



The Indianapolis Chapter
of the
American Guild of Organists

and

St. John the Evangelist
Catholic Church

*Indianapolis' original Catholic parish
and former PRO-CATHEDRAL*



proudly present

The Stations of the Cross

organ music by MARCEL DUPRÉ (1886-1971)

poetry for the Stations by PAUL CLAUDEL (1868-1955)

St. John's Stations oil paintings by LOUIS CHOVET of Paris

projections of associated sacred art works

Dr. Marilyn Mason

University Organist, the University of Michigan

Sunday, March 12, 2006 at 3:00pm

THE STATIONS OF THE CROSS, opus 39 by Marcel Dupré
a multi-media presentation of Poetry by PAUL CLAUDEL
(translated from the original French by J. Eric Swenson)
and Sacred Art images collected by organist MARILYN MASON

Dr. Marilyn Mason, *Organist*
Tom Nichols, *Narrator*
Beau Semler and Andrew Semler, *Acolytes*

I. Jesus is Condemned to Death

The tumult of the crowd and their angry cries for Barrabas can be heard, depicted by the dotted rhythmic motive.

II. Jesus Receives His Cross

Heavy, plodding figures as Jesus begins the journey toward Golgotha. The cross is symbolized by 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. Veronica Wipes the Face of Jesus

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 line.

VIII. Jesus Comforts the Women of Jerusalem

The Motive of Pity is heard first. The voice of Jesus (on the Trumpet stop) 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 Garments

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 Down and Laid in Mary's Bosom

The theme of the Virgin Mary returns as Mary beholds Jesus' lifeless face.

XIV. The Body of Jesus is Laid in the Sepulchre.

The Motives of Pity and Suffering are combined. Jesus' redemption is depicted in a "final" section by a transformation of the Motive of Suffering into a rising motive.

ABOUT THE ORGANIST

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 at 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 50 years. Nationally, she has commissioned more than 60 compositions.

We are so honored that Dr. Mason is performing for this special Lenten Dramatic Presentation here at historic St. John the Evangelist Catholic Church, the oldest Catholic church in Indianapolis and its former PRO-CATHEDRAL.

ARTIST RECITAL SERIES SPONSORS

A portion of tonight's recital expenses has been underwritten through the generous sponsorship of the following contributors to the 2005-2006 *Artist Recital Series* of the Indianapolis Chapter of the American Guild of Organists:

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