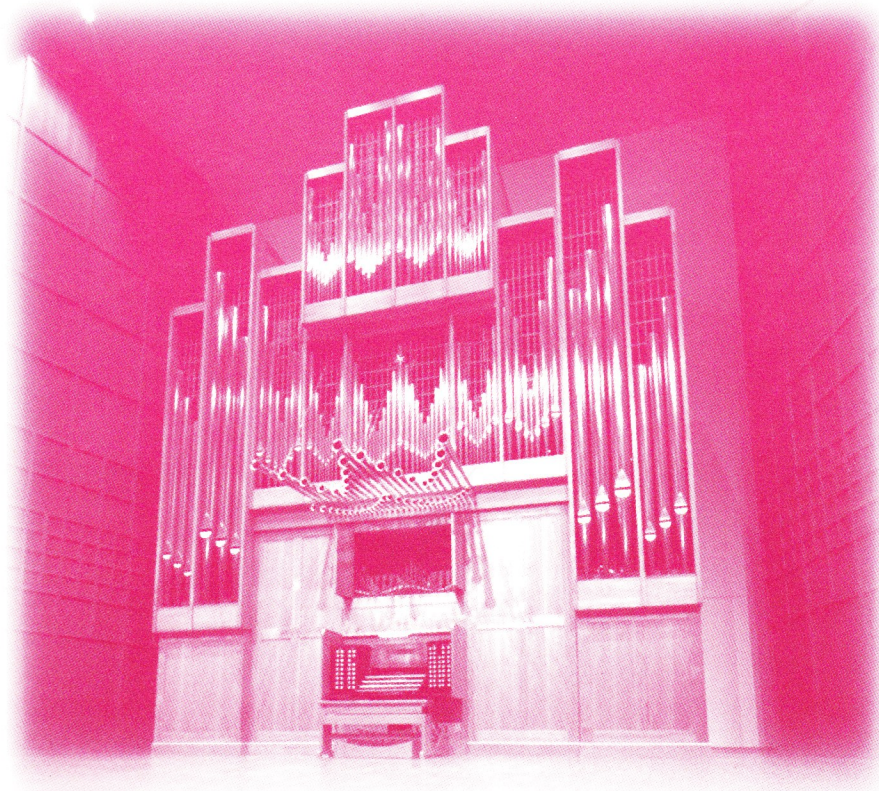


*Rie Bloomfield*  
ORGAN SERIES

*presents*  
*Marilyn Mason*



WICHITA STATE UNIVERSITY

2000-2001

*Rie Bloomfield*  
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*presents*

*Marilyn Mason*

RECITAL

7:30 p.m., Tuesday, March 13, 2001  
The Great Marcussen Organ  
Wiedemann Recital Hall  
Wichita State University

# Rie Bloomfield ORGAN SERIES

## PROGRAM

*Le Chemin de la Croix\**  
(The Way of the Cross)

By Marcel Dupré, 1886-1971

Inspired by the poems *Le Chemin de la Croix* by Paul Claudel, 1868-1955

English translation by Gene Dramer and Sister Judith Schweiss

Poems read by **Joyce Cavarozzi** and **Dick Welsbacher**

- I. Jésus est condamné à mort (Jesus is condemned to death.)
- II. Jésus est chargé de Sa Croix (Jesus receives the Cross.)
- III. Jésus tombe pour la première fois (Jesus falls the first time.)
- IV. Jésus rencontre Sa Sainte Mère (Jesus meets His Mother.)
- V. Jésus est aidé par Simon de Cyrène (Simon the Cyrene helps Jesus carry His Cross.)
- VI. Véronique essuie la Face de Jésus (Veronica wipes the Face of Jesus.)
- VII. Jésus tombe pour la deuxième fois (Jesus falls the second time.)
- VIII. Jésus console les femmes de Jérusalem (Jesus comforts the women of Jerusalem.)
- IX. Jésus tombe pour la troisième fois (Jesus falls for the third time.)
- X. Jésus est dépouillé de Ses vêtements (Jesus is stripped of His clothes.)
- XI. Jésus est mis en Croix (Jesus is nailed to the Cross.)
- XII. Jésus meurt en Croix (Jesus dies upon the Cross.)
- XIII. Jésus est détaché de la Croix (Jesus is taken from the Cross and laid in the arms of His Mother.)
- XIV. Jésus est mis au tombeau (Jesus is laid in the tomb.)

\*See "Music Note" following Dr. Mason's biography.

You may greet Marilyn Mason after the recital by exiting through the lower door to the left.

## MUSIC NOTE

France has long nurtured the composition of great music and, in particular, great organ music. Stretching from the 16th/17th century settings of plainchant hymns and canticles of Titelouze, continuing with the great "Organ Books" of composers du Mage and d'Andrieu, the quaint "Noëls" of d'Aquin, through the monumental Masses of Couperin, this creativity revived in the 19th century even after the violent interruption of the 1789 Revolution. The recovery of organ composition began with the Belgian-born Franck, inspired by the expressive and powerful organ ensembles of Cavillé-Coll, who built nearly every important French organ of the 1800s. A school of writing thus was begun that emphasized a "symphonic" organ—individual organ stops imitating orchestral instruments and compositions with multiple movements replicating those of the symphony. These powerful influences set the stage for the two monumental French "symphonists": Widor and Vierne. These men, the former at the Paris Conservatory and the latter at Notre Dame Cathedral, instructed and mentored the first 20th century generation of organists and composers: Tournemire, Messiaen, Duruflé, and Dupré.

Dupré emerged on the French organ scene with meteoric effect. Celebrated for his ability to improvise, he improvised the

precursor to today's work while on a tour of Belgium in 1931. After performing a Lenten recital of Bach organ works at the Brussels Conservatory on February 13, 1931, he provided his musical impressions between readings of the Claudel poems. During the following year, he perfected the work, publishing them as *Le Chemin de la Croix*; he first performed them at the Palais de Trocadero in Paris on March 18, 1932.

Dupré's powerful score, translated as *The Stations of the Cross*, contains some of the most wrenching music ever created for the organ. Recurring themes, known as "leit-motifs" provide a unity to the whole. In Station I, after opening to Pilate's sentence, the crowd is heard shouting "Barabbas" and "death" until the clamor dies away in the distance. The theme of the Cross emerges from the underlying tumult in Station II, accompanied by the rhythm of the march to Calvary. In Station III, the growing painfulness of the march is expressed by breaks in the rhythm, while the theme of suffering tells of the exhaustion of Jesus until He falls. The quiet serene theme of redemption ends the Station filling the hearts of His disciples with hope. The grief of the Virgin is not expressed by an outburst; rather, a feeling of stupor and of quiet horror runs throughout Station IV; a gentle moaning comes from her heart. The music of Station V stresses the

tremendous effort which Simon has to make to help carry the Cross until he succeeds in adjusting his steps to those of Jesus.

Station VI, with the themes of compassion and redemption, is wrapped in an archaic atmosphere. The howling of the crowd is heard again in Station VII, and the halting march grows more and more painful. Two themes are heard in Station VIII: the sorrow, like a lamentation, of the Holy Women and the theme of consolation with which Jesus replies, until both themes blend, leaving an impression of peace. The shouts and cries of the furious crowd fill Station IX and stop only with the sudden fall of the Savior. In Station X, an agitated theme expresses the violence and hurry with which He is stripped of His garments. Then suddenly a theme of sympathy rises at the sight of the pitiful Victim. Station XI is dominated by the rhythm of the blows of the hammer driving the

nails into the hands and feet of Jesus while the theme of suffering breaks through. The seven last words fall from His lips in Station XII, then, as He dies, the rumble of the earthquake is heard, followed by soft plaintive accents expressing the grief of Jesus' disciples. The theme of the Virgin's sorrow hovers over Station XIII. The slow mournful rhythm of the Cortège opens Station XIV while the themes of suffering, consolation, and redemption are heard successively, and the work ends in a vision of hope.

*Le Chemin de la Croix* must be counted as a sincere, highly motivated work, unsparing in its description of grief, agony, horror, and torture. Balancing these dark sounds are luminous scenes of poignancy, hope, and consolation. Without question, *Chemin* belongs among the most significant and moving organ works of this century.



MARILYN MASON

## MARILYN MASON

Marilyn Mason has made a lasting impact on the American organ scene in her distinguished career as a concert organist, lecturer, adjudicator, teacher, organ consultant, and recording artist. Her name commands immediate recognition among organists today, confirming her impact more than 50 years after she made her debut.

Mason, university organist, professor of music, and chair of the organ department of the University of Michigan in Ann Arbor, began her affiliation there in 1944 as an undergraduate studying under Palmer Christian. She completed her Master of Music degree at Michigan and has spent practically her entire career there. She studied a year in France under Nadia Boulanger (analysis) and Maurice Duruflé (organ), and she earned the Doctor of Sacred Music degree at Union Theological Seminary in New York.

As an undergraduate, Mason was honored with the Stanley Medal, the highest award given to any music major. Later she received the Distinguished Faculty Award and the first Citation of Merit from music alumni.

During her tenure at Michigan, annual summer and fall organ music conferences have become regular highlights, organ tours

abroad to see and hear historic organs have been organized, and the Marilyn Mason Organ was installed in a specifically built recital hall. This organ, built by C.B. Fish, is a replica in spirit of the instruments of the great 18th century organ builder, Gottfried Silbermann, a favorite of Bach.

The first American woman organist to play in Westminster Abbey, Latin America, and Egypt, Mason has performed on every continent except Antarctica and has judged nearly every major organ competition in the world. Mason has commissioned nearly 75 organ works; composers who have written for her include Albright, Bolcom, Cook, Cowell, Creston, Diemer, Haines, Jackson, David Johnson, Jordan, Krenek, Langlais, Lockwood, Near, Persichetti, Sowerby, Wyton, and Young. Mason recently completed a recording of the complete works of Johann Pachelbel for the Musical Heritage Society. In 1987, she was awarded the Doctor of Music *honoris causa* degree from the University of Nebraska, and the New York Chapter of the American Guild of Organists named her the "1988 Performer of the Year."

Many of Mason's students now hold prestigious university and church positions. WSU's Bob Town had the privilege of studying with her during his doctoral studies in Ann Arbor.

## MARCEL DUPRÉ

Marcel Dupré, born into a musical family in Rouen, France, on May 3, 1886, received his early lessons from his father, the organist of the St. Ouen's Church. Dupré studied piano with Louis Diemer and Guilmant, organ with Vierne, and fugue and composition with Widor. He won the *Prix de Rome* in 1914 for his cantata *Psyche*.

With a long and distinguished career as concert organist, church musician, improviser, teacher, and composer, he revolutionized the organ concert in 1920 when he performed the complete works of J.S. Bach by memory at a series of concerts at the Parish Conservatory. He toured the U.S. in 1921, playing 94 recitals in 85 cities. On his second tour in 1923, he performed 110 recitals. In 1939 he did a world concert tour and in 1953, celebrated his 1900th concert.

In contrast, his church music career had a singular focus. Succeeding Widor at the Church of St. Sulpice in Paris in 1934, he remained at that position until his death at age 85. Professor of organ at the Paris Conservatory from 1926 to 1954, Dupré's pupils

included J. Alain and Messiaen.

A legendary improviser, Dupré would often conclude his performances with a major improvisation. In 1926, he published his *Traité d'improvisation à l'orgue*. The majority of his compositions are either for organ or contain prominent organ parts. These works, postimpressionistic in style, are cast mostly in traditional forms associated with organ or liturgical music and include symphonic poems or religious character. His *Seventy-nine Chorales*, for which he composed a chorale prelude for each of Bach's chorales, still is a standard teaching tool for beginning organists.

## PAUL CLAUDEL

A diplomat and author, Claudel served France as its official representative in embassies in Europe, Asia, and the Americas. He became the acclaimed voice of its cultural heritage through his many writings. *Le Chemin de la Croix* was first published as part of his "Corona Benignitatis Anni Dei," a cycle of 56 poems on the liturgical year.

*Rie Bloomfield*  
**ORGAN SERIES**

COMING EVENTS IN THE  
2000-2001 RIE BLOOMFIELD ORGAN SERIES

**David Mulbury**

**David Goode, Recital**

**Vespers Recitals**

7:30 p.m., Tuesday, April 24, 2001

5:30 p.m., Wednesday,  
March 28, April 4 and 11, 2001

*We gratefully acknowledge the support of the following sponsors and donors of the  
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*Dick Welsbacher*  
*(Reader)*

Dick Welsbacher retired in the spring of 1991 after thirty-four years as a member of the faculty of Wichita State University. For thirty of those years he served as Director of Theatre, seeing it develop from a modest program in the Department of Speech to its current status in the School of Performing Arts, offering the BA, the BFA in Performance, Design, and Musical Theatre, and the MA in Communications. Dick has directed over one hundred and fifty productions, and, as an actor, created some two hundred roles in the live theatre. He has appeared in a number of mostly forgettable movies and television dramas, and is, somewhat to his chagrin, frequently heard...and sometimes seen...on radio and TV commercials. He is a member of the Screen Actors Guild, and, among other honors, has been inducted into both the Kansas Association of Theatre and the Mary Jane Teall Halls of Fame. He has received the Wichita State University Alumni Association and the City of Wichita Recognition Awards, and most satisfying of all, the Board of Trustees Excellence in Teaching Award.

*Joyce Cavarozzi*  
*(Reader)*

Joyce Cavarozzi, Associate Professor, Theatre, at Wichita State, is regionally and nationally recognized for her work in theatre. Past Chair of Region V, Kennedy Center American College Theatre Festival, she has received the Kennedy Center ACTF Gold Medallion for excellence in theatre, a KCACTF Commendation for Excellence in Directing an Evening of Scenes at the Kennedy Center, and a Merit Award in Costume Design. She has directed over one hundred and twenty productions; designed costumes for over one hundred and fifty; and has extensive performance experience on stage, in television and film. She is past president of the WSU Faculty Senate, received the WSU President's Award for Distinguished Service, and is an inductee in the Mary Jane Teall Theatre Hall of Fame. She chairs the Wichita Mary Jane Teall Awards Committee. She is a casting director for the Kansas Film Commission, a member of the Screen Actors Guild, and Society of Stage Directors and Choreographers, Associate. Son Chris works in television in L.A.; Charlie, her Bichon, keeps her smiling; Lucy, her cat, drives her nuts; and Makena, her granddaughter, owns her heart. She loves to travel, read, collect art and antiques, and have adventures.