

Marilyn Mason, Professor of Music and University Organist at the University of Michigan in Ann Arbor, is widely respected as a performer, adjudicator, teacher and lecturer. Her distinguished career has carried her throughout the musical world. During a single year, invitations took to her to five continents. She has taught organ and organ literature courses at the University of Michigan for over fifty years. Dr. Mason has served as judge at nearly every major organ competition in the world. She was the first American woman to play in Westminster Abbey, the first woman organist to play in Latin America, and the first American to play in Egypt. Her dedication to contemporary music is evidenced in the 65 works that she has commissioned and premiered. Currently, she is pursuing her commitment to artistic integrity through research into the construction and tonal design of historic European organs and scholarly study of historic performance practice.

In 1987, Marilyn Mason was awarded a Doctor of Music degree *honoris causa* by the University of Nebraska. In 1988 she was honored as the "Performer of the Year" by the New York Chapter of the American Guild of Organists. Her discography includes music of Bach, Pachelbel, Handel, Mondonville, and contemporary composers on Columbia and Musical Heritage Society labels.

Rev. James Kleiner is Parochial Vicar at the Cathedral of the Immaculate Conception.

In order to keep these concerts free and open to the public, we would like to ask you for a generous donation.

2000/2001 Cathedral Concert Series

Our next programs are:

Sunday, May 20, 2001 - 3 PM

Dr. Joyce Shupe-Kull,
Metropolitan State College, Denver

Sunday, June 10, 2001 - 3 PM

Dr. Cecilia M.A. Nam, soprano,
Dr. Horst Buchholz, Director of Music &
Principal Organist, Cathedral of the
Immaculate Conception

Please, look for our 2001/2002 Concert Series announcement in the May and June programs.

The CATHEDRAL of the IMMACULATE CONCEPTION



2000/2001 Concert Series

Organ Recital

Dr. Marilyn Mason

Rev. James Kleiner, Narrator

Co-Sponsored by the
Denver Chapter of the
American Guild of Organists

Sunday, 8 April 2001

Three O'Clock

PROGRAM

Marcel Dupré
(1886 - 1971)

The Stations of the Cross

Based on the poetry by Paul Claudel
Translated by Gale Kramer and
Sr. Judith Schweiss

- 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 to Carry the Cross
- VI. Jesus and Veronica
- 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 on 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

PROGRAM NOTES

The **Stations of the Cross** refer to a series of pictures or tableaux representing certain scenes in the Passion and Death of Christ, each corresponding to a particular incident connected with the Passion... The object is to help the faithful make, in spirit, a pilgrimage to the principal scenes of Christ's passion and death... The origin of this devotion is traced to the Holy Land. The route Christ traveled from the place of sentencing to Calvary has been marked since the earliest years of Christianity, and has been the object of pilgrimage since the days of Constantine. There is, however, no direct evidence of a set form of devotion [in the liturgical practice of the Church] until the seventeenth century, at which time the number of Stations was fixed at fourteen. *The Catholic Encyclopedia, XV*

Marcel Dupré was born in Rouen in 1886 and is one of the most impressive figures in French music history of the twentieth century. His father was also an organist, and after initial studies at home, Dupré went to Paris at a very young age to become a student of Alexandre Guilmant and Charles Marie Widor, probably the two most famous French organists in the late 1900s. Dupré became the organist at the magnificent Cavaillé-Coll organ at St. Sulpice in Paris succeeding his teacher Widor. He toured across the nations as a recitalist and enjoyed a worldwide reputation for his organ compositions, brilliant organ playing, extraordinary ability at improvisation, and skill as an organ pedagogue. Dupré was a professor of organ at the Paris National Conservatory, and even served for a time as the Conservatory's director.

Dupré's music is full of challenges for the player, but always very well written for the instrument. He developed the symphonic organ style of Widor and found his own harmonic language with extended tonalities and dissonances in contrast with very lyric and harmonic passages, always underlining the dramatic message of his music.

The first sketch of **The Stations of the Cross** (*Le Chemin de la Croix*) was conceived and realized in the form of an improvisation, at the Royal Conservatory of Music in Brussels in 1931. During the concert the fourteen poems of *Le Chemin de la Croix* by Paul Claudel (1868-1955) were read, and after each, Dupré improvised a musical commentary. When many members of the audience expressed their regrets that nothing should remain of this great music, Dupré decided to write down the entire work, trying to "evoke the same atmosphere." The first performance of these composed symphonic meditations for organ took place in the hall of the Trocadero in Paris on March 18, 1932.

It is impossible to point out the many elements of "tone painting" in this music (expressing non-musical phenomena with musical means), but here are at least a few hints what to listen for:

I. We hear the tumultuous crowd and their angry cries for Barrabas (rhythmic motive). - II. Heavy, plodding figures signalize the beginning of Jesus' journey to Golgotha. - III. Reflecting the heavy burden, the music slows to a halt as Jesus falls. - IV. A peaceful scene as Jesus comforts his mother, who is depicted with a descending major chord motive. - V. Jesus' load is lightened by Simon. We hear a canon symbolizing following and sharing, and the motive of the Cross. - VI. The motive of Compassion is combined with the Cross motive. The movement closes with the Redemption motive in "Harmonies Mysterieuses." - VII. The weariness of Jesus is shown by the descending seconds in the soprano. - VIII. The voice of Jesus (trumpet stop) is combined with the Pity motive. - IX. A French Toccata. - X. The flagellation of Jesus is expressed through a constant, driving rhythm. - XI. The hammer blows of the Crucifixion motive are heard throughout the movement. - XII. The agony is expressed by a quiet four-note motive. Suddenly, there is an earthquake and Jesus dies. - XIII. The theme of the Virgin Mary returns as Mary beholds His face. XIV. Combination of pity and suffering, followed by a final section symbolizing Jesus' redemption.