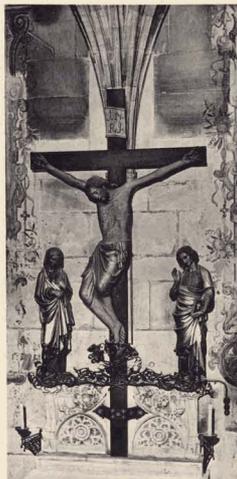


*the seven  
last words  
of Christ*



recorded in Boston Symphony Hall with Mac Morgan, baritone, Carl Nelson, tenor, Margot Stagliano, soprano, Reginald Foort, F. R. C. O., organ, and the Boston Chorale conducted by Willis Page

1094

# The Seven Last Words Of Christ

*This  
performance  
is dedicated  
to a true  
musician and  
good friend,  
Macklin Marrow.*

## the sound —

In BOSTON SYMPHONY HALL, we have the finest acoustics in the country . . . perhaps the best anywhere. The Hall is as big as most cathedrals. With its vast expanses of wood and carpet, its extreme length from front to back, its high ceiling — it has the elusive gift of "fine acoustics." As a framework for Dubois' THE SEVEN LAST WORDS OF CHRIST and Reginald Foort's two solo organ records, Symphony Hall is the perfect setting.

## about 16 cycles on records —

The new Aeolian-Skinner organ there has two ranks of 32 foot pipes, giants which speak in tones below the lowest depths of sound sensation . . . 16-32 cycles to be exact. When in the Hall, the tones can actually be felt rather than heard — as a chest vibration.

We have put these "32 foot" tones ON THE RECORD — for the first time. This may be a technical achievement for microgroove recordings, but it is more than that: it is a musical landmark too. One might say for the first time, "Now it can be heard," (with the right equipment).

The tenor solo after the Seventh Word ("It is Finished!") is a case in point. Melodically airy and soaring, the music is underlined with a tragic and ominous feeling — contributed in part by the 32 foot pedal tones in the accompaniment. The 32' sensation is a vital part of this passage as heard in Symphony Hall. The rare 32' pipes may also be detected in the Handel Arioso (#1055) and Bach's magnificent Toccata (#1054).

## the score —

This album is a musical "first" as well as a technical achievement. THE SEVEN LAST WORDS OF CHRIST has never before been recorded.

With a theme basic to mankind — the last utterances of Christ upon the cross, — Dubois has projected an emotional experience beyond the scope of mere words. The result is a dramatic work of large proportions, which explores and consummates the full resources of soloists, large chorus and organist. This is a composition which may best be judged by its consistent record of continued performance.

## the performance —

Like fishing and photography, recording often lets the big ones get away. Results are often "almost." Call is superstition, luck, or what you will, in THE SEVEN LAST WORDS OF CHRIST everything "clicked."



Willis Page, Conductor

Reginald Foort made the pilgrimage by plane from Chicago to the organ console. Mac Morgan was released from contract by special permission to sing the baritone solo. Carl Nelson manipulated his European operatic schedule to sing the tenor role. Margo Stagliano was especially selected for the soprano part. The Boston Chorale is noted for its past performances of this work, and finally, Ralph Jusko was on hand as musical advisor (the acknowledged expert on this score). Equipment and acoustics cooperated.

Here was a group that moved into new realms of recording.

## the program —

### INTRODUCTION SOPRANO SOLO

O vos omnes qui transitis per viam, attendite, et videte si est dolor sicut dolor meus. Posuit me Dominus desolatam, tota die moerore confectam; ne vocetis me Noemi, sed vocate me Mara. (For the Lord Almighty hath dealt bitterly with me. Call me now no more Naomi, from today call me Mara.)

### FIRST WORD

BARITONE, TENOR AND CHORUS

*Pater, dimitte illis, non enim sciunt quid faciunt.*

Et dicebant omnes: Reus est mortis; tolle, tolle, crucifige eum. Sanguis ejus super nos et super filios nostros! Crucifixerunt Jesum et latrones, unum a dextris et alterum a sinistris. (Father, forgive them, for they know not what they do.)

### SECOND WORD

DUET, TENOR AND BARITONE

*Hodie mecum eris in Paradiso, amen. amen, dico tibi.*

Domine, memento mei cum veneris in regnum tuum. (. . . Today shalt thou be with me in Paradise.)

### THIRD WORD

SOPRANO, TENOR, BARITONE  
AND CHORUS

*Mulier, ecce filius tuus.*  
Stabat Mater dolorosa  
Juxta Crucem lacrymosa,  
Dum pendebat Filius.  
Quis est homo, qui non fleret,  
Christi Matrem si videret  
In tanto supplicio?  
(Woman, behold thy son!)

## the binaural edition

In the 3-D edition, with the monaural limitation removed, the character, voices and art of the music spring alive as never before. The interplay between massed chorus and soloists, the duets of the 2nd and 3rd words are indeed startling. The binaural medium draws aside the curtain and projects this work into truly heroic proportions.

### FOURTH WORD BARITONE SOLO

*Deus meus, ut quid dereliquisti me?*  
Omnes amici mei dereliquerunt me; praevaluerunt insidiantes mihi; tradidit me quem diligebam.  
Vinea mea electa, ego te plantavi; quomodo conversa es in amaritudine ut me crucifigeres?  
(My God, my God, why has thou forsaken me?)

### FIFTH WORD

TENOR, BARITONE AND CHORUS

*Sitio!*  
Judaei praetercuntes blasphemabant eum, moventes capita sua et dicentes: Vah! qui destruis templum Dei, si tu es Christus, Filius Dei, descende nunc de cruce, ut videamus et credamus tibi. Si tu es rex Judeorum, salvum te fac. (I thirst!)

### SIXTH WORD

TENOR AND CHORUS

*Pater, in manus tuas commendo spiritum meum.*  
Pater meus es tu, Deus meus, susceptor salutis meae.  
In manus tuas commendo spiritum meum.  
(Father, into Thy hands I commend my spirit.)

### SEVENTH WORD

SOPRANO, TENOR, BARITONE  
AND CHORUS

Et clamans Jesu voce magna dixit: *Consummatum est!*  
Et inclinato capite, tradidit spiritum.  
(It is finished!)

### RECITATIVO

TENOR SOLO

Erat autem fere hora sexta; obscuratus est sol, et tenebrae factae sunt in universam terram; velum templi scissum est; omnis terra tremuit; petrae scissae et monumenta aperta sunt.  
(And it was about the sixth hour . . .)

### PRAYER

CHORUS

Adoramus te, Christe, et benedicimus tibi, quia per sanctam Crucem tuam redemisti mundum.

## CAUTION

*This record contains frequency components down through 16 cps (32' pipe), and to realize the full recorded quality the best equipment must be used. Failure to track these low-pitched sounds may ruin the record which has been tested here using "high-compliance" cartridges. Any such cartridge should play the record successfully.*

*In making records for the best current techniques of playback, failure to track is the fault of the equipment, not the record, and damaged pressings cannot be accepted in return.*



Margo Stagliano, Soprano



Mac Morgan, Baritone



Carl Nelson, Tenor