



LE CHEMIN DE LA CROIX
THE STATIONS OF THE CROSS

Op. 29 Marcel Dupré

Sunday 24 March 2002 — 7:30 p.m.

Saint Joseph Cathedral
American Guild of Organists, Columbus Chapter

LE CHEMIN DE LA CROIX, OP. 29
THE STATIONS OF THE CROSS

Marcel Dupré (1886-1971)

Co-Sponsored by Saint Joseph Cathedral
and the Columbus Chapter of the American Guild of Organists

PALM SUNDAY, 2002

'The first sketch of *The Stations of the Cross* 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, and I gave the first performance on the organ of the Trocadéro in Paris on March 18, 1932. *Le Chemin de la Croix* is a vast symphonic poem in which several leading themes recur, but each station has its own musical conception...'

'No musical theme had been imposed on me. Advised in advance of what I would have to do, I had determined, in broad terms, the musical atmosphere of each of the fourteen stations, their registration, their tonality; finally, in my imagination I had found my themes, or rather the 'symbolic motifs' on which the finished work is constructed. Moreover, on the afternoon of the concert I devoted myself to a preliminary study of my fourteen stations, in accordance with the decisions I had made; it was a kind of rehearsal. So what I did was part composition, part improvisation. But contrary to what took place with the *Symphonie-Passion*, I set to work at once on the written version of my *Chemin de la Croix*...'

'All the themes are not only symbolic, but also traditional, one might say. Certain intervals, certain melodic shapes are part of the patrimony of music. I researched how the Masters have agreed on certain formulas, such as the double leap of a fourth for the Cross; we find it in Bach, Handel, Schütz. The theme of Redemption, formed of four conjunct notes, is found in Handel's *Messiah*, in Bach's *Saint John Passion*, in Franck's *Beatitudes*, in Wagner's *Parsifal*. The theme of the Virgin, forming the major triad, is the idea of 'Genetrix.' The theme of Suffering, composed of a descending chromatic phrase, is found in Bach. These are all the themes of traditional symbolism...'

(Notes taken from Dupré's 1958 Westminster Records sleeve notes.)

- | | |
|---|--|
| <p>I Jésus est condamné à mort
<i>Jesus is condemned to die</i>
(Maestoso-agitato)</p> | <p>VIII Jésus console les filles d'Israël qui le suivent
<i>Jesus consoles the women of Jerusalem</i>
(Adagio cantabile)</p> |
| <p>II Jésus est chargé de Sa Croix
<i>Jesus receives the Cross</i>
(Lento, pesante)</p> | <p>IX Jésus tombe pour la troisième fois
<i>Jesus falls the third time</i>
(Molto animato)</p> |
| <p>III Jésus tombe sous la première fois
<i>Jesus falls the first time</i>
(Moderato assai)</p> | <p>X Jésus est dépouillé de Ses vêtements
<i>Jesus is stripped of his clothes</i>
(Allegro agitato-moderato)</p> |
| <p>IV Jésus recontre sa mère
<i>Jesus meets his Mother</i>
(Andante cantabile)</p> | <p>XI Jésus est attaché sur le Croix
<i>Jesus is nailed to the Cross</i>
(Largo, pesante)</p> |
| <p>V Simon le Cyrénéen aide Jésus à
porter sa Croix
<i>Simon the Cyrene helps Jesus
to carry his Cross</i>
(Andante con moto)</p> | <p>XII Jésus meurt sur la Croix
<i>Jesus dies upon the Cross</i>
(Adagio-Impetuoso)</p> |
| <p>VI Véronique essuie la Face de Jésus
<i>Veronica wipes the face of Jesus</i>
(Cantabile)</p> | <p>XIII Jésus est détaché de la Croix
et remis à sa Mère
<i>Jesus is taken from the Cross
and laid in the arms of his Mother</i>
(Allegro ma non troppo-Andante cantabile)</p> |
| <p>VII Jésus tombe pour la deuxième fois
<i>Jesus falls the second time</i>
(Moderato assai)</p> | <p>XIV Jésus est mis dans le sépulcre
<i>Jesus is laid in the tomb</i>
(Quasi lento-Adagio)</p> |

MARILYN MASON

Among the important influences on the American organ scene in the second half of the 20th century, Marilyn Mason certainly has made a lasting impact in her distinguished career as concert organist, lecturer, adjudicator, teacher, organ consultant, recording artist, and by the nearly 75 organ works she has commissioned. Her name commands immediate recognition among organists today, confirming her impact more than 50 years after she made her debut.

Dr. Mason is University Organist, Professor of Music, and Chairman of the Organ Department of the University of Michigan in Ann Arbor. Her affiliation with Michigan began in 1944 as she began her undergraduate studies there under Palmer Christian, later completing her M.Mus degree. And, except for a year spent in France, where she studied under Nadia Boulanger (analysis) and Maurice Duruflé (organ) and time studying for her Doctor of Sacred Music degree at Union Theological seminary in New York, she has spent her entire career in Ann Arbor. Dr. Mason has been consistently recognized by the faculty, first, as an undergraduate, she was awarded the Stanley Medal, the highest award given to any music major. Later, in her teaching career, her colleagues presented her with the Distinguished Faculty Award and music alumni awarded her the first Citation of Merit. During her time at Michigan, annual summer and fall organ music conferences have become regular highlights, organ tours abroad to see and hear historic organs, and the installation of the Marilyn Mason Organ in a specifically built recital hall. The organ, built by C. B. Fisk, is a replica in the spirit of the instruments of the 18th century organ builder, Gottfried Silbermann, whose organs Bach knew well.

Dr. Mason has performed on every continent, save Antarctica. 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. She has served as judge at nearly every major organ competition in the world. Her dedication to modern organ music is evidenced by the names of influential composers who have written for her: Albright, Bolcom, Cook, Cowell, Creston, Diemer, Haines, Jackson, David Johnson, Jordan, Krenek, Langlais, Lockwood, Near, Persichetti, Sowerby, Wyton, and Young. Dr. Mason recently completed a recording of the complete works of Johann Pachelbel for the Musical Heritage Society. In 1987, Dr. Mason was awarded the degree Doctor of Music *honoris causa* from the University of Nebraska. She was honored as the "1988 Performer of the Year" by the New York Chapter of the American Guild of Organists.

SAINT JOSEPH CATHEDRAL ORGAN

Columbus, Ohio

1923 E. M. Skinner/1978 Wicks

Grand Orgue

		4'	Flute Octavante
16'	Violinebasse	2'	Doublette (ext)
8'	Montre	2'	Octavin (ext)
8'	Bourdon	V 1 1/3'	Plein Jeu
8'	Flute Harmonique	III 1/4'	Cymbale
4'	Flute a Chiminee	16'	Bassoon (ext)
2'	Doublette	8'	Trompette
IV 1 1/3'	Fourniture	8'	Hautbois
III	Grand Cornet	8'	Clarinet
IV 2/3'	Cymbale	8'	Voix Humaine
16'	Bombarde	4'	Clairon
8'	Trompette	8'	Trompette en Chamade (Pos)
4'	Clairon		Tremblant
8'	Trompette en Chamade (Pos)		

Pedale

Positif Orgue

		16'	Montre
8'	Montre	16'	Bourdon
8'	Bourdon	16'	Violinebasse (GO)
4'	Prestant	16'	Quintaton (Rec)
4'	Flute a fuseau	10 2/3'	Quint (ext)
2 2/3'	Nasard	8'	Montre (ext)
2'	Doublette	8'	Violin de Gamba (GO)
2'	Quarte de Nasard	8'	Bourdon (ext)
1 3/5'	Tierce	4'	Prestant (ext)
1 1/3'	Larigot	4'	Flute a Chiminee (GO)
1'	Jeu de clochette	2'	Doublette (Rec)
V 1'	Plein Jeu	V 2'	Fourniture
8'	Trompette	32'	Contrebombarde
8'	Cromorne	16'	Bombarde (ext)
4'	Clairon (ext)	16'	Bombarde (GO)
8'	Trompette en Chamade	16'	Bassoon (Rec)
	Tremblant	8'	Trompette (ext)
		8'	Trompette (GO)
		4'	Clairon (ext)
		4'	Clairon (Rec)
		4'	Cromorne (Pos)
		8'	Trompette en Chamade (Pos)

Recit Orgue

			Full complement of couplers
16'	Quintaton (ext)		93 levels of memory
8'	Viole de Gamba		Generals 1-12
8'	Voix Celeste		Divisionals 1-8
8'	Flute a Chiminee		Programmable crescendo
8'	Quintaton		
8'	Flute Conique		
8'	Flute Conique Celeste		
4'	Prestant		