



*The St. Gregory Concerts
1999 • Eighth Annual Series • 2000*

The church has long been a custodian and patron of the arts. This tradition comes down to us through the centuries, and now, as this millennium draws to a close and a new one begins, we feel it is especially fitting that we are able to present these fine concerts for your enjoyment and enlightenment.

St. Gregory's Episcopal Church
100 N.E. Mizner Boulevard • Boca Raton, Florida

Marilyn Mason, Organist

Marilyn Mason, Professor of Music and University Organist at the University of Michigan, is widely respected as a performer, adjudicator, teacher and lecturer. Her distinguished career has carried her throughout the Western World. In one year alone, she received invitations to perform on five continents. She has adjudicated at nearly every major organ competition in the world. She was the first woman to perform at London's Westminster Abbey. Currently, she is pursuing her commitment to artistic integrity through scholarly study of historic performance practices. She has taught organ and organ literature courses at the University of Michigan for over fifty years. Additionally, she has commissioned more than sixty compositions.



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| GREAT ORGAN | CHOIR ORGAN <i>(EXPRESSIVE)</i> | SWELL ORGAN <i>(EXPRESSIVE)</i> | PEDAL ORGAN | CHANCEL ORGAN |
|---------------------------------------|---|---|--------------------|-------------------------|
| Bourdon 16' | Hohlflute | 8' Chimney Flute | 8' Double Open | Bourdon 8' |
| Open Diapason 8' | Dolce | 8' Viola | 8' Diapason* | 32' Erzahler 8' |
| Stopped Diapason 8' | Flute Celeste | 8' Viola Celeste | 8' Contra Bourdon* | 32' Erzahler Celeste 8' |
| Octave 4' | Principal | 4' Principal | 4' Open Diapason | 16' Principal 4' |
| Spire Flute 4' | Spindle Flute | 4' Harmonic Flute | 4' Bourdon | 16' Spitzflute 2' |
| Fifteenth 2' | Piccolo | 2' Nasard | 2 3/4' Octave | 8' Mixture III |
| Mixture IV | Mixture | III Block Flute | 2' Chimney Flute | 8' |
| Cymbal III | English Horn | 8' Tierce | 1 3/4' Fifteenth | 4' |
| Trumpet 8' | Schalmei | 4' Mixture | III Mixture | III |
| Festival Trumpet (Polished Copper) 8' | Festival Trumpet | 8' Contra Trumpet | 16' Ophicleide* | 32' |
| Chimes | Tremulant | Trumpet | 8' Trombone | 16' |
| Cymbalstern | | Vox Humana | 8' Contra Trumpet | 16' |
| | | Tremulant | Trumpet | 8' |
| | | | Clarion | 4' |
| | | | Schalmei | 4' |
| | | | *(electronic) | |

Program

Sunday, March 26, 2000, 4 p.m.

Dr. Marilyn Mason Organ

Le Chemin de la Croix, Op. 29

Marcel Dupré
(1886-1971)

- i. Jesus is condemned to death
- ii. Jesus receives his cross
- iii. Jesus falls the first time
- iv. Jesus meets his mother
- v. Simon the Cyrene helps Jesus carry his cross
- vi. A woman of pity wipes the face of Jesus
- vii. Jesus falls a second time
- viii. Jesus comforts the women of Jerusalem
- ix. Jesus falls a third time
- x. Jesus is stripped of his clothes
- xi. Jesus is nailed to the cross
- xii. Jesus dies upon the cross
- xiii. The body of Jesus is taken from the cross and laid in Mary's bosom
- xiv. The body of Jesus is laid in the tomb.

Poetry by Paul Claudel (1868-1955) read by Dr. Barbara Bloy

COMPOSER'S NOTE:

The first sketch of *Le Chemin de la Croix* was conceived and realized in the form of an improvisation, at the Royal Conservatory of Music in Brussels, on February 13, 1931. During the concert the fourteen poems of *Le Chemin de la Croix* by the great French poet, Paul Claudel, were read, and after each I improvised a musical commentary. Many in the audience having expressed their regret that nothing should remain of this spontaneous music, I decided to write the work down, trying to evoke the same atmosphere. Its composition took me an entire year. I gave the first performance in the Hall of the Trocadero in Paris on March 18, 1932.

- MARCEL DUPRÉ

.....
The Order of the Daughters of the King of St. Gregory's invites the audience
to a reception in the courtyard immediately following the concert.
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MUSICAL SYNOPSIS

i. Jesus is condemned to death

The tumult of the crowd and their angry cries for Barrabas can be heard. The name of Barrabas is depicted by one of the rhythmic motives.

ii. Jesus receives his cross

Heavy, plodding figures as Jesus begins the journey toward Golgotha. The cross is symbolized by the ascending fourths.

iii. Jesus falls the first time

Jesus' suffering is depicted by the descending triplet figure. Reflecting the heavy burden, the music slows to a halt as Jesus falls.

iv. Jesus meets his mother

A peaceful scene as Jesus comforts his mother. The motive of the Virgin Mary is a descending, arpeggiated major chord.

v. Simon the Cyrene helps Jesus carry his cross

Jesus' load is lightened by Simon. The canon symbolizes following and sharing. The Cross Motive is heard.

vi. A woman of pity wipes the face of Jesus

The Compassion Motive (two thirds ascending) is combined with the Cross Motive. The movement closes with the Redemption Motive in "harmonies mystérieuses."

vii. Jesus falls a second time

The weariness of Jesus is shown by the descending seconds in the soprano.

viii. Jesus comforts the women of Jerusalem

The Motive of Pity is heard first. The voice of Jesus (on the trumpet) is then combined with the Pity Motive.

ix. Jesus falls a third time

A French Toccata. The persecution of Jesus is represented by a three-note figure in the left hand accompanied by an ascending, diminished arpeggiated chord in the right hand.

x. Jesus is stripped of his clothes

The flagellation of Jesus is expressed through a constant, driving rhythm. The movement concludes with the Incarnation Motive of ascending minor third dyads.

xi. Jesus is nailed to the cross

The hammer blows of the Crucifixion Motive (descending fourths) are heard throughout the movement. The Motive of Suffering returns near the end.

xii. Jesus dies upon the cross

His agony is expressed by a quiet four-note motive which fills in a tritone. Suddenly, there is an earthquake and Jesus dies.

xiii The body of Jesus is taken from the cross and laid in Mary's bosom

The theme of the Virgin Mary returns as Mary beholds His face.

xiv. The body of Jesus is laid in the tomb.

The motives of pity and suffering are combined. Jesus' redemption is depicted in a "final" section of a transformation of the motive of suffering, to a rising motive.