

First English Lutheran Church
Eighth Anniversary Season

Presents

Marcel Dupre's

"Stations of the Cross"

Performed by

Dr. Marilyn Mason



Based on the poetic reflections by Paul Claudel
Sunday, March 23, 2003 3:00 p.m.
New Orleans, Louisiana

The Stations of the Cross

Music by Marcel Dupre (1886-1971)

Poetry by Paul Claudel (1868-1955)

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 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 to Carry the Cross.

Jesus' load is lightened by Simon. 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.



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.

Concert Notes

DR. MARILYN MASON, ORGANIST: Marilyn Mason has made a lasting impression 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 fifty years after she made her debut.

Mason, University Organist, Professor of Music and Chairman 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 Durufle' (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 the 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. Fisk, is a replica in spirit of the instruments of the great 18th century organ builder, Gottfried Silbermann, a favorite of Bach.

Dr. Mason has performed on every continent except 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. Mason has commissioned over 80 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 (AGO) named her the "1988 Performer of the Year." She is an honorary member of the AGO and Sigma Alpha Iota.

Many of Mason's students now hold prominent university and church positions all over the world.

Today is only the second time in her prestigious career that Dr. Mason has performed in New Orleans. First English Lutheran Church is extremely honored to have her appear on its Community Concert Series.

MARCEL DUPRE': He was born into a musical family in Rouen, France on May 3, 1886. He received his early lessons from his father, the organist of the St. Ouen's Church. Dupre' studied piano with Louis Diemer and Guilman, 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 a 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 Paris Conservatory. He toured the United States 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, pupils of Dupre' included J. Alain and Messiaen. A legendary improviser, Dupre' would often conclude his performances with a major improvisation. In 1926, he published his *Traite' d'improvisation a l'orgue*. The majority of his compositions are either for organ or contain prominent organ parts. These works 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.

COMPOSER 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 these fourteen poems, written by the great French poet Paul Claudel, were read and Marcel Dupre' played an improvisational musical commentary. Many in the audience, having expressed their regret that nothing should remain of this spontaneous music, prompted Dupre' to write the work down, trying to evoke the same atmosphere. The composition took over a year to complete. The first performance was given in the hall of the Trocadero in Paris on March 18, 1932.

Dupre's powerful score, translated as *The Stations of the Cross*, contains some of the most wrenching music ever created for the organ. Recurring themes provide a unity to the whole.

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 all time.

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," 56 poems on the liturgical year.

THE STATIONS OF THE CROSS: This refers 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. They are usually arranged around the walls of a church where parishioners can meditate on the Passion story. 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 until the seventeenth century, at which time the number of Stations was fixed at fourteen.

THE WOODCUTS: They are the works of Jean Marchand and were published by L'Art Catholique in Paris.

THE READERS: Mrs. Melva Keller is a lifelong member of First English Lutheran Church and a patron of the Community Concert Series. Reverend Andrew C. Lissy is the Senior Pastor of First English Lutheran Church since August 2002. Dr. James Hammann studied organ at the University of Michigan with Dr. Marilyn Mason and is a member of the American Guild of Organists and the Organ Historical Society.

SPECIAL THANKS: A very special thank you to Mr. James Orth, Ms. Julie Strassel, Mr. John Demajo, Dr. Jess Thoene, and two former organ students of Dr. Marilyn Mason - Dr. Marijim Thoene and Mr. Anthony Williams - for their various contributions to today's concert.

RECEPTION: The reception immediately following the concert will feature various wines and cheeses and a sampling of New Orleans Seafood Gumbo, French bread, potato salad and Barq's Root Beer. During this time you may greet Dr. Marilyn Mason.

MAILING ADDRESS: If you wish to make a contribution to the concert series, please place it in the offering basket in the narthex, or mail it to the church office:

First English Lutheran Church
3864 17th Street Suite 315
Metairie, Louisiana 70002

First English Lutheran Church
New Orleans, Louisiana
Goulding and Wood Organ Console
Dedicated October 3, 1993

All stops of 61 pipes, unless otherwise noted

GREAT ORGAN - 61 Notes

8' Principal
8' Bourdon
4' Octave
4' Flute Ouverte
2' Blockflote
1 1/3' Mixture IIIrks., 183 pipes
16' Contre Trompette, 73 pipes
8' Trompette
Tremolo
Chimes

SWELL ORGAN - 61 Notes

8' Rohrflote
8' Erzähler
8' Erzähler Celeste, 49 pipes
4' Nachthorn
2 2/3' Nazard
2' Principal
2 3/5' Tierce, 49 pipes
8' Krummhorn
Tremolo

PEDAL ORGAN - 32 Notes

32' Untersatz (added 1991)
16' Subbass, 56 pipes
8' Principal, 44 pipes
8' Pommer
4' Choral Bass
4' Gedeckt
32' Bombarde d' Gerard (added 1993)
16' Bombarde (Gt)
8' Trompette (Gt)
4' Clairon (Gt)

COUPLERS

Swell to Great 16', 8', 4'
Swell to Pedal 8', 4'
Great to Swell 8'
Great to Pedal 8', 4'

COMBINATIONS

Hand:

Great 1, 2, 3, 4, 5, 6, 7, 8
Swell 1, 2, 3, 4, 5, 6, 7, 8
General 1, 2, 3, 4, 5, 6, 7, 8
General Cancel

Toe:

Pedal 1, 2, 3, 4, 5, 6
General 1, 2, 3, 4, 5, 6, 7, 8

REVERSIBLES

Swell to Great
Swell to Pedal (also by toe)
Great to Pedal (also by toe)
Sforzando I (also by toe)
Sforzando II (also by toe)
32' Untersatz (toe only)
32' Bombarde (toe only)

PEDAL MOVEMENTS

Balanced pedal for Swell Organ
Balanced pedal for Great Organ
Register Crescendo Pedal

The organ console was rededicated on May 21, 1995 to honor the memory of Mr. Michael Christiansen, Organist and Choirmaster of First English Lutheran Church from 1990 to 1995.