

marilyn mason

presents

marcel dupré's

"the stations of the cross"



Based on the poetry of Paul Claudel
read by the Rev. Fredrick A. Robinson

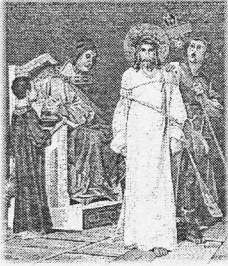
Tuesday, 6 April 2004, 7:00 pm

the church of the redeemer
Sarasota, Florida

the stations of the cross

music by marcel dupré (1886-1971)

poetry by paul claudel (1868-1955)



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 CYRÉNE 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.



VII. JESUS FALLS A SECOND TIME

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



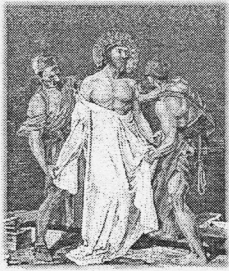
VIII. JESUS COMFORTS THE WOMEN OF JERUSALEM

The motive of pity is heard first. The voice of Jesus (on the trompette) is then combined with the pity motive.



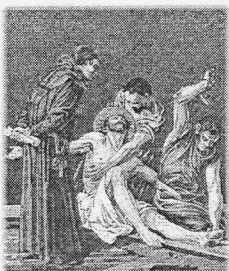
IX. JESUS FALLS A THIRD TIME

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.



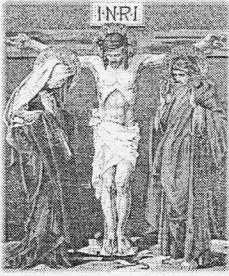
X. JESUS IS STRIPPED OF HIS CLOTHES

The flagellation of Jesus is expressed through a constant, driving rhythm. The movement concludes with the incarnation motive of ascending minor third dyads.



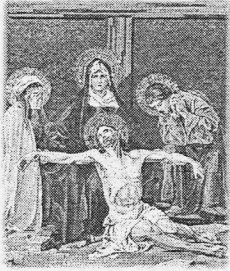
XI. JESUS IS NAILED ON THE CROSS

The hammer blows on the crucifixion motive (descending fourths) are heard throughout the movement. The motive of suffering returns at 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 motive to represent the resurrection.

Program Notes

Marilyn Mason: Marilyn Mason is University Organist and Chairman of the Organ Department at the University of Michigan. Her extensive career as concert organist, lecturer, adjudicator, and teacher has carried her throughout the musical 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. During a single year, invitations took her to five continents. Professor Mason has served as judge at nearly every major organ competition in the world. Her dedication to contemporary music is evidenced in the 65 works that she has commissioned and premiered. Currently, she is pursuing her commitment to stylistic integrity through research into the construction and tonal design of historic European instruments. Twenty research tours have focused on historic organs in Europe.

In 1987, Marilyn Mason was awarded a Doctor of Music degree *honoris causa* by 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. Her discography includes music of Bach, Pachelbel, Handel, Mondonville, and twenty composers on Columbia and Musical Heritage Society labels. She is now recording the complete organ music of Johannes Pachelbel for the Musical Heritage Society.

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 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. I gave the first performance in the hall of the Trocadero in Paris on March 18, 1932. *Marcel Dupré*

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. They are usually arranged at intervals around the walls of a church. The object of the Stations is to help the faithful make, in spirit, a pilgrimage to the principal scenes of Christ's passion and death. The devotion is carried out by passing from Station to Station, meditating on each incident represented in the tableaux. 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.

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.

The Rector and Vestry of The Church of the Redeemer welcome you to this concert, which is part of the parish's outreach to the community of Sarasota. We invite you to participate in any of the opportunities for worship, study, and service which The Church of the Redeemer offers.

SATURDAY

5:30 PM Contemporary Mass

SUNDAY

7:30 AM Holy Eucharist (Rite I, said)
9:00 AM Holy Eucharist (Rite II, choral)
10:00 AM Church School
11:00 AM Holy Eucharist (Rite I, choral)
2:00 PM Spanish Mass