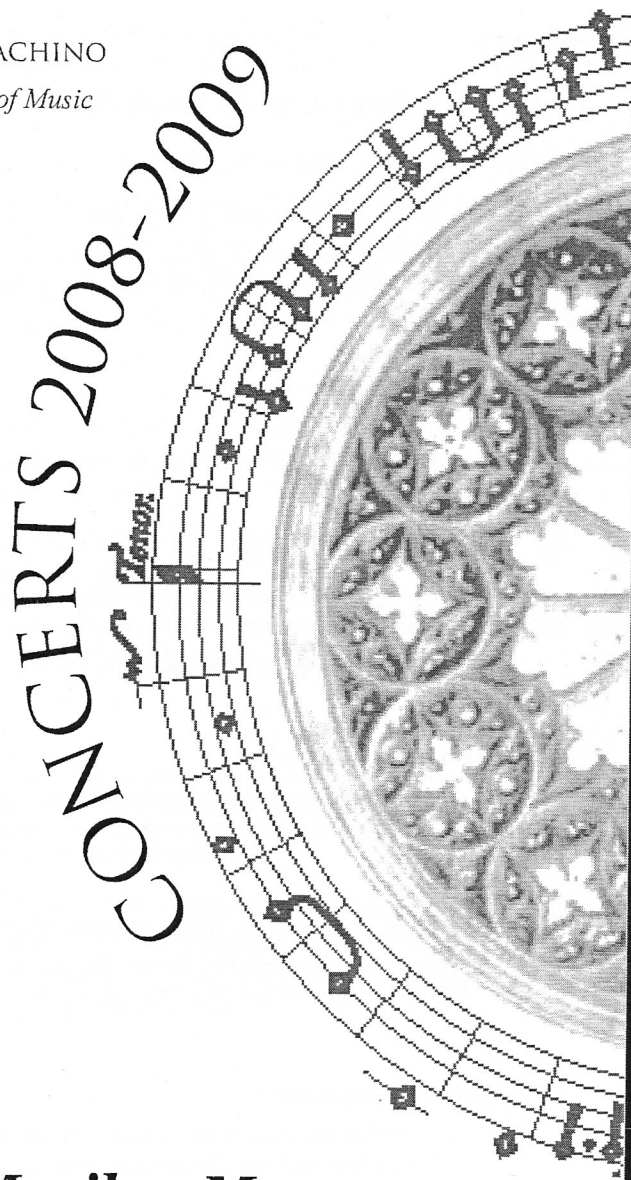


OUR LADY, QUEEN OF
THE MOST HOLY ROSARY CATHEDRAL
2535 Collingwood Boulevard
Toledo, Ohio

MR. PAUL MONACHINO
Cathedral Director of Music



Marilyn Mason

Organist

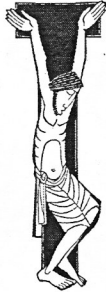
Malcolm Tulip

Narrator

Sunday, March 15, 2009

3:00 P.M.

Marilyn Mason, Organist
Malcolm Tulip, Narrator



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.

Performers

Marilyn Mason is University Organist and Chair of the Organ Department at the University of Michigan. Her extensive career as performer, lecturer, adjudicator, and teacher has taken her throughout the western world, at one point performing more than thirty recitals per year. She was the first American woman organist to perform in Westminster Abby, the first woman organist to play in Latin America, and the first American organist to perform in Egypt. During one sabbatical leave, Mason's performing career took her to five continents.

In her role as University Organist, she has performed at honors convocations, university presidential inaugurations, and at memorials for heads of state. In 1987 she was awarded an honorary Doctor of Music by the University of Nebraska. In 1988, the New York Chapter of the American Guild of Organists named her Performer of the Year. On the occasion of the 2009 GALA, sponsored by the national council of the American Guild of Organists, Dr. Mason was honored as the seventh in a series of organ teachers/performers who have reached the highest level of success in their profession.

Mason's gifts as a teacher were recognized in the fall of 2007 when the 47th Conference on Organ Music, which she founded, was dedicated to her in celebration of her 60th year of teaching. Former students came to Ann Arbor to pay tribute and to attest to the many ways in which she has shaped their lives and promoted the study of organ.

Along with her performing and teaching career, which continues unabated, she has served as adjudicator at almost every major organ competition in the world. Her dedication to new compositions for the organ is evidenced by the 75 organ works she has commissioned and premiered to date. Currently, four volumes of her commissioned works have been released by MorningStar Music, Inc. Her discography, on Columbia and Musical Heritage Society labels, includes the music of Bach, Handel, and contemporary composers. She is now recording the complete organ works of Pachelbel for the Musical Heritage Society.

Her ever-popular historic tours to Europe to see, study, and hear famous organs continue, with Historic Tour 56 scheduled for July 2009, this time to Spain and France, from Barcelona to Paris.

Malcolm Tulip is Assistant Director of Theater at the University of Michigan School of Music, Theater and Dance. He trained at the University of London in dance, movement and choreography, and at the Ecole Jacques Lecoq in Paris in stage combat, movement analysis, acrobatics, mask work, pantomime blanche, commedia dell'arte, and other physical theatre. His performance credits include Falstaff (*The Merry Wives of Windsor*), Dogberry (*Much Ado About Nothing*) and Touchstone (*As You Like It*) at the Michigan Shakespeare Festival, Lord Byron (*in Camino Real*) at the New Jersey Shakespeare Festival, and Frank (*Molly Sweeney*) at Ann Arbor's Performance Network. He has toured with the Gelati Theatre Company UK and Theatre Grottesco. Tulip also appeared as Mr. Arno in the film *Stardust*. In 1997 he wrote, directed and starred in *Down the Plughole* at the Performance Network, for which he received Best Drama, Best Director of a Drama, and Best Actor in a Drama awards from the Ann Arbor News.

Professor Tulip is also a playwright and a director (Performance Network and Prospero Theatre Company). He has taught a number of movement, mask, commedia dell'arte and improvisation workshops at schools throughout the U.S. and in England. He is a member of AEA.