



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

MARILYN MASON, University Organist
MALCOLM TULIP, Narrator

Monday, March 9, 2009

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.

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
Trompette 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 Schalmey 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 Tuti Rev.
Manual/Pedal Revs.
Settable Reversible
All Swells to Swell
Numerical Sequencer
List Piston Sequencer
All Pistons Next
Total Recall™ Disk
MIDI Record/Playback