

DR. 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 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.

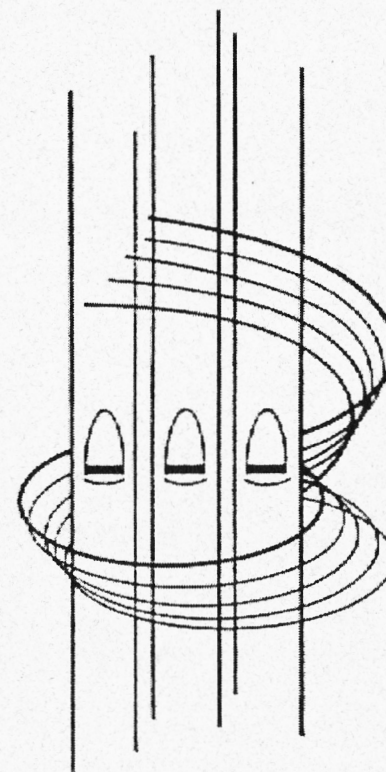
MARCEL DUPRÉ enjoyed a worldwide reputation for his organ compositions, brilliant organ playing, extraordinary ability at improvisation, and skill as an organ pedagogue. He was organist at the church of Saint Sulpice in Paris, was professor of organ at the Paris National Conservatory, and served for a time as director of the Conservatory.

COMPOSER'S NOTES: "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 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

PAUL CLAUDEL, dramatist, poet, essayist, and diplomat, was one of the most significant French literary figures in the first half of the twentieth Century, and the outstanding representative of the Catholic literary revival. His set of fourteen poems, *Le Chemin de la Croix*, was written in 1911.

MARY MARGARET ARCHER is a member of Country Club Christian Church, where she is active with the Music Ministry. She has been a well-known entertainer in the area for many years, and is presently the manager of the Junior League Thrift Store in Kansas City, Missouri.

COVER GRAPHIC: John Stewart



Celebration of Sound

*March 11, 2001-7:00 p.m.
Country Club Christian Church*

Stations of the Cross

Marcel Dupré (1886-1971)

Based on the poetic reflections by Paul Claudel (1868-1955)

Marilyn Mason, organist
Assisted by Mary Margaret Archer

Due to the nature of the music, please refrain from applause until the end of the final Station.

The Stations of the Cross

Poetry translated by J. Eric Swenson

I. Jesus is Condemned to Death

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

II. Jesus Receives His Cross

Heavy, plodding figures are heard 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 the Cross

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

VI. Jesus and Veronica

The Compassion Motive (two thirds ascending) is combined with the Cross Motive. The movement closes with the redemption motive in "Harmonies Mysterieuses."

VII. Jesus Falls a Second Time

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

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.

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 on 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 by a transformation of the motive of Suffering, to a rising motif.

Please join us for a reception in the Church Social Hall following the performance.