



University of Michigan School of  
Music, Theatre & Dance  
FACULTY RECITAL

**MARILYN MASON, University Organist**  
**MALCOLM TULIP, Narrator**

Wednesday, March 12, 2008

Hill Auditorium

8:00 p.m.

**The Stations of the Cross, Op. 29**

Marcel Dupré

(1886–1971)

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. 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 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 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 near the end.*

XII. Jesus dies upon the cross

*His agony is expressed by a quiet four-note motive which fills 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 Jesus' lifeless 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 into a rising motive.*

Two hundred fifty-seventh Concert, 2007–2008

# Frieze Memorial Organ

Farrand & Votey, 1893 Hutchings, 1913  
E. M. Skinner, 1928 Æolian-Skinner, 1955

## GREAT

Principal 16  
Bourdon 16 (PED)  
Principal 8  
Rohrflöte 8  
Octave 4  
Spitzflöte 4  
Octave 2  
Rauschquinte II  
Mixture IV-VI  
Scharf IV  
Posaune 16  
Trumpet 8  
Trompette 8  
Clarion 4  
Clairon 4  
Unison Off

## POSITIV

Principal 8  
Gedeckt 8  
Octave 4  
Koppelflöte 4  
Octave 2  
Blockflöte 2  
Quint 1-1/3  
Mixture IV-VI  
Cymbel III  
Trompete 8  
Unison Off

## CHOIR

Gamba 16  
Diapason 8  
Concert Flute 8  
Gamba 8  
Nason Gedeckt 8  
Dulcet II 8  
Klein Erzähler II 8  
Flute 4  
Gemshorn 4  
Nasat 2-2/3  
Blockflöte 2  
Terz 1-3/5  
Siffelöte 1  
Bassoon 16  
French Trumpet 8 (so)  
Bassoon 8  
Cromorne 8  
Rohr Schalmei 4  
Tremulant  
Harp 8 (tc)  
Celesta 4

## Harp Dampers

Choir 16  
Unison Off  
Choir 4

## SWELL

Bourdon 16  
Dulciana 16  
Principal 8  
Rohrflöte 8  
Flute Harmonique 8  
Quintadena 8  
Viole de-Gambe 8  
Viole Celeste 8  
Voix Celeste II 8  
Flauto Dolce 8  
Flute Celeste 8  
Octave 4  
Flute Harmonique 4  
Unda Maris II 4  
Octavin 2  
Mixture VI  
Cornet V  
Bombarde 16  
Trompette 8  
Oboe 8  
Vox Humana 8  
Clairon 4  
Tremulant  
Swell 16  
Unison Off  
Swell 4

## SOLO

Stentorphone 8  
Flauto Mirabilis 8  
Gamba 8  
Gamba Celeste 8  
Octave 4  
Orchestral Flute 4  
Contra Tuba 16  
Heckelphone 16  
Tuba Mirabilis 8  
Tuba 8  
French Trumpet 8  
Orchestral Oboe 8  
Corno di Bassetto 8  
Heckelphone 8  
Clarion 4  
Tremulant  
Unison Off  
Solo 4

## ECHO

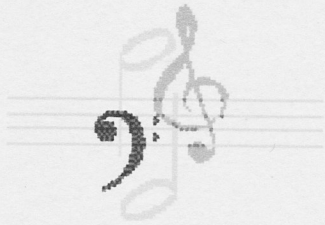
Gedeckt 8  
Muted Viole 8  
Unda Maris 8  
Vox Humana 8  
Tremulant  
Chimes  
Echo 16  
Unison Off  
Echo 4  
Echo Off Solo  
Echo On Swell  
Echo On Great  
Echo On Choir

## PEDAL

Diapason 32  
Violone 32  
Diapason 16  
Principal 16  
Principal 16 (GR)  
Violone 16  
Bourdon 16  
Bourdon 16 (sw)  
Gamba 16 (ch)  
Dulciana 16 (sw)  
Diapason 8  
Principal 8  
Cello 8  
Gedeckt 8  
Bourdon 8 (sw)  
Octave 4  
Gedeckt 4  
Gedeckt 2  
Rauschquinte II  
Mixture IV  
Scharf IV  
Bombarde 32  
Ophicleide 16  
Posaune 16 (GR)  
Bombarde 16 (sw)  
Bassoon 16 (ch)  
Heckelphone 16 (so)  
Trumpet 8  
French Trumpet 8 (so)  
Clarion 4  
Bass Drum  
Tympani  
Chimes  
Pedal Divide

## COUPLERS

Great-Pedal  
Positiv-Pedal  
Choir-Pedal  
Swell-Pedal  
Swell-Pedal 4  
Solo-Pedal  
Solo-Pedal 4  
Echo-Pedal  
Swell-Great 16  
Swell-Great  
Swell-Great 4  
Choir-Great 16  
Choir-Great  
Choir-Great 4  
Solo-Great  
Solo-Great 4  
Positiv-Great 16  
Positiv-Great  
Swell-Choir 16  
Swell-Choir  
Swell-Choir 4  
Solo-Choir  
Solo-Choir 4  
Great-Choir  
Solo-Swell  
Choir-Swell  
Positiv-Swell  
Positiv-Solo  
Swell-Solo  
Great-Solo  
I/II Manual Transfer  
**MECHANICALS**  
256 Memory Levels  
Memory Lock Key  
24 Generals Pistons  
8 Solo/Echo, Sw Pist.  
8 Gr, Ch-Pos, Ped Pist.  
4 Coupler Pistons  
4 Adjustable Crescendi  
Adjustable Tutti Rev.  
Manual/Pedal Revs.  
Settable Reversible  
All Swells to Swell  
Numerical Sequencer  
List Piston Sequencer  
All Pistons Next  
Total Recall™ Disk  
MIDI Record/Playback



Wednesday, March 12<sup>th</sup>, 8:00 pm  
Hill Auditorium  
A Multi Media Presentation

**Marcel Dupré's *The Stations of the Cross***

**Marilyn Mason, University Organist**

~ with ~

**Readings of Paul Claudel's poetry**

~ by ~

**Malcolm Tulip, Professor of Theatre**

\*\*\*\* Enhanced with 160 screen images \*\*\*\*

\*\*\* *Faculty Concert - No Admission Charge* \*\*\*