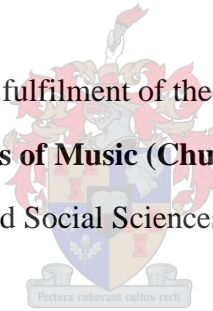


**A performance based-
research on**
*The Fourteen Stations of the
Cross* by Alan Ridout

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Thesis presented in partial fulfilment of the requirements for the degree of
Masters of Music (Church Music)
in the Faculty of Arts and Social Sciences at Stellenbosch University.



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Declaration

By submitting this thesis electronically, I declare that the entirety of the work contained therein is my own, original work, that I am the sole author thereof (save to the extent explicitly otherwise stated), that reproduction and publication thereof by Stellenbosch University will not infringe any third party rights and that I have not previously in its entirety or in part submitted it for obtaining any qualification.

Signed: _____

M.H. Claassen

Date 15 April 2015

Abstract

The Stations of the Cross is an ancient Roman Catholic devotional ritual. True to the conviction of the Roman Catholic Church that art has the ability to communicate theological ideas, works of art that depict the passion of Christ stand central when this ritual is performed. Very rarely this story is told through music.

In this thesis, which was inspired by my performance of *The Fourteen Stations of the Cross* (a suite for organ) by Alan Ridout, I analysed this work with the specific objective to establish *how* this composition relates the story and communicates it to the audience. My intention was to apply the knowledge that I gained through my investigation to render an insightful and spiritually rewarding performance.

The specific line of analysis of the work was prompted by Ridout's note that this work was a set of variations that concludes with the theme. Considerations taken into account were whether he started with an identifiable theme from the religious repertoire, or whether the result of the developing theme was realised in the last Station.

Despite the specific association of the Stations of the Cross devotion with the Roman Catholic faith, Ridout composed his work on commission for the Anglican Canterbury Cathedral. I also investigated the possibility of the liturgical use of musical renderings of the *Fourteen Stations of the Cross* in Protestant churches.

Ridout also states in his composer's note that the work was suggested by the sculptured relief works which can be seen in the Altenberg Cathedral, Westphalia, Germany. I identified Emil Sutor as the artist of *Der Kreuzweg* and studied photographs of these images. I also questioned why these particular images were the source of Ridout's inspiration.

I searched for similarities in the style of expression of the two artists with the objective to combine their works in performance, the organ music with a simultaneous PowerPoint presentation of these images. As the goal of the Stations of the Cross is to communicate spiritual and theological concepts, I was interested in the first place in the response of the devotees who will be my audience. With the knowledge that I acquired by practising this work as well as by reading relevant literature I hope to contribute information that will provide insight to future performers of this work.

Opsomming

Die Stasies van die Kruis is 'n Rooms-Katolieke ritueel. Getrou aan die kerk se sienswyse oor die vermoë van kuns om teologiese begrippe oor te dra, staan die uitbeelding van die lyding van Christus in kunsvorm sentraal in die ritueel. Hierdie verhaal word selde deur musiek uitgebeeld.

In hierdie tesis, wat gebore is uit my uitvoering van *The Fourteen Stations of the Cross* ('n suite vir orrel) van Alan Ridout, het ek die werk geanaliseer met die spesifieke doelwit om vas te stel hoe die werk die verhaal aan die gehoor kommunikeer. Die kennis wat ek verwerf het in my ondersoek was met die oog daarop om die werk met die bes moontlike insig te kan uitvoer en 'n geestelike ervaring vir my gehoor te bewerkstellig.

Ridout dui op die manuskrip aan dat hierdie werk 'n stel variasies is waarvan die tema net in die laaste, die veertiende stasie in die geheel gehoor word. My analise is hierdeur gelei om twee moontlikhede te ondersoek, naamlik of hy met 'n bestaande tema uit die religieuse repertoire begin het, en of die ontwikkelende tema aan die einde gestalte vind.

Die Stasies van die Kruis word in wese met die Rooms-Katolieke denominasie geassosieer, maar Ridout het hierdie werk in opdrag van die Anglikaanse kerk van die Canterbury Katedraal gekomponeer. Ek het dus ook ondersoek of daar 'n moontlikheid is om die musiek van die Stasies van die kruis in Protestantse konteks te gebruik.

Ridout het op die manuskrip aangedui dat die werk gesuggereer is deur die reliëfbeeldhouwerke wat hy in die Altenberg-katedraal, Wesfale, Duitsland gesien het. Die werke is geïdentifiseer as *Der Kreuzweg* van Emil Sutor. Met die bestudering van foto's van die beelde het die vraag ontstaan waarom hierdie beelde en nie enige ander stasiekunswerke nie tot Ridout gespreek het.

Ek het ondersoek of daar ooreenkomste in die manier van uitdrukking van die twee kunstenaars is, met die oogmerk om dit gekombineerd aan te bied, as 'n orreluitvoering met 'n PowerPoint-aanbieding van die beelde. Aangesien die doelwit van die uitvoering was om geestelike en teologiese konsepte te kommunikeer, was ek ook in die eerste plek geïnteresseerd daarin hoe die werk deur my gehoor van gelowiges ontvang sou word. Met die kennis wat ek verwerf het deur die werk te speel, sowel as deur toepaslike literatuur te lees, hoop ek om inligting te verskaf wat sal bydra tot insig vir toekomstige uitvoerings van hierdie werk.

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M.H.Claassen

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Chapter 1: Introduction

1.1. Background and rationale

Despite the fact that I am an experienced organist, I have struggled in recent years to prepare suitable music for Lent in the Dutch Reformed Church. The choice of music presented difficulty due to the diverse expectations of devotees in modern-day congregations where conflicting ideas exist between a conservative contingent and a younger group with modern views. The idea to present organ music accompanied and elucidated by PowerPoint presentations of Stations of the Cross works of art seemed like a possible solution to the problem. The recent success of the improvisations on The Stations of the Cross by a young organist, Winand Grundling, was instrumental in my thought process. Grundling presented his work with acclaim at several art festivals in South Africa. The thought that the ordinary citizen, who had become increasingly reluctant to be involved in church activities would pay for tickets at art festivals to listen to music that was inspired by a subject closely related to the Roman Catholic faith, can be interpreted as indicative of what people might be expecting from a modern-day Lent service.

Unlike Grundling, I am not a competent improviser and I searched for suitable material from the organ repertoire to serve my purpose. To find existing music with the same topic as the Stations of the Cross proved to be difficult, as such compositions are rare. This is probably due to three reasons: (a) the dominance of the choral traditions of passions and similar works; (b) the fact that program music mostly belongs to the romantic period; and (c) the decline of interest in religion and organ music during the post-war era.

I started my investigation with the oeuvre of Olivier Messiaen (1908-1992) who contributed programmatic organ works with theological content, but did not include the Stations of the Cross topic. The most famous musical portrayal of the Stations of the Cross is by Marcel Dupré (1886-1971) whose improvisations (which he later transcribed) were intended as reflections on the poems of Paul Claudel (1868-1955). In recent times, this challenging work is usually performed without the reading of the poems for Claudel's highly emotional style of writing has become outdated. *The Stations of the Cross* by César Franck (1822-1890) is a compilation of existing works and contains only seven Stations or movements.

Alan Ridout's *The Fourteen Stations of the Cross* seems to be the only organ composition with the same title as Dupré's work. It was a suitable topic for Ridout, who has written extensively for the organ, was fascinated by the Roman Catholic faith and became a convert towards the end of his life. I decided to prepare Ridout's music for performance for Lent 2014 and subsequently presented it for a masters of music recital examination.¹

The idea to incorporate music for the Stations of the Cross in combination with works of art in a Protestant context required thorough research on the origin, history and meaning of this Catholic devotional practice. I conducted my research from the perspective of the performer of a musical work who wishes to provide insight in the creative process rather than to present a historic investi-

¹ In order to distinguish between the devotional practice of the Stations of the Cross and Ridout's composition, italics will be used when the latter is meant. For the sake of clarity, Sutor's work will be referred to as *Der Kreuzweg*.

gation into religion. However, as I had a specific audience of Protestant devotees in mind, it was necessary to dwell on some crucial points of dogmatic differences. Though some Protestant denominations, notably the Lutheran Church, have a more relaxed view on the use of symbols and art in a religious context, there is still a historic animosity present in Calvinistic circles to anything that can be seen as Roman Catholic by origin.²

My approach to Ridout's score was both analytical and psychological. I made investigations in order to understand the composer's thought process, his compositional technique and also his connection to the spiritual aspect of the topic that he addressed. My reflection on his music led to a concern about the listener's response, for there was little thematic material to relate to, and the minimalistic use of material resulted in a complexity which I thought would be in need of verbal explanation.

For a considerable period, it seemed to me that my effort in practising the music raised more doubts about issues concerning the interpretation than confirming any of my initial deductions. I longed to reach that stage of my preparation where I would feel empowered and convinced of the decisions that I had made. Above all, I needed to decide on a specific performance and regard it as the sole possibility. Bruce Brubaker addresses this period of uncertainty when he (2007: 67) argues that the *playing* of a piece of music can become the subject of research and that by playing, one is actually *reading* a lot of information. Through the close reading of the text, questions will arise. He calls this state "the vital necessity of uncertainty." These *questions* can have more than one answer and the answers are often found in artistic responses that are difficult to articulate. Thus performing becomes a fact-finding mission (Brubaker, 2007: 67). The present research developed in a similar way and the very first questions emerged from the title page of *The Fourteen Stations of the Cross*.

On the title page of *The Fourteen Stations of the Cross*, Ridout shared his compositional thoughts with the performer by a composer's note in which he states that the work was suggested by the sculptured relief work, *Der Kreuzweg*, in Altenberg Cathedral, Westphalia, Germany. I corresponded with the present-day organist of the Cistercian monastery of Altenberg, Dr Rolf Müller, who kindly provided me with an official brochure from this Cathedral, a document which proved to be very informative. This publication, written by Winfried Pilz, describes the creation of the *Kreuzweg* by the German sculptor, Emil Sutor in 1940. It contains photographs of the Stations of the Cross which I subsequently studied in an attempt to understand Ridout's acknowledged source of inspiration.

Curiously, Ridout does not mention Sutor by name in his inscription and this could be interpreted as either ignorance or a deliberate omission (for the latter, one would expect a good reason). Furthermore I questioned the reason for Ridout's reaction to specifically these sculptured reliefs, as many examples could be found elsewhere.³ Might there have been a metaphysical artistic response to the works by Sutor, and would this be possible to prove? The answer may lie in Ridout's autobiography, *A composer's life*, where a whole chapter is devoted to the author's views on the source of inspiration and also when he contemplates his own reactions to works of art (Ridout, 1995:94).

² This animosity I experienced first-hand in 2013 when a chorister walked out in protest when the Tygerberg City Choir was rehearsing an *Ave Maria*.

³ As the Canterbury Cathedral belongs to the Anglican denomination, there are no Stations of the Cross works of art in this cathedral.

Ridout's inscription continues that this work is a set of variations of which the theme in its complete version is only heard in the fourteenth Station. This focuses the attention on the theme which had to be identified as either an original invention, or derived from an existing melody from the religious repertoire. Bearing in mind how Ridout relates in his autobiography his intensive studies in plain-song with Thurston Dart and also his involvement with music for the Canterbury Cathedral organist, Allan Wicks, it is natural to assume that the composer might have built on existing material. This method is a common practice for composers of the religious music genre.

There is, however, also a third option. Ridout was schooled in twelve-tone compositional techniques, and Schönberg's *developing variation* technique is another possible compositional process that he might have taken. The developing variation technique comprises the genesis of a theme, a gradual addition to, and development of musical ideas.⁴ This argument questions the correctness of Ridout's wording "a set of variations on a theme" as this does not imply the same as developing variation.

I will evaluate my analysis in accordance with the idea of Bukofzer (1977:58) who holds that analysis is the reversal of the composition process. This is important in this particular composition, where I had to determine whether Ridout started with the complete theme already conceived in his mind, or in Station 1, not knowing the outcome of the theme. I am convinced that the 14th Station holds the key to the analysis and that the outcome reached here could explain the compositional process.

Carroll C. Pratt (1977: 58) argues that the later stages of analysis move out of musicology proper into the domains of philosophy and psychology. She claims that since every musical idea originates in the mind of the composer, a complete analysis, operating as if it were in reverse, must therefore end up in the domain of biography. In accordance with this train of thought, I include ample biographical information about Ridout and Sutor in two separate chapters.

My research also attempts to find a way to aid the listener in understanding Ridout's music, to enable them to experience the Passion of Christ through listening to it. This music may become more accessible through the addition of the visual aspect, the PowerPoint presentation of the sculptures of Sutor. As my performance is intended as serving theology, I indeed would like my audience to have a spiritual experience where it becomes more than listening to music and looking at sculptures, but to find a deeper meaning in the well-known story of the Passion of Christ.

1.2 Research problem

The main problem of this thesis is to integrate research and practice in a single endeavour. After a year of intensive practising, I have performed Ridout's *The Fourteen Stations of the Cross*. I now need to find a way to translate the results of my investigations, in preparation of the performance, in a discursive medium. My findings are based on research that was done in two ways: research from an interpretive perspective and from an instrumental perspective (Borgdorff, 2007:5). Findings in the field of the interpretive perspective is possible to present through the use of standard musicology and scientific methods, but findings in the domain of the instrumental perspective will necessarily in-

⁴ The developing variation technique is discussed in Chapter Five.

clude tacit knowledge. I needed to find a way to articulate my self-reflection and critical engagement beyond my personal experience and make it accessible to academic discourse.

1.3 Theory and method

Though the merits of the concepts *practice* and *theory* have been discussed and argued, ever since the time of Aristotle, the debate has experienced a renaissance in musicology circles since 2000.⁵ The main issue concerns practice-based research on a post-graduate level and institutional politics, which are not a concern for me, but form an intricate part of this agenda. I want to substantiate the merit of presenting my thesis as a combination of theory and practice; as a performance accompanied by a written discourse on the creative process thereof.

Traditionally, the concepts “practice” and “theory” have been considered to belong to different ontological and epistemological realms. The musical artist and researcher were seen as two separate entities, with the first often relying on tacit knowledge and the second depending on hard data. With performance-based research it is possible for one-person to occupy both positions, that of artist and of researcher. The critical exchange between the two disciplines is beneficial to both research practices and as the privileged insight of the performer is written down, peer review becomes a possibility (Stolp, 2012:77-79). Performance-based research allows a new academic position for the performing artist whose efforts traditionally become forgotten with the offering of the final cadence of his/her performance.

The views of foremost musicologists on practice-based research, are published in the *Dutch Journal of music Theory* 2007, Volume 12. Of interest is Borgdorff’s, (2007:5) description of art research which differentiates between research *on* the arts, research *for* the arts and research *through* art (the italics are mine). The first category, the *interpretative perspective*, refers to research that has art as its object, and is commonly applied in disciplines such as musicology, social sciences, and art history. The second category, the *instrumental perspective*, views art as the objective rather than the object: it refers to research that provides insight into concrete practices (Borgdorff, 2007: 7). My research relies on the integration of the interpretive- and instrumental perspectives and I address my views on both categories separately, starting with the debatable aspect, the *instrumental perspective*.

When we look at the most common understanding of the word “research,” we see that it implies the expectation to find objective knowledge presented in a scientifically acceptable way. Though this method is true and possible for the *interpretive perspective* only, there is also a solution offered by Borgdorff (2007:7) for the *instrumental perspective*. He supplies us with a definition of research as “an original investigation undertaken to gain knowledge and/or enhance understanding.” There can be no doubt that an honestly written discourse of a performer’s preparation of a particular work will qualify to be called original. The second part of the definition, the *enhancement of understanding*, is of interest to me, as it allows the reflection of the performer to become the objective of the knowledge, a knowledge that can be shared with future performers, but can also contribute to the understanding of the uninformed listeners.

⁵ Aristotle distinguishes between “making” (poiesis) and “doing” (praxis) (Dahlhaus, 1967:10).

As some sort of investigation can be expected in the preparation of almost any intended performance of music, it is important to establish when such investigations qualify to be seen as research. Jurrien Sligter (2007:42) suggests “that by giving centre stage to practical wisdom and the interrelatedness with conceptual knowledge, the performer and the performance may become object and objective of the research.” This practical knowledge expresses the very core of the curiosity that artists share alike, namely to discover how wisdom and insight were accumulated by a given individual (musical artist), and through this thesis, I would like to offer my own findings. Some of them are based on knowledge which was acquired by the physical act of practising by experimenting and in the end by performing *The Fourteen Stations of the Cross*.

A substantial proportion of the information that I present necessarily relies on the intuitive, a capacity ascribed to the domain of tacit knowledge. Polanyi, (1966:4) explains the nature of tacit knowledge as the ability to know more than what we can tell, a view that was shared by Aristotle when he refers to “nous” (knowledge) as “an intuitive faculty.” As a comprehensive engagement with the epistemological issues related to the tacit nature of knowledge falls outside the scope of my thesis, but as it is relevant to my research as a performer, I will dwell on some of its most important properties.

Tacit knowledge is, according to Parsaye (1988: 365), the opposite of explicit knowledge in the following ways: how to articulate this knowledge; the way that it is obtained; and how it can be applied. I would like to discuss the following three properties of tacit knowledge and address them separately.

The first aspect is the extent to which tacit knowledge relies on the intuitive and unarticulated knowledge that cannot be communicated, understood or used without the *knowing subject*. In this instance, the subject is *The Fourteen Stations of the Cross* which I know thoroughly through practising, by meeting on a weekly basis with my teacher and by reading applicable literature. The knowledge which I gained in these ways influenced me to the extent that it altered my psychological frame of mind. Through the assimilation of ideas and thoughts about the music while I studied it, the intuitive, now changed and enhanced by my understanding, became foremost once more.⁶

The second aspect of tacit knowledge addresses the interaction and trust amongst participants, in this case student and teacher. Though musicians share a common pool of explicit knowledge, for example, the characteristics of a certain style period, it is the critical exchange of ideas between teacher and pupil that is of importance. By discussing various experiences through their different musical encounters and exposure a possibility of enhanced understanding develops.

The third aspect addresses practical experience which often relies on experimentation. This includes aspects such as the conclusions made about tempi, phrasing, articulation, registration. Again, here the teacher and pupil may exchange and compare their personal experiences and in conversation find suitable practical solutions. These decisions may be based on hard data, but also include subjective knowledge which can be verbalised to a certain extent and also be demonstrated by the teacher, for example, by playing a particular phrase.

⁶ My description of the relief sculptures depended to a substantial extent on the knowledge that I acquired through my research on the devotional practice and was influenced by my interview with sculptor, Ledelle Moe.

Fourthly, tacit knowledge applies to the contextualisation of information. This refers to how the investigations of the performer into, for example, biographical information about the composer will bring this knowledge into relation with his/her interpretation of the musical work. According to Parsaye, (1988:365) tacit knowledge can be captured by interviewing experts, learning by being told and learning by observation. These aspects are all addressed in the musical lesson, but are also pointing into the direction of the perceptibility of the performer. The contextualisation of information presupposes reflection from the performer's side. A matter of choice exists, as when one agrees to disagree – or the opposite, by accepting another perspective with gratitude and thus altering the original insight.

However, knowing the subject implies that research in the traditional, scientifically approved way would also be done and I now address the *interpretive perspective*. In this regard, hard data in the form of analysis and background information on related subjects will be presented. The specific direction of the research was governed by capacities of the work, and research questions or problems were initially suggested to me through subjective experiences that I had as a performer. These were followed by diverse investigations, a way of finding proof or motivation for what was at first a mere hunch.

I formulated my findings through a method that I had to *invent* in order to present it in a discursive medium. As Huib Schippers (2007, 35) puts it, research methods and patterns are easily identifiable in almost any preparation towards a performance, from defining a general idea or concept, to the initial choice of repertoire/material, to research in books, scores, records or memory, to final choices of approach, repertoire and material.⁷

As the *The Fourteen Stations of the Cross* is seen as a unit consisting of fourteen movements, an overall idea of this work had to be formed. I established how the movements balance and relate in ambience, form, texture, dynamics, tempo and rhythm. I designed a method of analysis which starts at Station 14, for it contains the complete theme. The first step was to establish whether this theme had an identifiable origin or whether it was a new invention. The absence of a known theme led to the consideration that this work was after all not a set of variations as Ridout calls it in his composer's note, but rather a process of developing variation. The latter is a term which was originally coined by Schönberg.⁸

The creation of a theme is the inner life of this composition and also the first aspect to be addressed in my analysis. Due to this developing nature of the work, my analysis was done by always comparing theme fragments to the theme that was "achieved" in the final Station. Therefore my formal analysis started with the 14th Station where I labelled the most frequently used theme fragments as "theme proper", "embellishment theme", "repeated note theme" and "sighing motive" theme. This was followed by a detailed analysis of the complete work, beginning at Station 1. Ridout proved to be a master of transformation and highly creative in his applications of rhythmical deviations. His compositional process also includes reference to Christian numerology which I will discuss in Chapters Five and Eight.

⁷ The categories that Schippers refers to, have already been discussed in my background and rationale.

⁸ Developing variation form is discussed in detail in Chapter Five.

Secondly, I searched for a method to explain Ridout's tonal world. Assuming that I might find a similarity in the styles of Ridout and his well-documented teachers, I turned to discussions of their works to aid me in making a valid analysis of the fairly unknown work of Ridout. In Francis Routh's (1972) article on Peter Racine Fricker in *Contemporary British Composers*, he makes a connection between Fricker, who was one of Ridout's teachers, and Schönberg, the master of developing variation. A considerable amount of stylistic characteristics attributed to Fricker's music I found to be true of Ridout's music also. My conclusions about Ridout's sound world, that it is neither harmonically functional, nor atonal, led me to search for a *system* in his compositional process, specifically the use of serial technique. I eventually discovered the application of a series of set intervals that occurred in all the Stations, transposed, inverted or presented as mirroring devices. This discovery led to a thorough investigation of intervallic importance in this composition in Chapter Five.

Still on the subject of tonality, I became fascinated by the closures that he manages to obtain at the end of each Station and scrutinized these endings. As they display tonal tension, I analysed them according to the traditional concepts of cadential progressions. This made me aware of Ridout's use of a layered texture which reveals how one voice part is acting harmonically independently, while the others follow a more or less triadic path. I also discovered that the parameters of Ridout's writing in this particular composition stretched from early music practices of the Baroque to the contemporary twentieth-century tonal language. I reflect on them separately and start with the Baroque elements which I have discovered.

Station 14 has a *tema canonica* indication; it features a typical Baroque written-out embellishment and shows a melodic use of the falling fourth interval and sighing motives. All of these features suggested to me a definite relationship to earlier style periods, a point which is proven by my analysis and justified by Ridout's autobiography. From Ridout's writings it becomes clear that he was well schooled in compositional techniques of the past, and had studied Gregorian chant thoroughly. I hold the opinion that the vast contribution of literature for organ in the Baroque style has left an irreversible impression on the idiomatic writing for organ and is still employed by composers, including Ridout, today.

The analysis of Ridout's work is only one of the objectives of this thesis. Ultimately I want to establish a connection between the works of Ridout and Sutor, as the result of inspiration on the one hand and the source of inspiration on the other. It is debatable whether a valid comparison of the works of a composer and a sculptor can be made as the natures of music and sculpture are so very different. However, it can be assumed that a certain connection did indeed exist between Sutor and Ridout, for Ridout acknowledges the sculptures as the source of his inspiration in his composer's note. In a comparison of the works it becomes obvious that both artists refrain from using decorativeness or virtuosity and both artists project an honest conviction in their subject. They also show similarities in their disciplined, minimalistic sense of style. This led me to form a hypothesis: that Sutor's work inspired Ridout, will inspire the performer and again aid the reception of *The Fourteen Stations of the Cross* by the audience.

In my analyses of *Der Kreuzweg* by Sutor, I was searching for a similarity, for a spiritual kinship in expression between the artists. Through correspondence with Ridout's contemporaries, I tried to

establish whether Ridout knew Sutor, what kind of art he liked, when he visited the Altenberg Cathedral, and whether he discussed the composition with Allan Wicks, who died in 2010.⁹

Ridout's reference to Sutor's work remained puzzling, and I eventually came to the conclusion that one would need to understand Sutor in order to unravel the composer's inscription. I interviewed Ledelle Moe (2014, June 14), head of Sculpture in the Faculty of Arts at Stellenbosch University. She suggested that I should compare the work of Sutor to the works of his contemporaries, and expressed the opinion that Sutor was "left behind, hiding and out of touch with the works of his contemporaries" (Moe, 2014). Though I followed her advice, it only helped me to conclude that Sutor's *Kreuzweg* was indeed created in a very conservative style. The rest of his oeuvre was different and very diverse.

My aesthetic reflection on Sutor's work suggested to me that I needed to find a means to compare music and sculpture, and had to search for parallel elements in these diverse artistic worlds. I started off by searching for definitions of the principles of beauty and principles of art. Though there are ample examples of treatises on these aspects, I could (as a musician), identify with the basic principles of art, as explained by William Hogarth. Admittedly, this choice is arbitrary, but I could understand and relate to his very concise way of addressing elements such as fitness, variety, regularity, simplicity, intricacy and quantity. For me they were traceable in Sutor's work and it helped me to formulate my interpretations of the individual Stations. Many elements of art correlate with elements of music, as I found in the *Oxford Companion to Art* and I was able to compare rhythm, repetition, emphasis, unity and progression, as can be seen in Chapter Seven.

In order to analyse the works of art, I had to rely on what can be derived from the photographs and I described what I saw as best as I possibly could. The impact of the size and positioning of the works of art, as Moe correctly pointed out to me, can only be realised by visiting the Cathedral, but unfortunately a visit to the Cathedral was not an option for me. With the analysis of Sutor's work, which falls outside of my expertise, I made a concerted effort to go beyond common knowledge in order to produce a substantial and worthy interpretation.

Finally, I considered the triangle of composer, performer and listener as well as the whole process of inspiration, the ability of music to arouse emotions and then to be able to communicate the spiritual. Carroll C. Pratt (1977: 58) states as part of an argument about the ability of music to communicate emotions that "from the point of view of musical analysis certain kinds of biographical data assume an importance far beyond that of idle and irrelevant gossip." It can be assumed that knowledge about Ridout, Sutor and their works would serve to contextualise the music, and the biographies of the artists that are presented in Chapter Three and Four will provide ample information about both artists.

A network of collaborators in the UK and Europe were most helpful in providing insight into the character of Ridout who died (fairly recently) in 1996 and is still remembered by colleagues. I also discovered a South African connection. Dr Barry Smith (interview 2014) not only knew Ridout, but

⁹ Elizabeth, widow of Allan Wicks, was present at the premiere performance by her husband in the St George's Cathedral, but she confessed a personal dislike of modern organ music and could not contribute any new information.

also commissioned choir works from him and arranged the South African première of his *The Fourteen Stations of the Cross*.

1.4 Outline of this thesis

Chapter One contains the introduction which provides the background, rationale, purpose, literature overview and the stating of the research problem. Chapter Two addresses the history and origin of the devotional practice of the Stations of the Cross. In the third chapter, the biography, music and style of Alan Ridout are discussed and in the fourth chapter, the life and style of Emil Sutor. This is followed by the analysis of Ridout's suite for organ, *The Fourteen Stations of the Cross* in Chapter Five. Chapter Six begins with a concise history of the Altenberg Cathedral before the formal analysis of *Der Kreuzweg* by Emil Sutor follows. The seventh chapter compares the expressive languages of Alan Ridout and Emil Sutor. In the conclusion in Chapter Eight, I discuss the influence of this research on the interpretation and performance of *The Fourteen Stations of the Cross*. The triangle of composer, performer and listener is discussed. This thesis is concluded by the Bibliography and Addenda, the latter including a copy of the manuscript of *The Fourteen Stations of the Cross*, a copy of *Der Kreuzweg* brochure, as well as letters from Ridout's contemporaries.

Chapter 2: The origins of the Stations of the Cross

2.1. Introduction

As a practising church organist, I had ample opportunity to speak to reverends from both Protestant and Catholic denominations about the subject of the Stations of the Cross. Curiously, and without exception, they answered vaguely and always referred me to textbooks (which they did not possess). Therefore I decided to consult authoritative manifests of doctrine for my investigations. The Roman Catholic Encyclopaedia is subtitled, *An international Work of Reference on the Constitution, Doctrine, Discipline, and history of the Catholic Church* and therefore the main source of information for this particular research. The first two volumes were published in 1907, followed by two more volumes in 1912, by the Robert Appleton Company. There were five (all American) editors: Charles G. Herbermann, Edward A. Pace, Conde B. Pallen, Thomas J. Shaman, and John J. Wayne. The entire 1913 edition of the Catholic Encyclopaedia is available online (as a pre-copyright source) since 1995. It is presented as *New Advent* and since 2007, a newer watermark version was scanned in as *Catholic Answers*. The purpose of the encyclopaedia was to serve the Roman Catholic Church and to explain matters from a Catholic point of view. Therefore, it necessarily also addresses issues that divide Catholicism from Protestantism. The second Vatican Council (1962-1965) introduced significant changes to Catholic practice, and additional articles (from the resulting newer edition) were added to the online 1913 version (2010, New Advent). As I am primarily concerned with the origin of the religious ritual of the Stations of the Cross, the older source of information available online suffices for my purpose.

2.2. An ancient devotional practice

According to Frieda Harmsen (1989: 1) the Fourteen Stations of the Cross can best be described as a series of works of art, often sculptured reliefs, depicting scenes from the journey of Jesus on the *Via Dolorosa*. These works of art have special meaning to the Roman Catholic devotee and to the present day, during Lent, they practise an ancient ritual which calls for them to walk from Station to Station, to reflect on the images and to meditate. Thus the Roman Catholic Church employs the visual aspect to communicate theological concepts and it is indeed possible for the Catholic believer to receive remission from sin by contemplating Jesus' suffering in the presence of sacred works of art (Webber, 2013: Vol. 5:120-121). Pious practitioners of this ritual are allowed what is called an indulgence and through the specifications attributed to this indulgence by the Church authorities, they will receive absolution. Understandably works of art on the subject of the Stations of the Cross are found in most Roman Catholic churches and the devotional practice can be considered to be a very important part of their liturgy.

The Stations of the Cross relate the main theme of Christianity, the sacrificial death of the Messiah, and this story (as well as His resurrection) is recorded in the four Gospels in the Bible. Christians of all denominations commemorate the Passion annually during the Holy week of *Lent* but the devotional practice of the *Stations of the Cross* is exclusively linked to the Roman Catholic Church.

2.3. A short history of the Stations of the Cross

I would like to introduce the *Via Dolorosa* to my reader by quoting a description from a tourist guide.

“Either street will lead you along to Christianity’s most melancholy thoroughfare, the *Via Dolorosa* (Street of Sorrows). Here thousands of Christian pilgrims walk in the final footsteps of Jesus as He makes His way to Calvary, many bearing a Cross to express their piety. Many of the fourteen Stations of the Cross, the marked points which show Jesus’ progress along the street are highly disputed. Some can be matched with places and events in the Gospels; a few are the stuff made of legend, mapped out in the 16th century by European Christians who had never been to Israel” (Murphy, 1996: 24-25).

The above quotation is a reflection on Christian tourism today, but in the first few centuries after the crucifixion, the scenario was very different. The places where important incidents on Jesus’s way to the crucifix occurred were either marked with a stone or glorified by the erection of a shrine. Though the earliest marking of incidents of the Passion of Christ on the *Via Sacra* goes back to the time of Constantine who recognised Christianity by the edict of Milan in ACE 313 (Smith, 1920:111), the now universally accepted fourteen Stations of the Cross were not agreed on till the late 16th century. Previously, the number of incidents marked varied between five and thirty one. It was also during the 16th century that the name *Via Dolorosa* began to be favoured (Scheuber, 1932: 261-264). In this time the *Via Dolorosa* started at Calvary and ended at Pilate’s palace (contrary to the direction that is followed today).

Ann Ball (2003) relates how the content of the journal of William Wey, an English pilgrim who visited the Holy Land in 1458 and 1462, gives the earliest application of the word *Stations* for these halting places. Wey also describes the direction of the journey, which was by then customary to follow in the footsteps of Christ, beginning at Pilate’s house and ending at Mount Calvary (as is done today). He gives account of fourteen Stations of which five correspond with Stations honoured today and seven far removed from the concepts of the *Via Crucis* today.¹⁰ The specific Stations and incidents to be commemorated as well as the *indulgence* attached to the ritual were agreed upon by the church authorities in the 17th century (Thurston, 1906:1-7).

From the book *Jerusalem sicut Christi tempore floruit* by Adrichomius, published in 1584, we can trace the origins of at least the titles of the first twelve Stations. This book was authorised by the church, translated into several languages, and widely circulated. In another publication giving prayers to accompany the Station devotions and also dating from the sixteenth century, the fourteen Stations as we know them today are mentioned (Harmsen, 1989:14-15).

Alston (1912) gives the following titles of the fourteen Stations of the Cross which are universally accepted today:

Station 1: Christ condemned to death

¹⁰ The Roman Catholics prefer the name *Via Crucis* when they include their devotional practice to the journey.

- Station 2: The cross is laid upon Him
- Station 3: His first fall
- Station 4: He meets His blessed mother
- Station 5: Simon of Cyrene is made to bear His Cross
- Station 6: Christ's face is wiped by Veronica
- Station 7: His second fall
- Station 8: He meets the women of Jerusalem
- Station 9: His third fall
- Station 10: He is stripped of His garments
- Station 11: His crucifixion
- Station 12: His death on the cross
- Station 13: His body is taken down from the cross
- Station 14: He is laid in the tomb

2.4. Biblical references

The origin of some of the titles of the Stations can be found in the Bible but some of the titles of the *Stations of the Cross* have been *derived* from incidents that happened in Jesus's journey to the crucifixion. The ten Stations that refer to incidents recorded in the Gospels are:

- Station 1: Christ condemned to death
- Station 2: The cross is laid upon Him
- Station 4: He meets His blessed mother
- Station 5: Simon of Cyrene is made to bear the cross
- Station 8: He meets the women of Jerusalem
- Station 10: He is stripped from His garments.
- Station 11: His crucifixion
- Station 12: He dies on the cross
- Station 13: He is taken from the cross
- Station 14: He is laid in the tomb

Table 1

Table 1 is a comparison of the recordings of the texts references of the Stations as they are recorded in the New Testament of the Bible.

Gospel	St Matthew	St Mark	St Luke	St John
Station 1	27: 22-26	15:16	23:23	19:16
Station 2				19:17
Station 3				
Station 4				19:25
Station 5	27:32	15:21	23:26	19:25
Station 6				
Station 7				
Station 8			23:27-31	
Station 9				
Station 10	27:35	15:22	23:34	19:23
Station 11	27:35	15:24	23:33	19:18
Station 12	27:50	15:37	23:46	19:30
Station 13	27:59	15:43	23:53	19:38
Station 14	27:60	15:46	23:53	19:40

The Stations that bears direct relation to the drama though not specifically recorded in the Gospels are:¹¹

Station 3: His first fall

Station 7: His second fall

Station 9: His third fall

Station 6, Veronica wipes the face of Jesus. This is the only Station that has no Biblical reference and was added in 1500. It is believed to be a legend, which recounts that Saint Veronica paused to wipe the blood and sweat off the face of Jesus with her veil, and His image was imprinted on the cloth (Alston, 1912).

¹¹ The three Stations where Jesus fell were much later additions (Alston: 1912).

2.5. The Via Dolorosa today

The modern day Via Dolorosa is a bustling alley with vendors going about their informal business, a very unlikely place to pray or contemplate. Copello (2008:76) describes the five-hundred metre route which incorporates the fourteen Stations as starting at the Lion's Gate in the Muslim Quarter and ending at the Church of the Holy Sepulchre in the Christian quarter. Though each of the Stations is marked with a plaque, these plaques are not easy to spot and they are usually found in proximity to another more prominent building. A chapel, The Church of the Holy Face, is erected at Station 6. Station 7, *Jesus fell for a second time* is marked by a Franciscan chapel. Station 8 is across the market opposite the Station 8 Souvenir Bazaar. A cross and the Greek inscription "NI-KA" on the wall of the Greek Orthodox Monastery of St Charalambos mark the place where Jesus consoled the lamenting women of Jerusalem. A Roman pillar marks the site of Jesus' third fall. Stations 10-14 are all inside the Church of the Holy Sepulchre (Beitzel, 2006: 44; Copello, 2008:77-78).

In the Church of the Holy Sepulchre, we have the culmination of the drama: the incidents on Calvary that include the crucifixion, death and funeral of Jesus. This church, dating from 330 ACE, was built by Constantine and inaugurated by his mother Helena in 339 ACE, on the spot that was identified as Golgotha. Several relics and ancient graves discovered by archaeologists in this area have verified this position as the place of the crucifixion (Osborne, 2006: 238-239).

2.6. Replicas of holy shrines

The history of Jerusalem as related by Karin Armstrong (1995: xvi) and Sebag Montefiore (2011) is a bitter story of wars, crusades, battles and destruction. The Holy Land suffered continuous violence due to conflict over the ownership of Holy places which were claimed by Jews, Christians and Muslims alike. According to Montefiore (2011:185-190), it was believed that Jerusalem was the centre of the world, and that this would be the setting of the final Armageddon. Those who were buried closest to this city would be the first to be resurrected. Despite the dangerous scenario, Christians kept making pilgrimages, risking their lives for the sake of their faith. They believed that absolution was the reward for those who made the journey.

Ann Ball (2003) argues that it was not far-fetched of religious leaders to decide as early as the fifth century to commission replicas of the holy shrines of Jerusalem and have these erected in their own countries. Pilgrims could then safely travel to the new destinations and obtained absolution in peace. The first replica was a group of connected chapels, commissioned by St Petronius for his monastery in Bologna. These Stations subsequently became known as *Hierusalem*, literally meaning *New Jerusalem*, resulted in pilgrims flocking to visit this place. Thus, the seed was planted for the devotional idea of the Stations of the Cross to be performed in the presence of art (Scheuber, 1932: 261-264).

Ball (2003) relates how during the 15th and 16th centuries several reproductions of the holy places were set up in different parts of Europe. Such were the series of little chapels at the Dominican friary of Cordova, those at Görlitz, erected by G. Emmerich in about 1465, and at Nuremburg, by Ketzell, in 1468. Similar to these were those made at Louvain by Peter Sterckx in 1505; at St. Getreu in Bamberg in 1507 (Alston, 1912: Vol. 15). Harmsen (1989:14) explains how an attempt was made

in these early works of art to simulate a feeling of pilgrimage by using distances between the stations that corresponded to the true distances between the Stations in Jerusalem.

According to Ball (2003), Christians from Europe could travel to Louvain or Nuremberg to worship at replicas of the *Via Dolorosa*, but could not worship in Jerusalem as it was (amongst others) under Turkish domination which prohibited public display of religion. This knowledge leads us to the conclusion that though the roots of the Stations of the Cross originate in Jerusalem, the adopted devotional practices developed through religious thinkers and pious manuals in Europe. This point of view is supported by Herbert Thurston with the following remarks:

“I find it irresistible that the arrangement of our actual stations, though professedly made in imitation of a pilgrimage along the *Via Dolorosa*, owes less to Jerusalem and the Franciscan custodians of the Holy Places than to the pious imagination of a Carmelite friar who lived all his life in Belgium. That our Fourteen Stations derive directly from the *Theatre Terre Sancte* of Adrichomius has for some time been recognized, e.g., by Bishop von Keppler in his excellent work *Die XIV Stationen des heiligen Kreuzwegs*. But when, on the one hand, we find in Adrichomius, himself a Fleming, an explicit avowal of indebtedness to the book of Brother Jan Pascha, and when, on the other, Pascha’s book presents us with the identical enumeration of subjects and distances which appear in the later writer, there can be little doubt that Pascha must be regarded as the immediate source of the subsequent developments. Further, it is clear that Pascha’s own system was evolved in part out of the devotion of the *Seven Falls* which, at the close of the fifteenth century, had become widely popular in Germany and the Netherlands. This devotion is now completely forgotten” (Thurston, 1917:84-90).

Alston (1912) gives an account of how Stations were commonly erected in churches from the end of the 17th and their popularity was due to the indulgence attached. In 1686, Pope Innocent XI, granted the Franciscans the right to erect the Stations in all their churches, and declared that all the indulgences that had ever been given for visiting the actual scenes of Christ’s Passion, could be gained by Franciscans. In 1694, Innocent XII confirmed the privilege and in 1726, Benedict XIII extended it to all the faithful. In 1731, Clement XII permitted the indulgenced Stations to all churches (provided that they were erected by a Franciscan) and he fixed the number of Stations at fourteen. In 1742, Benedict XIV gave permission to all priests to erect Stations and in 1857 the bishops of England received faculties from the Holy See to erect Stations themselves. The last restriction was removed in 1862.

2.7. Regulations in obtaining the indulgence of the Stations of the Cross

The children of Protestant families usually become members of a Protestant church too and undergo the obligatory and customary schooling in Protestant dogmas. This schooling excludes all other faiths and little is learned about other denominations. Thus I was, prior to my research, uninformed about the Roman Catholic Devotions and believe that this condition is true of many Protestants. Therefore I find it necessary to include a summary of the strict regulations, governed by the Franciscans with regard to the erection of Stations, as given by Alston (1912).

It is not to the pictures or tableaux of the various Stations, but the wooden cross placed over them to which the indulgence is attached.

Separate meditations on each of the fourteen incidents of the *Via Crucis* and not a general meditation on the Passion are expected. Specific prayers and the distance required between the Stations are not defined.

It is necessary to make all the Stations without interruption, though hearing Mass or going to Confession or Communion between Stations is not considered as interruption.

The Stations should be erected within a church or public oratory and should the *Via Crucis* move outside, e.g., into a cemetery or cloister, it must begin and end in the church.

It is difficult for Protestants to understand the concept of indulgences and as it is important for the argument of this thesis, I include the formulation from the Roman Catholic Encyclopaedia Vol. 15 as follows:

“An indulgence is the extra-sacramental remission of the temporal punishment due, in God’s justice, to sin that has been forgiven, which remission is granted by the Church in the exercise of the power of the keys, through the application of the superabundant merits of Christ and of the saints, and for some just and reasonable motive. Regarding this definition, the following points are to be noted: In the Sacrament of Baptism not only is the guilt of sin remitted, but also all the penalties attached to sin. In the Sacrament of Penance the guilt of sin is removed, and with it the eternal punishment due to mortal sin; but there still remains the temporal punishment required by Divine justice, and this requirement must be fulfilled either in the present life or in the world to come, i.e., in Purgatory. An indulgence offers the penitent sinner the means of discharging this debt during his life on earth. An indulgence that may be gained in any part of the world is universal, while one that can be gained only in a specified place (Rome, Jerusalem, etc.) is local. A further distinction is that between perpetual indulgences, which may be gained at any time, and temporary, which are available on certain days only, or within certain periods. Real indulgences are attached to the use of certain objects (crucifix, rosary, and medal) (Ball, 2003; Alston, 1912: Vol.15).”

2.7.1. The Stations as seen by Protestants

In the following argument, there is no attempt to differentiate between the diverse denominations within Protestantism, and the word “Protestant” is used to refer to general attitudes that developed after the Reformation.¹² Historically, Protestants were reluctant to accept the idea of the *Stations of the Cross* because of its association with the indulgences and furthermore insisted that incidents, however likely to have occurred but not recorded in the Bible should be omitted. Protestants, however, will emotionally respond similar to Catholics when confronted with Stations of the Cross works of art. The Roman Catholic devotees will further believe that their *efforts* will allow them to receive absolution. This is the crux of the problem, as the Protestants believe that salvation is only possible through the blood of Jesus Christ and obtained by God’s grace alone. This is explained in the 95 Theses of Martin Luther (1483-1546) which propounded two central beliefs – that the Bible

¹² Calvinists focus on the purity of the spiritual without the aid of any symbols. Lutherans have a more relaxed attitude about the use of art. Modern tendencies are more relaxed in general. The possibility of PowerPoint is exploited in this digital age where there is a shift from text to images.

is the central religious authority and that human beings may reach salvation only through their faith and not by their deeds.¹³

Reformation is thought of as an on-going process, and the church is constantly adapting to the times in an attempt to communicate with its devotees who live in a secular world. Dennis Bratcher (2014) gives a good report of attitudes today in his essay, *The Cross as a journey*:

“And as the pressures of a modern secular world increase, more and more Protestants are looking for ways to reconnect with authentic and vital piety beyond the superficial emotionalism that tends to dominate much modern Protestant worship. In increasing numbers, even evangelical Protestants are rediscovering the value of liturgically shaped communal and personal devotional practices. As a result, there has been an increasing interest from Protestants in the *Stations of the Cross* especially as part of a Good Friday service of worship ... many Protestants prefer to use only eight Stations of the Cross, since those are the main events recorded in the Gospel accounts about Jesus’ journey.”

2.7.2. The Protestant Stations

The Protestant stations according to Bratcher are:

Station 1: Pilate Condemns Jesus to Die

Station 2: Jesus Accepts His Cross

Station 3: Simon Helps Carry the Cross

Station 4: Jesus Speaks to the Women

Station 5: Jesus Is Stripped of His Garments

Station 6: Jesus Is Nailed to the Cross

Station 7: Jesus Cares for His Mother

Station 8: Jesus Dies on the Cross

Bratcher’s essay led me to reflect on my personal experiences in this regard. I have been employed as organist in one particular congregation for the past twenty years and was witness to many changes in the music taste as well as the choice of style of worship of my fellow devotees. The hymnbook, for example, was adapted a few times and praise and worship services as well as meditative services became popular. The organ was often replaced by bands and perhaps this very popular approach can best be summarised as an “experimental period” in Protestant church music. Grundling’s success with his improvisations of the fourteen Stations of the Cross could be interpreted as proof of the new attitude which Bratcher describes in his article.

2.8. The function of sacred art

Though it is impossible to measure the extent to which the visual can move an audience, it is from my perspective extremely valuable to have a few thoughts about it. How are the Stations of the Cross works of art expected to interact with the devotee?

¹³ The 95 Theses of Martin Luther is a standard document of the Protestant denomination.

Stations of the Cross works of art are found in every Roman Catholic Church, in the form of icons, paintings or as sculptures. These works have an undeniable impact on viewers, no matter whether they are seen in a religious or worldly context. One can hardly imagine that even the uninformed (to the story of the Passion) will be moved when confronted by works of art depicting scenes of this religious drama. Seen as pure art, the subject is about suffering, but when the images are interpreted in the intended religious context, the heart of Christianity becomes visual. It shows how the “Son of God” becomes the “sacrificial Lamb” in order to redeem the faithful from sin. In the Stations of the Cross as a devotional practice, art becomes the vehicle through which the viewer is drawn into the crowd of the original followers of Jesus, watching the suffering Christ and urged to respond to the emotions that are evoked.

I came to the conclusion that the visual impact of the Stations of the Cross (referring to the devotional practice) is intended to evoke emotion in the Roman Catholic faithful which will allow them to reflect on the suffering of Christ and to reach a pious frame of mind. The emotions that they experience will then lead to a feeling of purification and ultimately a feeling of worthiness that allows the acceptance of absolution as offered by the indulgence attached. Hanna (1907) explains that their belief in the authority of the church originates from St John 20: 22-23 where Jesus tells His disciples that whoever they forgive will be forgiven by God. This authority was (according to Roman Catholic dogma) passed on to their clergy.

Harmsen (1989:15) relates that The Stations of the Cross art works also serve as guides to private devotions, as can be seen from a book entitled *Geystlich Strass* (Spiritual Way), published in Nuremberg. This was the book for the illiterate and the Stations of the Cross are even today employed in an illustrative way. Therefore, such works are found in missionary settlements in the most rural areas of South Africa, sometimes in the form of very simple wooden carvings with ethnic figures. These images go beyond words to reveal the story of the Passion of Christ.

Through my reflection on the function of sacred art, I realised that the function of sacred works of art is to speak directly to the imagination. It is not the images of the Stations of the Cross that will offend Calvinist devotees, but a difference in dogma, specifically the indulgence attached which will need to be explained.¹⁴ On viewing Stations of the Cross works of art accompanied by music, an increased feeling of spirituality is obtained. The emotive language of music in combination with the activation of the imagination will deepen the emotional reaction of the audience. The inspirational property of Station of the Cross works of art remains relevant today in any dogmatic context and is a powerful contribution to any Lent service. During contemplation, images, words and unspoken thoughts (music) unite to contribute to a timeless and universal meditation on various levels.

¹⁴ At the time of my performance of Ridout’s *The Fourteen Stations of the Cross*, I was politely asked to include a reading which stated that salvation can only be obtained through the blood of Jesus Christ, by the grace of God alone and not by personal efforts.

Chapter 3: Alan Ridout (1934-1996)

3.1. Introduction

Alan Ridout is not a famous composer. Despite his prolific output of more than 900 works, publications on him are rare and his contribution to the music repertoire still needs to be evaluated. The main source of information on the composer is his autobiography, *A composer's life* (1995), and the objectivity of this self-representation can be tested by only a handful of other publications. Such are "Obituary: Alan Ridout" in *The Independent* (Miall, 1996. March 23), short synopses of his life, style and works in *The New Grove's Dictionary of Music and Musicians* (Cole; Millar: 352) and very concise cover notes on the CD, *Sound of Alan Ridout* (Crowley: 2005). There are also a few discussions of his works in *The Strad* magazine (Solares, 2005:156) and an article by Peter Hardwick (1999, March) in *The American Organist*. His papers are kept at Ampleforth Abbey, and though the archivist, Fry Anselm, was helpful, no more than a copy of the handwritten and already carefully corrected manuscript could be obtained. Additional literature on his teachers, notably an article by Francis Routh in *Contemporary British Composer's* on Peter Racine Fricker, was most insightful.

Ridout, who became a public figure in the UK through his series of BBC broadcastings *Background to music* (1960), can best be introduced in the words of Peter Miall who writes the following in the *Independent*, 23 March 1996:

"Alan Ridout could have succeeded in almost any walk of life. His outstanding intellectual ability coupled with enviable self-discipline would have ensured a rise to the height of any profession he chose, but from an early age there was no question in his mind but that his life should be devoted to music. Before he knew that such a thing as composing existed he heard music in his head and by the age of twelve had written over hundred works."

3.2. Biography

Alan Ridout was born on 9 December 1934 in West Wickham, Kent. He can be considered to have been a child prodigy, as far as the term is applicable to composers. Unfortunately, his father, a banker, did not support him in pursuing a musical career, but his sensitive and artistic mother encouraged him with all her heart (Ridout: 1995: 6-8). His overwhelming desire and commitment to create music caused him to be misunderstood, marginalised and almost expelled from his first school, Haberdashers' Aske's in Hampstead (Ridout, 1995: 25). Despite his obvious obsession with music, he was only allowed to start piano lessons at the age of nine. Remarkably, he had reached Grade Eight in the Associated Board of the Royal Schools of Music at the age of twelve, passing with distinction. In his fifteenth year he was allowed to study music full-time at the Guildhall School of Music (Ridout, 1995: 28).

He was disappointed with composition lessons at this school, and urged by his indignation with his teachers, he sent one of his compositions, a set of variations for oboe and string orchestra, to Benjamin Britten. Britten's reply to him reads as follows: "Take what you can from any teacher, no matter how much you feel unsympathetic to them – at 15 one can learn something from everyone. You haven't got very far with writing music yet, but there is lots of time." Ridout's keenness is

proved by his bravery to send Britten another work a few months later. It was met with a similar, yet slightly more positive response (Ridout, 1995: 31-33).

From 1951 he studied at the Royal College of Music where his teachers were Thornton Lofthouse (1895-1974), Gordon Jacob (1895-1984) and Herbert Howells (1892-1983). Ridout discusses them in separate chapters in his autobiography and mostly relates personal incidents and opinions which could be seen as subjective and sometimes severely critical. My research on his teachers, Gordon Jacob, Herbert Howells, Michael Tippett (1905-1998), Thurston Dart (1921-1971), and Henk Badings (1907-1987) proved that Ridout was indeed privileged to study with these remarkable men who have left their impress on the musical world.

Extra-mural lessons in composition with Peter Racine Fricker (1920-1990) opened doors to twentieth century compositional techniques to Ridout. He was impressed with Fricker's tonal newness and unconventional attitude which he notes, had "a slant to the avant garde (Ridout, 1995:59).¹⁵

On completion of his studies at the age of twenty, he obtained a position as Director of Music at a preparatory school in Kent and for the next thirty-five years, teaching was an important part of Alan Ridout's career. By 1964, he was Professor of Theory and Composition at the Royal College of Music and held teaching positions at Cambridge, Birmingham- and London Universities (Miall, 1996).

In 1958, a Netherlands Government Scholarship gave him the opportunity to study with the composer Henk Badings (1907-1987), whom he considers to be the person from whom he has learned the most. Badings introduced him to the electronic techniques of composing as well as a wide variety of contemporary European music (Ridout, 1995: 82). On his return to England, he became obsessed with the origins of Western music, and approached the distinguished Thurston Dart (1921-1971) to instruct him in plainchant.

In 1964, Alan Wicks, organist and master of the Choristers at Canterbury Cathedral, commissioned Ridout to write a work for the cathedral choir. Thus began a fruitful collaboration which lasted twenty-four years, and also resulted in *The Stations of the Cross*.¹⁶ Ridout was also employed to give composition lessons to the choristers. After the closure of the choir school in 1970, Ridout took a teaching position at the King's School, Canterbury (Miall, 1996).

In 1990, after a serious heart attack, he moved to France, settling first in Vitré and finally in Caen (Ridout, 1995: 103). Little is known about this period of his life other than that he travelled substantially and intended to start with a boys' choir, similar to the one in Canterbury (Clarke, 2014)). From a letter of his cataloguist, Robert Scott (2013, July, 14) we know that he intended to compose a substantial organ work, based on something that he has seen in a church in France. He converted to the Roman Catholic faith in 1994 and became an oblate of the order of St Benedict. Ridout died on March 19, 1996 in Caen (Miall, 1996).

¹⁵ Through my analysis of *The Fourteen Stations of the Cross*, I came to the conclusion that Ridout had indeed assimilated a lot of Fricker's style in the style of this particular work.

¹⁶ Allan Wicks visited South-Africa on invitation of Dr Barry Smith, and gave the South African première of *The Fourteen Stations of the Cross* in the St George's Cathedral in 1979.

3.3. The spirituality of Alan Ridout

The composer relates the roots of his interest in the Roman Catholic faith as a reaction to an anti-Roman Catholic teacher at Haberdasher's School. The outcome of this teacher's comments was quite contrary to his intentions - the fifteen year old, rebellious student began to read Ronald Knox and subsequently Karl Barth, a Swiss theologian. In the 12 volumes of Barth's *Church Dogmatic* he found a number of "unusually illuminating" references to Mozart, whom he describes as "a messenger from another, essentially spiritual world" (Ridout, 1995: 23). Throughout his life, he befriended people with an interest or connection to this faith and the result of this obsession is best described as follows:

"Ridout had a profound but original faith and was deeply religious; his conversion to Catholicism in 1994 seemed a logical progression for him. Whilst staying with his publisher, June Emerson, in Ampleforth, he felt a magnetism towards the Roman Catholic community at Ampleforth Abbey and it was there that he was received into the Roman Catholic Church, being made an oblate of the order of St Benedict soon afterward" (Maill, 1996).

Ridout's religiousness is extended to his ideas on art. He believed that creativity (sometimes) had a mystic source and this can possibly be explained as a type of merging of his musical gift and inherent spirituality. This conviction of the composer is eminent in *The Fourteen Stations of the Cross*, as can be seen in his composer's note where he explicitly informs us that he was inspired by Sutor's work. To illustrate his mystic experiences, I quote some of Ridout's references to the above attitudes from his autobiography, *A Composer's life*.

"The memories that now most interest me are religious, or musical, or both together: moments of perception which inform my present existence" (Ridout, 1995:5).

"Experiences which may be variously described as religious, mystical, psychic or mysterious have been such a persistent feature of my life that, in a way, music is a part of them" (Ridout, 1995:7).

"One of my strongest early experiences, most conveniently described as partaking of a numinous, or holy character, occurred when I was nine, up a tree" (Ridout, 1995:7).

"I mention this - one of many, sometimes almost daily, experiences to indicate that a sense of "reality" for someone who is by nature religious, whatever his creed, or lack of it, and also a creative artist, is complex, and something where the most slender of dividing-lines may operate" (Ridout: 1995:8).

The composer frequently relates experiences of an inspiring presence from another world, a concept which is often, at the surge of creativity, referred to by artists as the presence of the muse. In his chapter, *Inspiration*, he writes: "But inspiration can truly come from anywhere. All that is necessary, as with spiritual and religious ideas, is to lay oneself open to its ways. It can come from the natural world, from birdsong or the sounds of other animals. In the last analysis, however, it is the notes themselves which provides the strongest stimulus to a composer. An interval, a rhythm, a harmony, a juxtaposition, a timbre, a structure, is exciting to a composer as potential material as is nothing else" (Ridout, 1995:95).

It would be interesting to have an account of Ridout's reaction on viewing *Der Kreuzweg*, but unfortunately, he never discussed the circumstances of his travelling to Altenberg, nor did he relate the story of what seems to could have been one of his many moments of spiritual awakenings.

3.4 The reception of Alan Ridout's music

How the music of Ridout would be received by the audience is of primary importance to this thesis and a possible projection could be made by looking at documented reactions to his music. The reviews of critics will be considered here.

Hugo Cole and Malcolm Miller (1999) best summarise his style as being vigorous, effective and taut and displays an eclectic choice of idiom, from medieval polyphony to twelve-tone serialism. Most of his finest works affirm a rare lyrical sensibility. Although he was not primarily an *avant garde* composer, he composed several compositions in the 31-tone temperament, using microtones. His *Psalm for sine wave generators* (1959) was a first for an English composer in this *avant garde* style. He was at home in many genres and was commended for his skill for writing for wind instruments.

Carlos Maria Solares (2005:156) writes in a CD review in *The Strad*, September 2003 that the music of Ridout bears out the influences of Howells and Tippett in its predominant tonal and expressive nature. He is referring to the cello concertos of which No. 2 includes a choir.

His work often reveals a youthful persona with a good sense of humour, for instance, his witty *L'orgue Concrète*, which describes a boxing match between organ and percussion, and *Blue Promenade*, a fantasy on one note (reminiscent of Alain's *Lullaby* on one note) (from conversation with Dr Barry Smith, 2014 April, 12). He shows influences of Messiaen and Marcel Dupré who created numerous works depicting metaphysical, or transcendental religious scenes for the organ. Dupré's *Stations of the Cross* and Messiaen's *L'Ascension*, and *Apparition de l'église éternelle* belong to this genre (Hardwick, 1999).

Further discussion of the composer's style with relation to *The Fourteen Stations of the Cross* will follow in Chapter 5. As in the case of Sutor, it becomes evident that Ridout was a versatile artist, capable of composing in many of the diverse style possibilities of the twentieth century.

3.5 The composer's contribution to the music repertoire

Ridout made a substantial contribution to the English religious music genre. His most important works for organ in this genre are:

The Seven Last Words (1965); *Resurrection Dances* (1969) *Three Nativity Dances* (1971); *Processions* (1974); *The Fourteen Stations of the Cross* (1978); *Easter Fanfare* (1990); *Five Pieces from Canticum of the Rose* (1989); and *Easter Fanfare* (1990).

A list of his most important works is:

Choral: *On Christ's Nativity* for choir SATB (1954), *St John Passion* for tenor, bass, chorus and organ (1962), *Magnificat* and *Nunc Dimittis* (St John's service) for choir SATB and organ (1962), *O most merciful Redeemer* for choir SATB (1965), *The Beatitudes* for 4-part treble voices (1966),

Let us with a gladsome mind for mixed choir and organ (1967), *Communion Service* for choir and congregation (1968), *Songs of Advent* for unison voices and organ (1987), *Through the Day* for 2-part treble voices and organ (1989), *Samuel!* Cantata for Treble, Baritone and Bass Soli, Mixed Choir and Organ (1993), *Canticle of Joy* for Countertenor and Tenor solo, Mixed Choir and Orchestra (1994).

Vocal: *Whom Time Will Not Reprieve*, four songs for countertenor and viola (1989).

Orchestral: *Three Pictures of Picasso* (1962), *Symphony No. 2* (1964), *Funeral Games for a Greek Warrior* for Orchestra and Children's Choir (1966), *Concertante Music* (1967), *Five Diversions on "Oh Susanna"* for Orchestra, *Concerto* for Double bass and Strings (1974), *Concertino* for Bassoon and Strings (1975), *Concertino* for Trumpet and Strings (1976), *Concertino* for Clarinet and Strings (1976), *Concertino* for Tuba and Strings (1979), *Concertino* for Alto Saxophone and Strings (1979), *Concerto* for Treble Recorder, Strings and Percussion (1979), *Aubade* for Violin and Orchestra (1982), *Cello Concerto No. 1* for Cello, Strings and Percussion (1984), *Cello Concerto No. 2* for Cello and Voices (1994), *Cello Concerto No. 3 The Prisoner*, for Solo Cello and 8 Cellos (1995).

Organ: *The Seven Last Words* (1965), *Two Pictures of Graham Sutherland* (1967), *Resurrection Dances* (1969), *Three Nativity Dances* (1971), *Processions* (1974), *Six Studies* (1976), *The Fourteen Stations of the Cross* (1978), *Canticle of the Rose* (1989), *Toccata* (1989), *Messe d'Orgue* (1995).

Instrumental: *Brass Sonata* for Solo Trombone (1975), *Eclogue* for Trombone and Piano (1975), *Autumn Story* for Tuba and Piano (1978), *Six Diversions* for Horn and Piano (1989), *Light and Shade: Six Easy Pieces* for Horn and Piano (1991), *Winds Sonatina* for Clarinet and Piano (1967), *Pigs* for four Bassoons (1972), *Sonata* for Bassoon and Piano (1972), *Concertante* for Woodwind Quartet (1972), *Three Nocturnes* for Flute and Piano (1972), *Caliban and Ariel* for solo Bassoon (1974), *Suite* for Oboe and Piano (1974), *The Emperor and the Bird of Paradise* for Narrator and solo Flute (1974), *Six Melodies* for Flute or Oboe and Piano (1976), *Epitaph for Michael* for Clarinet (1976), *Tarka, the Water Wanderer* for three Flutes (1987), *A Day in the Country: Twelve Easy Pieces* for Recorder and Piano (1990), *The Shippen* for Wind Quintet (1990), *The Shepherd's Calendar* for four Bassoons (1991), *Farndale Dances* for solo Piccolo (1992), *Snow Scenes* for Saxophone in E \flat and Piano (1992), *To Autumn* for Flute and Piano (1992), *Folies de Paris* for Contrabassoon and Piano (1994), *Strings Partita* for Cello solo (1959), *Bagatelles* for Cello and Piano (1967), *Music for Three Violoncelli* (1967), *Ferdinand* for Speaker and solo Violin (1971), *Little Sad Sound*, a Melodrama for Narrator and Double Bass (1974), *String Quartet No. 1* (1985), *String Quartet No. 2* (1987), *String Quartet No. 3* (1987), *Seascapes: Six Easy Pieces* for Viola or Cello and Piano (1990), *Dance Preludes* for Double Bass or Cello and Piano (1992), *String Quartet No. 4 "Malden"* (1992), *String Quartet No. 5 "Stocklinch"* (1993), *String Quartet No. 6 "The Vitreén"* (1994), *Piano Dance Bagatelles* (1956), *Suite* for Clavichord or Piano (1960), *Sonatina* (1968), *Portraits: Eight pieces* for Piano (1973), *White Notes, Black Notes, Key Notes* (1990), *Percussion Sonatina* for Timpani (1967))(Scott, 2013).

3.6. The origin of Ridout's *The Fourteen Stations of the Cross*, a suite for organ

The composer's note reads: "This work was suggested by the sculptured reliefs of the Stations to be seen in the Cistercian monastic church in Altenburg, Westphalia, Germany. The music consists of thirteen variations on a theme which is heard only in complete form when the fourteenth Station is reached" (Alan Ridout, from manuscript).

Ridout mistakenly gives the name as *Altenburg* instead of *Altenberg* but as *Westphalia, Germany* is also mentioned, enough proof is given that he indeed meant *Altenberg*. The sculptured reliefs of the Stations of the Cross in Altenberg (where they are called *Der Kreuzweg*) is the work of German sculptor, Emil Sutor (1888-1974). Though it was not possible for me to trace the details of Ridout's encounter with the work of Sutor, we know that the impact of viewing Sutor's work was important enough for Ridout to acknowledge this in his composer's note as the source of his inspiration for his *Fourteen Stations of the Cross*.

Chapter 4: Emil Sutor (1888-1974)

4.1. Introduction.

Emil Sutor's many works of art which can be seen all over Europe are the best testimony for a man who is otherwise a rather obscure figure. This Olympic Art laureate's winning work, *Hürdenläufer* (hurdle runners) is on display in the Tokyo National Gallery and it is also possible to buy Sutor works of art online today. Sutor's life is only of interest to this thesis up to the time in 1940 when he created *Der Kreuzweg* in the Altenberg Cathedral.

Information on Emil Sutor was found in German publications which are listed as the sources for the brochure, *Der Kreuzweg* by Winfried Pilz. In the publications by Heinrich Getzeny, *Emil Sutor, ein badischer Bildhauer*, Thomas Mutter, *Beseeltes Zeugnis eines badischen Bildhauers in Badische Heimat* and Georg Scholz, *Der neue Kreuzweg von Sutor in der Kirche zu Altwette*, little information about Sutor's life and character was offered, but they contain substantial discussions of his works and career. I tried to establish an idea of the artist's life through research on Offenburg and Karlsruhe, the places where he lived and worked. Nath's (1990) "Luftkriegsoperationen gegen die Stadt Offenburg im Ersten und Zweiten Weltkrieg" (Air raids against the city of Offenburg during WW1 and WW2) in *Die Ortenau* was an important source. The history of Karlsruhe was retrieved online from the city archives.

4.2. Biography of Emil Sutor

The life of Emil Sutor, who was born in Offenburg in 1888 and died in Karlsruhe in 1974, is somewhat of an enigma as it is nowhere recorded in more than one paragraph. He comes from a humble background and was the son of an engine driver. At the age of eighty-two (1970), he married Helga Koellreutter. They had no children (Werner, 2010: 526).

Sutor started his career by enrolling as a student in sculpting at the Offenburg Bildhauerwerkstatt (workshop for sculptors) Simmler & Venator and then proceeded to the Großherzoglichen Badischen Akademie der Bildenden Künste in Karlsruhe as a student of the famous Hermann Volz. In 1911/12 he worked in Leipzig with Bruno Wollstädter and he subsequently moved on to Dresden, Munich, Stuttgart and Paris. He returned to Offenburg in 1913 where he founded a workshop for cemetery art. After the war in 1919, he returned to Volz in Karlsruhe where he remained till 1921. From 1925 until 1936 he joined forces with the Staatlichen Majolika-Manufaktur, a ceramics and pottery studio in Karlsruhe. From this collaboration sprang his many and predominantly religious commissions, amongst which examples are to be found in the churches of Basel, Freiburg, Breisach, Strasbourg and many smaller churches (Werner, 2010: 527-528).

In 1936, Sutor was awarded a gold medal in the art competitions of the so called Nazi Olympic Games for his *Hürdenläufer* (Hurdle runners). During 1937, his application for membership of the NSDAP was successful. The beginning of 1940 was a trying time for Sutor, due to the government's uncreative building regulations, but after 1945 much work was available in churches which were damaged during the war and had to be renovated. In 1954, he was awarded the title of professor by the Ministry of Art in Karlsruhe (Kästner, 2010: 20; Werner, 2010: 477- 482).

It is important to see Sutor's work in perspective to the turbulent epoch in which he lived. He experienced World War I and II, as well as *Kristallnacht*. He served on several fronts as a soldier in World War I (1914-1918) and during this war Offenburg was one of the first cities to suffer aerial bombardment. The city was occupied from 1923 to 1924 by French troops and offensives against the railway installations continued during World War II (Nath, 1990: 574-659).

Allied bombing during World War II reduced most of Karlsruhe to rubble. It was rebuilt after the war and an American military base was established in 1945. Following the rise to power of the NSDAP in the 1930s, the Jewish populations in Offenburg, as well as those in Karlsruhe, were deported to concentration camps. Statistics show that in 1933, 3,358 Jews lived in Karlsruhe and that by 1945, there were only 18 left. They were executed, deported or forced to emigrate (Stadt Karlsruhe Stadtarchiv 1998: 591-594). Sutor must have witnessed these tragic events.

4.3. The style of Emil Sutor

Sutor's extensive oeuvre includes works in a variety of mediums such as relief works, glasswork and mosaic. His war memorials and religious works can be seen all over Europe. His most original work, the famous mosaic statue of Mary, mother of God for the facade of Frauenfriedenskirche in Frankfurt, dates from 1928. This statue of Mary is twelve metres tall and is covered with colourful mosaic, reminiscent of Byzantine art and typical of the exotic idols created by expressionistic artists. His style often shows elongated figures in a rather square style, reduced forms and the introspective representations which relate to the expressionists and the late Gothic era (Werner, 2010: 528).

Before 1933, the artist used mainly themes associated with the new art movement, depicting heroes from their time, and soldiers with their mothers or families. Abundant examples of statuesque figures, often with pathetic facial expressions, can be seen today. Heinrich Getzeny points out a change in style, from 1933 from the classic academic works by Sutor, to works with a spiritual content (Werner, 2010: 526-530).

From selling figurines at the Leipzig railway station before the First World War, Sutor moved on to focus on sacral art after the collapse of Europe. His style was simple, basic with no frills, but with an inner spirituality shining through his work. He prefers to create works that would serve religious purposes and would communicate theological ideas and remained within the safe boundaries of conventions (Pilz, 1985:13) His initial huge output of works with religious themes includes works such as crucifixion groups, Stations of the Cross, Mary and Holy figures for churches in and around Karlsruhe. These works often show only a few figures and they share an epic quality. They were often chiselled out in a dramatic fashion and have profound facial expressions (Mutter, 1988:77-80).

It is interesting to see the considerable development in the style of Sutor from the time of the Altwette Stations to the Altenberg project. Though the compositions are almost identical, the style has become more clearly defined (Pilz, 1985:14-15). This is in the first place due to the difference in the mediums that were used. Working in cement as in Altwette, Sutor could have made use of a mould, but more likely the material was applied and moulded by hand. In the case of Altenberg, Sutor had to use a chisel on the limestone and this alone would have had an effect on the style. The latter work has much cleaner and clearer lines and seems more harmonious to the eye.

According to Manfred Kästner, Sutor changed his style to conform to the prescriptions of the authorities of the Third Reich, and his work *Sitzende Mutter* (1940) was bought by Heinrich Himmler (SS National leader). From 1944, Sutor's adherence to the National Socialistic Neo-Classicism became evident in the cleaner, well defined shapes and forms of his figures (Kästner, 2012: 22).

Sutor can be described as a versatile artist who was happy to oblige with the appropriate style when it was expected from a commission. However, he seems to have had a very particular idea of the composition of the Stations of the Cross. He used the same design for such a work in 1928, with the idea to enter it for a competition in Altwette in 1933/1934, in the Altenberg Cathedral in 1940 and in the *Christus Kirche*, Mannheim (Werner, 2010: 526-528).

Chapter Five: Analysis of *The Fourteen Stations of the Cross*

5.1. Introduction

My analysis of Ridout's *The Fourteen Stations of the Cross*, will reveal how the structure of the music relates to the programme of the music; how the structure allows the relating of a tragic and holy story to speak to the imagination of the performer and eventually to the listener. On one level, the analysis is a discussion of tonality, harmony, structure and compositional devices, but on the other, a description of how the structure combines with the intentional meaning of the composer. Nicholas Cook (2007: 225) suggests that music expresses the characteristics of emotions and operates in the domain of feelings. Through his arguments, the limitation to what we can ascribe to the expressive powers of music becomes clear. These *characteristics of emotions* are indeed present in *The Fourteen Stations of the Cross* and are also addressed in my analysis.

5.2. The composer's compositional idea

Ridout describes his compositional process in a composer's note as follows: "*The music consists of thirteen variations on a theme which is heard only in its complete form when the fourteenth Station is reached.*" The reader's attention is drawn to the words "variations on a theme" and therefore I begin by considering a few definitions of this term.

Michael Kennedy (1994: 915) explains variation form as a piece of music of a varied form on a well-known tune or on an original tune, which forms the basis of the variations. It can follow the tune closely or merely refer to it and concentrate on the harmonical aspects. According to Eric Blom, it is one of the important forms of musical composition of which the principle is the statement of a theme followed by varied treatments of it (Blom, 1977: 632). It is also defined by Tovey, (1920a: 987) as the term that is given to groups of developed versions of a complete self-contained theme, retaining the form of that theme, though not necessarily its melody. Can *The Fourteen Stations of the Cross* be seen as a unique set of variations, as it proceeds contrary to the conventional definition by concluding with the theme instead of beginning with it?

Through the composer's note it could be assumed that an identifiable theme, probably from the religious music repertoire would be the basis of this composition. This is, however, not the case and this line of thought was disregarded after a reduction of the theme was compared to Gregorian chants and hymns, but ended in a cul-de-sac. The theme is clearly an original invention, and other definitions of variation form had to be considered. The development of variation form in the twentieth century as well as the documentation of some of the compositional ideas of Ridout's teachers offered a solution.

One of Ridout's many teachers, Peter Racine Fricker, had a very interesting approach to compositional structure. Francis Routh (1972) describes Fricker's style as the process of construction of thematic patterns, and (later) the transformation of those patterns. He relates how Fricker was pre-occupied with intervals, the relationship of intervals as well as how thematic patterns can be derived from intervals, and how the line of melody then can be condensed into a set of chords. Through my

practising, I became convinced that Ridout was indeed influenced by Fricker and I undertook a supportive analysis to prove the extent to which the structure of Ridout's *The Fourteen Stations of the Cross* correlates to Fricker's ideas.

Routh (1972) also connects Fricker's thought process to the style of Schönberg, particularly in its complex contrapuntal character. Of interest is Schönberg's description of a style of composition where thematic material is varied and developed through the course of a composition, and his thoughts on this are given here as quoted by Haimo (1990: 73), "Music of the homophonic-melodic style of composition, that is music with a main theme, accompanied by and based on harmony, produces its material by, as I call it developing variation. This means that variation of the features of a basic unit produces all the thematic formulations which provides fluency, contrasts, variety, logic and unity, on the one hand, and character, mood, expression and every needed differentiation, on the other hand – thus elaborating the idea of the piece."¹⁷

I tested these ideas to Ridout's *The Fourteen Stations of the Cross* and came to the conclusion that this work was not a set of variations, but rather the creation of a theme, as described by Schönberg's method above. Snippets of the theme are gradually and smoothly introduced in each movement. As the work proceeds, the sophisticated listener will be able to identify material that is reused and transformed, for instance the unusual melodic line, or the repeated note figure, the clusters and the embellishment theme. This type of structure allows exceptional potential for unity and dramatic development and is important for the programme of this composition, for in works of art, the Fourteen Stations of the Cross are also seen as essentially one concept divided into fourteen episodes. Though the individual parts can be enjoyed, like the separate movements of a symphony, the full impact is only completely realised when the cycle is experienced in its entirety (Harmsen, 1989: 4). Harmsen continues to describe how most artists keep the unity of the drama of Christ's passion in mind when they design the Stations of the Cross. "They create a procession that gains in excitement and urgency as it progresses, reaches a climax at the twelfth station where the cross is erected, and diminishes as the crowds disperse in the last scenes" (Harmsen, 1989: 68).

I would like to introduce Ridout's composition by offering firstly an overall overview of the movements (or Stations) of *The Fourteen Stations of the Cross*. The titles are as follows:

Station 1: Jesus is condemned to death

Station 2: Jesus receives the cross

Station 3: Jesus falls the first time

Station 4: Jesus meets His blessed mother

Station 5: The cross is laid upon Simon of Cyrene

Station 6: Veronica wipes the face of Jesus

Station 7: Jesus falls the second time

Station 8: Jesus speaks to the women of Jerusalem

¹⁷ This process is, according to Sadie (1975: 315), evident in Schönberg's first set of variations, which is the third movement of his string quartet in D (1897). In the opening bars of this work, he already reveals a progressive texture.

Station 9: Jesus falls the third time

Station 10: Jesus is stripped of his garments

Station 11: Jesus is nailed to the cross

Station 12: Jesus dies on the cross (Chorale)¹⁸

Station13: Jesus is taken down from the cross

Station14: Jesus is laid in the sepulchre

5.3. A first overview of the composition

To form an overview of the structure of the work, a study of the compositional detail of all fourteen movements was made. The objective was to establish a pattern, which would identify elements of unity or variety. A summary of the indications, dynamics, structures, metre and length, as shown in the score, is presented in Table 2 below.

Table 2

Station	Indication	Dynamics	Form	Metre	Bars
1	Toccata attacca	f	Free form	6/16	53
2	March	p	binary: II	5/4	28
3	Sonnet	f	Free form	5/4	20
4	Aria	pp	free	4/4	20
5		ff	binary: II	7/4	24
6		p	binary	2/4	32
7		ff	Free form	2/4	38
8		pp	chorale		18
9		ff	binary	4/4	19
10	Solo	mp	binary	4/4	19
12	Chorale II	pp		4/2	18
13		mp/p	Free form	10/8	21
14	Tema canonica	pp	binary	5/4	48

From Table 2 we learn the following:

Seven Stations, namely 1, 2, 3, 4, 10, 12 and 14 have character indications, and as Station 12 is indicated in the manuscript as *chorale II*, one can assume that the intention was to call Station 8, *chorale I*. This was omitted, however, probably through careless editing.¹⁹ The *toccata* indication in

¹⁸ On the manuscript there is an *II* after this chorale, an indication which probably implies Station 8 will be chorale I.

¹⁹ Here is also an error with the use of the left hand clef in the coda, Station 14.

Station 1 is a suitable choice for the character of this agile and anxious introduction. The second Station is an ironic *march*, as the tempo is slow and there are 5 beats in a bar. The *sonnet* indication of Station 3 stands out, as it has no specific musical reference. It reveals a different layer of meaning when analysed in accordance to a definition that refers to the juxtaposition of two contrasting ideas, and not to the classical structure of a sonnet (Miller, 2013).

In the fourth Station, the *aria* idea is captured by the lyrical bass line. The chorale movements have a fuller harmonic texture with a minim pulse in equal note values and the phrases are short, though not regular in length.

The length of the movements varies between eighteen and fifty-three bars, with the first and last movement being the most substantial and the slower *chorale* movements the shortest. The dynamics, with the exception of the last three movements which are all soft always alternate between very loud and soft. Most movements are in binary form and the freer forms, with the exception of the chorale movements, have loose ternary structures. There are repeat sign indications in Stations 2 and 5. Due to the alternative dynamic indications, they are obligatory in Station 5, and it can therefore be assumed that the repeats of Station 2 will, despite a lack of dynamic change, be obligatory too. Of the fourteen movements, five have irregular time signatures and one, Station 8, has no time signature.

This leads us to make the following observations:

The length of the fourteen short movements is balanced, as the ones with more bars have quicker tempi and the durations are approximately the same. Variety is obtained through dynamics, tempo changes, metre changes and character indications. Some of the latter include *chorale*, *aria*, *solo* and *tema canonical* and in the abstractness and simplicity of the indications we can link this composition to earlier style periods as well as to vocal genres. The indications are also, with the exception of the *Sonnet*, typical of the organ repertoire. Unity is enforced by the abundant use of binary form as well as the inclusion of two *chorale* movements.

5.4. Elements contributing to the compositional style of Ridout

5.4.1. Tonality and harmony

From previous centuries, we have a tradition where pitch is considered to be the most important category for analysis. This was continued in twentieth-century music where we find a free application of tonal principles, such as the uses of modal, quasi-octatonic and symmetric scales. It now becomes impossible to label tonalities even though they may be latent, if not harmonically functional. Harmonic suggestion is achieved due to acoustic emphasis on a tone by use of consonant tones closely related in the harmonic series, perfect fourths and fifths, major thirds. Quite often accidentals are present as sound colouring and do not have a tonal function. Example 1 below shows the C-sharp and D-flat used at the same time to prove this point.

Example 1: Station 2 (bar 14)

Clear harmonic design is avoided by the use of alterations in voice leading. Ridout's work is expressionistic in the sense that it is episodic, fragmentary in form and structure, uses abrupt musical language and clashing dissonances. However, it cannot be said that triadic harmony and the distinction between consonance and dissonance become invalid. Rather, he chooses a layered texture in which the upper lines often proceed according to simple triadic design.

A modal tonal centre can be distinguished in some of the Stations. The composition begins and ends in the hypo-aeolian mode. It is transposed to G and begins on D. The application of modes is according to Porter (2001) a way to evoke religious feelings.

I find the following description of twentieth-century style to be true of Ridout's style: "The use of pedal points, ostinato and canon hide the sonorities and provide composers with a procedure to explore a melodic and harmonic space without relying on functional harmony as a guide" (Samson, 2001: 5-6). As a summary, one could say that his strategy is a tonal gesture but devoid of functional harmonic context.

5.4.2. The Theme

The eighteen-bar theme consists of two phrases of unequal length. The first eight-bar phrase can be subdivided into two four-bar phrases. Bars 1 to 4, which show a descending passage are followed and balanced by a four-bar ascending passage in bars 5 to 8.²⁰ In the second ten-bar phrase, a transposition of the first four bars occurs in bars 9 to 12, which is then sequentially extended. The three-note descending figure in bars 15, 17 and 18 is interrupted by an embellishment (which also reveals bars 6 to 8 as a free diminution) and then ends in bars 17-18 with a type of augmentation. In the B section the theme is presented in inversion.

²⁰ The theme should be read as B-flat, A, G (A) descending followed by B-flat, C, C-sharp, D ascending.

Example 2: Station 14 (bars 4 to 18) & (19-34)

A (bars 4 to 18)

Musical notation for section A (bars 4 to 18) in 3/4 time. The melody consists of quarter and eighth notes with various accidentals, including a trill in the final measure.

B (bars 19 to 34)

Musical notation for section B (bars 19 to 34) in 3/4 time. The melody includes a trill in bar 20, which is highlighted in yellow. The trill is marked with a '3' above and below the notes.

Musical notation for section B (bars 22 to 28) in 3/4 time. The melody consists of quarter and eighth notes with various accidentals. A bracket above the staff indicates a trill in bar 23, marked with a '3' above and below the notes.

Musical notation for section B (bars 29 to 34) in 3/4 time. The melody includes a trill in bar 30, which is labeled "embellishment theme" above the staff. The trill is marked with a '3' above and below the notes.

Fragments of the theme are present in all the Stations, and will be labelled as:

(a) theme proper; (b) embellishment theme; (c) repeated note figure; (d) theme embellished by sighing motives.

(a) The theme proper (in three versions)

Example 3(a): Station 14 Theme proper, as a chorale melody (bars 5-8)



Example 3(b): Station 1 Theme proper presented as a bold march figure in chords (bars 20-23)



Example 3(c): Station 6. Theme proper as very short and very long values (bars 1-7).



(b) The embellishment theme (in four versions)

Example 4(a): Station 14 (bar 20)



Example 4(b): Station 1, as a triplet toccata motive (bars 15-18)



Example 4(c): Station 2, as the main melody (bar 14)



Example 4(d): Station 6, used in a contorted way (bars 8-9)



(c) **The repeated note figures (in three versions)**

Example 5(a): Station 2 as staccato notes with rests (bars 1-2).



Example 5(b): Station 6 as a tied note (bars 1-3)



Example 5(c): Station 8, in a parlando style (bars 2-6)



(d) **Theme decorated by sighing motives**

Example 6: Station 8, built from sighing motives (bars 11-13)



The use of pairs of sighing motives, as can be seen in Example 6, is reminiscent of the music of Bach. His symbol for lamentations is a sequence of descending notes, tied in pairs.²¹

5.4.3. Intervallic importance

The theme proper consists of a series of intervals which are freely transposed in the other movements. For the first overview, I present the following examples in which the intervallic consistency is illustrated and the intervals are named below the score.

²¹ This knowledge, written down by Albert Schweitzer (who today is deemed out of fashion), is passed on from teacher to organ student and forms an integral part of the organist's schooling.

Example 7(a): Station 1 (bars 20-21)

Theme station 1

min 2nd down min 3rd up added 3rd through diminished 4th a- e-flat

Example 7(b): Station 2 (bars 1-2)

Theme station 2

min 2nd down min 3rd up perfect 4th down

Example 7(c): Station 4

Theme station 4

Example 7(d): Station 5 (bar 1)

Theme station 5

min 2nd down maj 6th down perfect 5th up (inversion of intervals)

Example 7(e): Station 6 (bars 1-3)

Theme station 6

min 2nd down min 3rd up perfect 5th up (inversion of intervals)

Example 7(f): Station 8 (bars 1-6)

min 2nd up min 3rd down perfect 4th up

Example 7(g): Station 10 (bars 1-3)

Theme station 10

min 2nd up min 3rd down perfect 4th

Example 7(h): Station 11 (bars 1-8)

(The intervals occur in the melodic line)

Example 7(i): Station 12 (bars 1-8)

min 2nd up min 3rd down perfect 4th up

Example 7 (j): Station 13 (bars 1-2)

min 2nd up min 3rd down perfect 4th up

Example 7(k): Station 14 (bars 1-3)

Theme station 14 aeolic on g

min 2nd down min 3rd up perfect 4th down

A consistent use of intervals is illustrated in the above examples. They are freely transposed and used as part of chords. However, they are always presented in the same sequence and we can therefore assume that they must hold a particular importance to Ridout.

It is a well-known fact that intervals were traditionally applied to evoke specific emotions. Take, for example, the words of Johann Mattheson as quoted in Doctrine of the affections in *Encyclopaedia Britannica*, “Joy is elicited by large intervals, sadness by small intervals.” Buelow (2001:181) refers to the music of Claudio Monteverdi and Girolamo Frescobaldi, where diatonic and chromatic passages strongly outlining the interval of a fourth appear in the *Lamento* genre. Ridout’s application of intervals which are associated with sorrow is very appropriate when seen in context of the very tragic subject at hand. The famous *diabolus in musica* which refers to the tritone present in the augmented fourth interval is also extensively used. Though they are not present in the theme fragments, they are used in textures when an ominous mood is required, example Station 6.

I believe that through tradition, some of the ideas of the doctrine of affections became integrated in what we can refer to as the idiomatic writing of religious organ music. It is imbedded in the composer’s and organist’s minds. Ridout uses intervals to create a mournful atmosphere in his *The Fourteen Stations of the Cross* in a similar way as the *affects* were traditionally applied in Baroque music. I would like to include Buelow’s (2014) explanation the use of affects in the Baroque which reads as follows:

“As a result of its intricate interrelationships with rhetorical doctrines, Baroque music assumed as its primary aesthetic goal the achieving of stylistic unity based on emotional abstractions called the Affects. An affect (‘Affekt’ in German, from the Greek ‘pathos’ and the Latin ‘affectus’) consists of a rationalised emotional state or passion. After 1600 the representation of the Affects became the aesthetic necessity of most Baroque composers, whatever their nationality, and the fundamental basis of numerous treatises. During the Baroque period the composer was obliged, like the orator, to arouse in the listener idealized emotional states – sadness, hate, love, joy, anger, doubt and so on – and every aspect of musical composition reflected this affective purpose.”

5.5. Detailed analysis

As the composition has a structure that is developed through variation, it is important to analyse how the theme evolves through the various movements. The compositional process is revealed in this continuous addition and altering of the thematic material.²²

²² In the case of movements in binary form, the B section is mostly an inversion of the A section and seldom introduces new fragments. Therefore only the A sections will be analysed in detail.

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9 becomes a
in bars 18 and

A INTRODUCTION BARS 1 — 19
Tocatta (♩ = c.138)

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A section: The composition begins with an introduction of eighteen bars in the bass register. The left hand and pedal present the main layer of sound which consists of accented quavers. The pedal introduces the intervals of the theme in the first three bars, moving from D a minor second up to E-flat, a minor third down to C and a perfect fourth up to F. This is an inversion of the theme proper. In bar 5, it is continued (but rhythmically contracted) to E-flat to F major second, F through the added E-flat on the duplet to D a minor third. It is followed by a sequence of this interval, E-flat C and then inverted C, E-flat and then the inversion of the fourth becomes the E-flat moving to B to create an augmented fifth. It ends in bars 9 to 10 with the three descending B-flat, A, G which are the main notes of the beginning as well as the end of the theme proper.

The right hand persists with staccato triplet figures which revolve around D for seven bars and has a free resemblance of the embellishment theme. The ascending passage of bars 8 and 9 becomes a link to a thickened texture in bars 10 to 17 where the left hand joins the triplet figure. In bars 18 and 19 the repeated note figure is introduced in the upper voice. In bars 20 and 21 the repeated note figure is introduced in the upper voice.

Example 8 (b): Station 1

The musical score consists of four systems of staves, each with a grand staff (treble and bass clefs) and a separate bass line below. The notation includes various rhythmic values, accidentals, and dynamic markings.

- System 1 (Measures 12-14):** The right hand plays staccato triplet figures. A *cresc.* marking is present in measure 14. The bass line has a triplet figure.
- System 2 (Measures 15-17):** The right hand continues with staccato triplet figures. The bass line continues with a triplet figure.
- System 3 (Measures 18-19):** The right hand introduces a repeated note figure. Handwritten annotations include "B THEME DOUBLED IN 6THS" and "ff hands doubled". The bass line has a triplet figure. The word "THEME" is written below the bass line.
- System 4 (Measures 20-21):** The right hand continues with the repeated note figure. Handwritten annotations include "not theme yet" and "ending de". The bass line has a triplet figure.

B section: bars 20 to 33 have a chordal texture and the theme is presented in the top line of the *ff* doubled chords (both hands the same). The intervals are G to F-sharp, minor second down, F-sharp to A, a minor third up, A to F major third down, F to E-flat major second down. The fourth interval is hidden as it moves from A through F to E-flat - A to E-flat is the missing augmented fourth. Though the theme is recognisable, it is incomplete. Still in section B, the pedal features an independent sound layer with the theme on the correct pitch for the first three notes. (In this period it moved in three consecutive major sixths with the top voice before distortions are introduced). The B section has a ternary structure, a= bars 20-23; b=bars 24-29; a= bars 30-33. Bar 34=bar 18 with the repeated note figure now intensified by added octave notes.

Example 8 (c): Station 1

The musical score for Example 8 (c): Station 1 is presented in four systems, each with three staves (treble, middle, and bass clefs). The key signature is one flat (B-flat major or D minor), and the time signature is 6/8.

- System 1 (Measures 24-27):** The top staff contains chords with annotations: "free sequence" (measures 24-25), "diminution" (measure 26), and "expansion" (measure 27). The middle and bass staves show a rhythmic accompaniment.
- System 2 (Measures 28-30):** The top staff has a bracketed instruction "[Repeat bars 20-23]" above measures 28-30. A circled area in the middle staff is annotated "endings of Pulling Stations".
- System 3 (Measures 31-33):** The top staff shows chords with a fermata over the final measure (33). The middle staff has a "2" above measure 31, indicating a second ending.
- System 4 (Measures 34-35):** The top staff is annotated "compose bars 18-19" and "stacc." above the final measure (35). The middle staff has a fermata over measure 35. The bass staff has a bracketed instruction "may and [mirror of bar 1]" below measures 34-35.

The recurring A section has a similar texture as the beginning but is far more than a mere repetition. Rather, it mirrors the first section, starting more or less where section A left off, and ends where it began. It starts at bar 36 and the texture is thickened once again by the addition of double notes as well as the doubling by both hands. In bar 44 the texture thins out and the register descends again to the bass until it ends very similar to the opening bars.

Example 8(d): Station 1

Handwritten musical score for Example 8(d): Station 1, measures 37-49. The score is written in treble and bass clefs with a key signature of two flats (B-flat and E-flat). The time signature is 4/4. The notation includes various rhythmic patterns, including eighth and sixteenth notes, and rests. Handwritten annotations include:

- Measure 37: *min 3rd*, *Perf 4th*, *min 3rd*, *min 2nd*
- Measure 45: *2* (written above the second measure)
- Measure 49: *anticipation* (written above the final measure), *c min b (6 4?)* (written below the final measure), and *Attacca* (written to the right of the final measure).

This movement ends with a cadential gesture in the final two bars. The D in the melody is an anticipation of the D in the final chord, but it is placed on top of the C minor chord instead of after it. Thus, the important minor second interval is emphasised. In the left hand and pedal line there is a progression of C minor first inversion to an open fifth on G. This is a typical modal cadence with a distinct plagal feeling.

Station 2: Jesus receives the Cross

Example 9 (a): Station 2

The image shows a handwritten musical score for a piece titled 'Station 2'. The score is written in 2/4 time and consists of three systems of music. The first system is marked 'A' and includes the tempo 'March (♩ = c.66)' and the dynamic 'p'. The right-hand part (treble clef) features a melodic line with a 'falling 4th' interval circled and a 'repeated note figure' indicated. A bracketed note is labeled '[E^b]'. The left-hand part (bass clef) has an 'ostinato of perfect 5ths' indicated by a bracket. The second system is marked '3' and continues the melodic and harmonic patterns, with another 'falling 4th' circled and a 'min 3rd' interval noted. The third system is marked '5' and concludes the piece with a cadential gesture, including a circled 'falling 4th' interval. The score is written on three systems of grand staff notation (treble, middle, and bass clefs).

Three layers of sound can be distinguished. In the first layer, the right hand has a two-part texture with the alto voice holding a pedal point in bars 1 to 3 (first two beats), again in bar 5 and similarly in the B section. It starts with an *acciaccatura* which adds significance to the interval of the fourth that is now presented vertically. This becomes a distinctive feature throughout this movement. The series of intervals of the theme is adhered to, C to B (minor second), B to D minor third, D to A (perfect fourth) A to B, (major second). Ridout proceeds by presenting the two balancing phrases, incorporates the transposition and sequential extension of the theme proper. The embellishment theme is only introduced at the final cadence of the B section.

Example 9 (b): Station 2

The image displays a musical score for three systems, each consisting of three staves (treble, middle, and bass clefs). The score is annotated with several key features:

- System 1:** The first staff has a measure marked with a fermata and the annotation "B (inversion)". Below it, the text "mp aug 4th" is written.
- System 2:** The second staff has a measure with a fermata and the annotation "sighing motives".
- System 3:** The first staff has a measure with a fermata and the annotation "embellishment theme". The second staff has a measure with a fermata and the annotation "anticipation".

The notation includes various rhythmic values, accidentals, and dynamic markings, all set against a background of a complex harmonic structure.

The second layer, a pedal ostinato in double fifths on staccato quavers are 6 times repeated on C before it moves to D in the seventh bar, which concludes the A section. (This is repeated with change of dynamics and becomes a section of 14 bars and the number 14 may hold some significance). The left hand introduces the third layer of sound. This displays the repeated note figure which now has obtained a quaint rhythm and detailed articulation markings (the first semiquaver is tied to the first note of the staccato quavers). The intervals are B-flat to E (augmented fourth), E to G (minor third), G to E-flat (major third), E-flat to C (minor third), to E (major third), E to F (minor second) and the next group are all chromatic, or minor thirds. This is not the selected sequence and is interdependent on the right hand.

Station 3: Jesus falls for the first time

Ridout uses the subtitle *Sonnet* in Station 3, where Jesus' first fall is described. Miller (2013), holds that "a sonnet is fundamentally a dialectical construct which allows the poet to examine the nature and ramifications of two usually contrastive ideas, emotions, states of mind, beliefs, actions, events, images, etc., by juxtaposing the two against each other, and possibly resolving or just revealing the tensions created and operative between the two."

Example 10(a): Station 3

The juxtaposition of two contrasting ideas is evident in this movement. We see two dramatic transformations of the theme fragments which are the forte repeated note idea (occasionally jumping an octave) which alternates with fortissimo syncopated chords based on the embellishment theme. They are accompanied by arpeggio figures in the pedal.

Example 10(a): Station 3

The musical score for Example 10(a): Station 3 is presented in four systems, each with a piano part (treble and bass clefs) and a bassoon part (bass clef). Measure numbers 9, 12, 15, and 18 are indicated at the start of their respective systems.

- System 1 (Measures 9-11):** The piano part features a complex rhythmic pattern with many beamed notes. The bassoon part has a similar rhythmic pattern.
- System 2 (Measures 12-14):** Dynamics include *Full ff* and *Reeds f*. The piano part has a syncopated chordal texture, while the bassoon part has a melodic line.
- System 3 (Measures 15-17):** Dynamics include *Full ff* and *Reeds f*. The piano part consists of dense, syncopated chords. The bassoon part has a melodic line with the instruction *d may arp.* (possibly *dim. may arp.*) and *f# min arp*.
- System 4 (Measures 18-20):** Dynamics include *suggestive fall*. The piano part features a melodic line with a *7* (seventh) fingering. The bassoon part has a melodic line with the instruction *Three note scale abc.* and a box around a specific passage.

A feeling of progression is achieved by the gradual expansion of these two ideas. At first, they alternate from one bar to the following, and then each figure is extended to one-and-a-half bars. At the second appearance of the chordal figure, the melody is moved to the inner voices of the tenor and alto lines and the repeated notes merge with this figure, dominating it on the outer voices. Then the repeated note figure is expanded to four bars by means of a free sequence. A theme derived from the pedal arpeggio notes enters for two bars. Then the exchange of ideas appears in a more rigid or constricted form at one-bar distance again. The repeated note figure has an upward curve, but is interrupted by the chordal figure merged with repeated notes. A final descending three-bar passage in septuplets moves through the interval of a fourth over the compass of three octaves, halting momentarily on a two-octave double note pedal C-sharp interval before the final chord is heard in the twice repeated three-note scale chord of A, B and C.

Station 4: Jesus meets His blessed mother

Example 11(a): Station 4

Aria ($\text{♩} = \text{c.40}$)

8'16' PP

major chords

8'4'2' P espress.

pedal line = \pm amebodic minor

+ min 3rd

5

+ min 3rd

9 (B) inversion

13

inversions of min 3rds

inversion of falling 6ths

17

D mai 6

The *Aria* indication refers to the sound layer of the lyrical pedal line and is marked *p espress*. The theme is presented in longer note values and the first note of each phrase is tied over the bar line to have a value of five beats. The first two notes of the theme, A, G-sharp are repeated at the beginning of the first three phrases. In each of the new phrases, a new interval from the series is added. The minor second is introduced in the first phrase (bar 2), the third in the second phrase (bar 4). The fourth interval is presented by G-sharp to C with a passing note B. This is repeated in bar 9 before it is transposed in bar 10 as C-sharp to F. As the notes are frequently tied over the bar lines, it emphasises the independence of this layer, which seems to be moving along without time signature. In the subsequent descending lines the intervals are inverted and the sixth replaces the thirds and the fifth, the fourths.

The hands provide the second layer of sound and they are moving in parallel doubled chords (of which the thirds are omitted). The chords move chromatic, at first ascending with the pedal line and from the D in bar 12 to bar 19, a full chromatic descending scale is heard. The F is repeated. The rhythmic placing of the chords is loose and varies to the extent that there is no feel of pulse.

The layers integrate at the final chord which is D major first inversion.

Station 5: The cross is laid upon Simon of Cyrene

It is possible to distinguish three layers of sound. In the right hand, the interval series is presented by leaps to any octave note, irrespective of it being in inversion or not. The direction seems to go back to go forward but the leaps become increasingly wider. The subsequent descent in the inverted B section is freer.

The pedal presents a skeleton of the theme but the intervals are slightly rearranged: D, C, a minor second down, C, F, a perfect fourth up, F, E-flat, a major second down, E-flat, D, a minor second down, D, B-flat, a minor sixth up.

Example 12(a): Station 5

A Theme
 (♩ = c.112) Min 2nd

ff Full (2nd time + Reeds)

+ 3rd + 4th

may 2nd (not theme) part 4th may 2nd min 6th

3

Augm 4th

5

embellishment theme

ADDITION OF NOTES BECOMES CLUSTER

repeated note theme

B^b, C, D, E, F, G

The B section starts with a development which presents the figure of the first bar in inversion. All the layers are united in a unison texture for two bars. There is a C pedal point, and the intervals have a *minor-second / minor-third* relation that always proceeds to a different interval. In bars 9 and 10 the minor-second / minor-third relation is followed by augmented fourths. Bar 11 resembles bar 5 though the ruling interval is now a fifth instead of a fourth. The harmonic intervals of the left hand often hide pedal points and cause harmonic distortions. Rhythmically it works together with the pedal line and the effect is similar to Station 1.

Example 12(b): Station 5

The musical score for Example 12(b): Station 5 is presented in three systems. The first system, labeled 'UNISON / CONTRASTING texture', shows a unison texture in the right hand and a contrasting texture in the left hand. A handwritten note indicates 'Full (2nd time + Reeds) little development'. The second system, labeled 'Sequence', shows a sequence of chords in the right hand and a corresponding sequence in the left hand. The third system, labeled 'embellishment theme', features a more complex texture in the right hand and a simpler texture in the left hand, ending with a '10 note cluster'.

Station 6: Veronica wipes the face of Jesus

Ann Ball (2003) relates that according to Roman Catholic tradition, Veronica was moved with pity when she saw Jesus carrying his cross to Golgotha and gave him her veil that he might wipe his forehead. Jesus accepted the offering, held it to his face, and then handed it back to her, the image of his face miraculously impressed upon it. This piece of cloth became known as the *Veil of Veronica* and has become a holy relic.

Example 13 (a): Station 6

The image displays a handwritten musical score for Station 6, consisting of three systems of music. The first system, labeled 'A', is in 2/4 time with a tempo marking of $\text{♩} = c.54$. It features a reed part (marked 'Reed *p*') and a piano part. The reed part has two '3 bar phrase' markings. The piano part includes a triplet of eighth notes. The second system, starting at measure 6, includes a piano part with a 'mf' dynamic and an 'embellishment theme' of triplet eighth notes. It also features '3 Sighing motives on augm 4th' and a 'vertical' annotation. The third system, starting at measure 10, shows three 'horizontal' triplet eighth notes (labeled 1, 2, 3) and a 'codetta' section with a 'Full *ff*' dynamic. The score is written on grand staves with treble and bass clefs.

Veronica's music in Station 6 is dramatic due to the jaggedness of the phrases which all end in an abrupt way on an accented, staccato note. It contains two conflicting ideas, a single line of triplets in sixteenth notes, and full chords intervening strongly in the middle, but subsiding at the end. The registration calls for the use of reeds which implies that the sound should not be sweet.

This Station is in binary form and each section consists of sixteen bars. There is no introduction but each section concludes with a codetta of three bars. Material is used in an economical way. This movement mainly features a single unaccompanied melodic line. The irregular rhythm consists of very long and very short notes and long silences, which on four occasions last for a whole bar. Note durations that are used vary between hemidemisemiquavers and semibreves, and notes are tied to unusual lengths. The dynamics move along the extreme dynamics of *pp* and *ff*, with a further indication to use the swell pedal on a single note. These long crescendo notes end abruptly and a further *forte* indication on a single pedal note, creates an enforced accent. The only harmonic or chordal sections are the codettas. At the end of the A section, *ff* chords are featured, and the end of the B section is slower and has a *pp* dynamic. The Holy number three becomes meaningful in this movement where short motives are repeated three times after phrases have the very irregular length of three bars each.

Section B

Example 13 (b): Station 6

B Inversion

12 *ff*

Reed *mf* descending line

19 *ff* *mf* *ff*

24 *f*

Codetta
Meno mosso

28 extra Rest *pp*

lenor = soprano

16' B D E A C 7th

D F A C E 7th

D A E A with choir

The musical score consists of four systems of staves. The first system (measures 12-18) features a piano part with a treble and bass clef, and a reed part. Handwritten annotations include 'B Inversion' above the reed staff and 'Reed mf descending line' below it. The second system (measures 19-23) shows piano dynamics of *ff*, *mf*, and *ff*. The third system (measures 24-27) includes a forte (*f*) dynamic and circled first, second, and third endings. The fourth system (measures 28-34) is titled 'Codetta' and 'Meno mosso', with dynamics ranging from *pp* to *pp*. It includes the handwritten note 'lenor = soprano' and chord diagrams: '16' B D E A C 7th', 'D F A C E 7th', and 'D A E A with choir'. There are also circled notes and rests in the piano part.

Again the B section is an inversion of the material of the A section. The repeated triplet note figure from bar 12 is extended in bars 28-29 with a rest between the second and third figure, creating a natural *ritenuto* into the *meno mosso* of the codetta that concludes this movement in a *pianissimo* dynamic.

Example 14 (a): Station 7

In Station 7, which portrays the second fall, there is (unlike the *Sonnet* indication of Station 3, the Station of Jesus's first fall) only a metronome mark given. However, similar to Station 3, two contrasting ideas are used. Three bars of material derived from the theme, as well as the repeated note figure are followed by an upward pressing pedal solo which is built on the intervals of the theme, but inverted freely. Gradually both figures are extended until they merge in the climax while the pedal line develops increasingly wider leaps. The repeated final chord is the same as in Station 3.

The image shows a handwritten musical score for Station 7, consisting of three systems of music. The first system is labeled 'IDEA 1' and includes annotations: '(♩ = c.108)', 'maj 6th = inverted', 'min 2nd', 'min 3rd', 'Full hands as doubled 5', and 'inverted intervals maj 6th = m. 3rd'. The second system is labeled '5' and includes 'IDEA 1, transposed to F', 'major 2nd', and 'dim 5th'. The third system is labeled '9' and includes 'hidden min 3rd' and 'hidden arc'. The score is written in 3/4 time and features complex rhythmic patterns, including triplets and repeated notes, with various accidentals and dynamic markings.

Example 14 (b): Station 7

The musical score consists of six systems of piano accompaniment, each with a grand staff (treble and bass clefs). The key signature is one sharp (F#) and the time signature is 4/4. The score is annotated with several handwritten notes:

- Measure 14:** A bracket spans the first two measures of the system. A handwritten note "doubling of repeated note figures" points to the right-hand part.
- Measure 18:** A handwritten note "inversion" points to the bass line.
- Measure 34:** A box highlights the final three measures of the system, with a handwritten note "Chords on 2nd beat" and numbers 1, 2, and 3 above the notes.

Station 8: Jesus speaks to the women of Jerusalem

Example 15 (a): Station 8

no key signature (d = c.42)

3 d unit 4 d unit

5 d unit 6 d unit

7 d unit

11

14

In this chorale, we distinguish three sound layers of which the sighing motives are presented by the left hand, and the chordal texture (as was seen in example 15 (b) by both the left hand and the pedal. The pedal moves by chromatic steps. In the chords, the presence of the interval of a minor sixth occurs 7 times in the first 5 bars. Though the phrases could be seen as 4+2+2+2+2+2+5 bars, the absence of a time signature together with the irregularity of the bar lengths creates an ambiguity which allows the *minim beats* to perpetuate the phrase lengths. When one counts minim values, two bar phrases become evident in groupings of 3+4+5+6+7+6+5+4+3 respectively. We thus see the gradual extension of a fragment followed by its balancing recline. The short phrases have a strong expressive capacity due to the constant halting after every second bar. The sighing motives are created by the use of *appoggiaturas*.

The third sound layer is presented by the right hand which features the repeated note figure in octaves.

Example 15 (b): Station 8 (bars 1-18) left hand and pedal without sighing motives.

There is a tonal centre present due to the abundant application of major chords and sixths intervals. Each of the first six phrases ends on a semibreve major triad in second inversion, thus creating a feeling of suspension.

For *appoggiaturas*, see Example 6 and for *parlando* see repeated note theme, Example 5(d)

Station 9: Jesus falls for the third time.

Example 16 (a): Station 9

(♩ = c.126)

IDEA 1

IDEA 2

Full + Reeds *ff*

f

3

ff

f

6

ff

f

As in Stations 3 and 7, Station 9 also features two contrasting ideas: three staccato octaves built on the intervals of the theme and an ascending arpeggio figure in semi-quavers. On the second appearance of these figures, they are expanded, similar to the other falling Stations. In bar 8, the arpeggios change direction to become descending and emphasise the idea of falling. Then the octaves are harmonised by building chords consisting of fourths. They are played legato. The sixteenth notes become triplets which have the effect of a slowing down. This is followed by a sequential extension of the chords in an upward curve, interrupted by the triplets, and finally reappearing in descending direction. The arpeggios in sixteenth notes are again heard before the final chord. This is again similar to the other two falling Stations.

Example 16(b): Station 9

9

11

14

17

placing on 3rd beat

All three Stations of Jesus's falling conclude with similar dramatic cadences. In these Stations, it is interesting to note that the *falling* chords are moved in each of the falling Stations to the relevant beat of the bar. Thus, on the first beat of Station 1, on the second beat of Station 2 and on the third beat of Station 3. These examples are given again below and the reader is requested to count the crotchet beats of the final bars.

Example 17(a): Station 3 (bars 19-20)

chord on first beat

The musical score for Example 17(a) is in 3/4 time. It features three staves: Organ (treble and bass clefs) and Pedals (bass clef). The Organ part has a chord on the first beat of the second bar. The Pedals part has a long note on the first beat of the first bar.

Example 17(b): Station 7 (bars 37-38)

chords on second beat

The musical score for Example 17(b) is in 2/4 time. It features three staves: Organ (treble and bass clefs) and Pedals (bass clef). The Organ part has chords on the second beat of the second bar. The Pedals part has a melodic line in the first bar.

Example 17(c): Station 9 (bars 18-19)

chord on third beat

The musical score for Example 17(c) is in 4/4 time. It features three staves: Organ (treble and bass clefs) and Pedals (bass clef). The Organ part has a chord on the third beat of the second bar. The Pedals part has a melodic line in the first bar.

Station 10: Jesus is stripped of His garments

In this Station, we initially distinguish two separate sound layers. The right hand presents a typical expressive, embellished melody that uses ornaments integrated into the theme proper.

Example 18: Station 9

Handwritten musical score for Station 9, consisting of six systems of piano and organ textures. The score includes the following annotations and markings:

- System 1:**
 - Annotations: *min and échappée*, $(\text{♩} = c.44)$, *8' mf Solo*, *min 3rd 4th and*
 - Performance markings: *8' mp*, *Man.*, *sim.*
- System 2:**
 - Measure marker: 4
- System 3:**
 - Measure marker: 7
 - Annotations: *embellishment theme*, *[link]*, *sighing motives*
- System 4:**
 - Measure marker: 10
 - Annotation: *B Invasion*
- System 5:**
 - Measure marker: 13
- System 6:**
 - Measure marker: 16
 - Annotations: *sighing motives*, *rit.*
 - Performance markings: *Ped.*, *V*, *7th*

Echappée from E to F etc. and *appoggiatura* from G to F

In bars 5 to 6, the interval of a fourth is filled by passing notes, as would be done in the process of improvisation. In bar 8, the music ascends to the high D where it lingers for the duration of a minim, before a link of two pairs of sighing notes brings it to the inversion that starts in bar 10.

In bar 18, the descending sighing motive sequence is interrupted by a minim rest before we reach the final cadence. After an abrupt half-bar rest, the melody becomes a sequence of falling minor second intervals, paired in twos as sighing motives, here created by suspensions. The first chord suggests a V^{7th} (E, G-sharp (B) D), and it is followed by an open chord on C and G-sharp. The final chord consists of fourths, D-sharp, G-sharp, C-sharp, in inversion.

Station 11: Jesus is nailed to the cross

Example 19: Station 11

Initially, there are only two layers of sound present as the pedal line is not active yet. The right hand plays *fff* staccato clusters that are shifted in a high register. The top notes move according to the intervals of the theme proper. The left hand plays *pp* chords and the registration is indicated as *8ft* and *tremulant*.

(♩ = c.112)

fff

Man.

8ft tremulant *pp*

5

9

13

* Chromatic clusters between the given notes

widening intervals

17

pp *fff* *pp*

21

Ped.

ff 3rd

L. 4th

24

pp *lunga*

*As many notes as possible using hand and forearm

There seems to be no progression of chords, but the root notes are actually spelling out the intervals of the theme again. We hear G minor second inversion, and after a long rest an ascend to G-sharp minor root, F minor second inversion, B-flat minor second inversion, G-sharp minor first inversion, G minor root, G-sharp minor first inversion, and then there follows clusters that are repeated twice in the compass of a diminished third, twice in the compass of an augmented fourth and twice in the compass of a minor sixth. The root notes of these are again part of the theme as it moves F-sharp, E-flat, C and D-sharp. This is interrupted by a rest before it halts on a B-flat minor second inversion.

The first three clusters are repeated, we hear another *pp* G-sharp minor second inversion and then there is a huge climax. The right hand groupings are repeated clusters that are played 5+7+6+4+2+8+3+9+4 times before the whole right arm is asked to play as many notes as possible three times and then the left hand joins in. This is repeated twelve times before a rest of three beats interrupts and it is played for the final, symbolic unlucky thirteenth time.

After the fourth left hand forearm cluster, the pedal enters with a *ff ostinato* playing B D (minor third), B E (perfect fourth) twice before the rest and then the pedal joins the thirteenth cluster with its own cluster EF and BC. After one bar of silence, a G minor chord is played by the right hand in a high register. The notes are released, one after the other till only the D remains on a long pause (*fermata lunga*). The way that the texture is finally emptied out to a single note D stands in contrast with Station 5 where exactly the opposite occurs. In this Station notes are added from one note to finally become a cluster of ten notes.

Station 12: Jesus dies on the cross

Here we have two layers of sound and the theme is presented by the pedal. It incorporates the repeated note idea and again the metre changes from bar to bar. The hands are doubled and play only major chords that have a thick texture consisting of seven notes each up to the final cadence, where only the A-flat causes a harmonic distortion before the final C major first inversion chord. The chords move according to the interval pattern of the theme proper.

Example 20: Station 12

Chorale (♩ = c.48) Theme notes inverted

8'4' *pp* legato

may may may may may

C.VI Ib

5

8

12

15

Station 13: Jesus is taken down from the cross**Example 21(a): Station 13**

The musical score is presented in three systems. Each system consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The time signature is 10/8. The first system includes a tempo marking $(\text{♩} = c.76)$ and dynamic markings *mp* for the right hand and *p* for the left hand. The right hand part features a melodic line with dotted notes and slurs, while the left hand part consists of eighth notes. The second and third systems continue the melodic and accompanimental patterns, with the left hand moving from eighth notes to triads in second inversion.

The first nine bars of section A are presented by the hands only. The right hand plays a dotted note figure and adheres to the intervallic pattern of the theme proper. Occasionally the texture is enriched by intervals presented vertically. The left hand plays accompaniment that consists of horizontal intervals of augmented fourths and thirds (minor and sometimes major) and the *acciaccatura* of Station 2 is briefly quoted. From bar 5, the left hand texture thickens to triads that are moving stepwise and are presented in second inversion.

Example 21(b): Station 13

Handwritten musical score for Example 21(b): Station 13, measures 10-19. The score is in treble and bass clefs. Measure 10 is marked with a 'B' and 'mf little development on embellishment theme'. Measure 13 is marked with 'A [an octave lower]'. Measure 19 is marked with 'inversion' and 'sighing motives'. Chord symbols 'eb min 6', 'd min', and 'Bb 6' are present in the bass line of measure 19. A 'rit.' marking is also present in measure 19.

The repeated note figure is also present. Bars 10 to 14 form a short B section, a little development of the left hand idea, in only one thick layer of sound. The harmony is distorted and the outer voices proceed in parallel augmented octaves up to bar 13. The A section starts again at bar 15, but is an octave lower than the beginning. This continues in a descending line with a sequence that is again in a motion which can be described as a-b; b-c; c-d, going back to go forward. This movement ends with a cadence similar to Station 10. After two pairs of sighing motives, the melody descends into the bass-clef, resting on E-flat minor on the first beat of bar 21. The following F in the melody is again an anticipation which is placed on top of the E-flat minor chord. This resolves to B-flat major second inversion, creating another modal cadence. Here the effect is reminiscent of a *terce de Picardi*, when it unexpectedly ends on a major chord in second inversion.

Station 14: Jesus is laid in the sepulchre

This movement is in binary form and the sections are: Introduction bars 1-4; Section A bars 5-22; Section B (an inversion of A) bars 23-40; Coda bars 41-48.

Example 22 (a): Station 14

introduction
Tema canonica (♩ = c.40)

scales: g b^b c d e b f g - aeolian
d e b f g a b^b c d - hypoaolian

pp
b
sim.

repeated note figure in syncopated rhythm

inversion of theme
min and min 2d part 4th

Theme
p

5

10

4th in stead of 2nd

We distinguish two layers of sound, and the pedal presents the first four bars of the theme in inversion. It is in triple time, accompanied by dissonant chords in syncopated rhythm in the left hand. This accompanying pattern is sustained throughout the movement. An added minor second interval in the left hand distorts the possibility of a G minor tonality. There are very precise articulation indications (the combination of *staccato* and *tenuto* dash signs) and this ensures that the emphasis remains on the strong beat and is not moved to the syncopation. The pedal theme starts with a minor second up, a minor third down, a perfect fourth up and concludes with a major second down. The accompaniment sustains a pedal point on G which is sustained for 10 bars. Added to the pedal point are a minor sixth and a perfect fifth which produce a minor second interval for bars 1 and 2, and then are replaced by a major second in bar 2 and followed by a sighing motive, running through A, B-flat, C. The latter foreshadows the first notes of the theme to enter in the next bar.

The theme consists of eighteen bars. The first eight bars can be grouped in two symmetrical four-bar phrases. Bars 9 and 10 have the same contour, but starts a perfect fifth higher, bars 11 and 12 are a sequence a major third lower and repeated again in bars 13 and 14. In bar 14, an extra note is added to become an upbeat to present the first four bars of the theme in a decorated way, which is the embellishment theme. Ridout uses two chromatic passing notes to connect the phrases. In bar 14, there is a deliberately altered note, E natural instead of E-flat, and with close observation it becomes clear that Ridout often alters a note from a natural to flat or sharp, to disguise octaves in the outer voices on the first beats, for instance in bars 10, 14 and 15.

In this Station, *tema canonical*, the linear terms of polyphony was applied. The theme in inversion in the pedal are D, E-flat, C, F and in the right hand when the canon starts B-flat, A, C, G. If the notes are arranged C, D, E-flat F and G A-Flat C, two similar tetrachords are revealed that run through the compass of a scale.

The B-natural in the pedal at bar 3 is typical of the free use of both major and minor intervals and the B-flat in the next bar cancels this out. The A-flat in bar 5 is a deliberately altered note which sustains a minor mode colour, but also conceals the open octave that would have occurred on the beat. If the A-natural had been used, it would have exposed a weakness in the canonical process, as there is a natural in the upper voice, which would have caused an open octave in the outer voices on a strong beat. It becomes clear that Ridout freely alters a note whenever he ends on a perfect octave interval, as can be seen in bars 6, 10, and 11.

The theme proper is introduced in the upper voice in bar 5 as a canon. This gives the impression of the typical choral style of pre-imitation where the voice parts enter in diminution in a fugal process until the *cantus firmus* enters. In performance, the pedal part, though conceived as a canonical device, is subordinate to the theme in the upper voice.

In bar 7, Ridout takes the freedom of placing the melody note in the pedal line in a higher octave, favouring the interval of seventh above the expected second interval. On closer observation, it becomes clear that he did so to keep within the range of the pedal board, which ends on C. Each section ends with an embellishment which is a carefully written out trill starting with a suspension after the beat and taking either the lower or higher auxiliary before the trill starts and ends with an *échappé*. This results in a perfect fourth interval. The main entry of the theme in the upper voice

uses the scale G, A, B-flat, C, D, E-flat, F, G, which gives us the natural minor or Aeolic mode. The C-sharp can be explained as being a chromatic accented passing note.

Example 22 (b): Station 14

The image displays a handwritten musical score for Example 22 (b): Station 14, consisting of four systems of music. Each system includes a piano (right-hand) staff and a bass (left-hand) staff. The systems are numbered 15, 19, 23, and 27.

- System 15:** The piano staff contains a melodic line with a chromatic passing note (C-sharp) and a triplet. The bass staff provides harmonic accompaniment. A handwritten annotation "embellishment theme" with a bracket spans across the piano staff.
- System 19:** Similar to system 15, it features a melodic line with a triplet and a chromatic passing note. The annotation "embellishment theme" is repeated.
- System 23:** This system is annotated with "B INVERSION" and "B 7 SOUNDS MAJOR". A bracket in the piano staff indicates a specific chord structure, with the note "also inverted" written below it.
- System 27:** Continues the melodic and harmonic development of the piece.

In bar 23, the theme, as well as the chordal accompaniment, are presented in inversion. This section starts with a surprise B-natural, instead of B-flat and gives the short-lived impression of a major key or *tierce de Picardi* effect. The final four bars of section B are enriched with an added melodic fragment which features a free sequence built on two repeated note quavers, followed by a sighing motive.

Example 22 (c): Station 14

The image displays a musical score for a piano piece, specifically Example 22 (c): Station 14. The score is presented in four systems, each with a grand staff (treble and bass clefs). The systems are numbered 31, 35, 39, and 44. The music features a variety of textures and dynamics, including a 'coda' section with a 'thick texture' and 'doubling of hands'. There are also annotations for 'Miss print' and 'rall.' (rallentando). The piece concludes with a 'lunga' (long) note and the instruction 'ends on V'.

An eight-bar coda concludes this movement. The texture becomes much thicker with the use of double pedal notes as well as the doubling of the chords in both hands. This results in the sounding of 8 to 10 notes simultaneously. The movement ends on an imperfect cadence on A. This chord could be read as A, C-sharp, E, G, B, D and F.

5.6. How the meaning of this music is communicated

Programme music is defined in encyclopedia2 (2014) as instrumental music of the nineteenth and twentieth centuries that endeavours to arouse mental pictures or ideas in the thoughts of the listener – to tell a story, depict a scene, or invoke a mood. Thus we have here a definition of a specific genre in music, which allows music to be able to be depicting, descriptive and narrating. Seemingly in opposition to these ideas, there are Nicholas Cook's formulations of the limitations of what can be attributed to the expressive powers of musical meaning. Cook reminds us that music is not a language, it does not have content, it cannot feel and think, it does not have specific meaning and cannot express concepts and is not capable of action (Cook, 2007: 201). What music can express are feelings and it *affords* their sentiments, as many as one can think of, and his description of how it is achieved is best demonstrated from the following quote:

“Music presents emotion characteristics. This is because we experience the dynamic character of music as like the actions of a person; movement is heard in music, and that music is heard as purposive and rationally organized within musical styles. These natural propensities for expressiveness are structure and refined by musical conventions, so that the expressiveness of a work might be apparent only to someone who is familiar with the conventions of the relevant style. Music can properly be understood as referring to, or being about, the world of human feeling” (Cook, 2007: 277).

Cook's argument is also relevant to music with descriptive titles, where the performer and audience are given information to feed the imagination. It supposes, for example, that it is not a capacity of a minor second interval to be plaintive, but that the interval arouses a feeling of plaintiveness in the listener, especially when it is read in the context of music with a title that indicates sadness or loneliness.

His wording “conventions of a relevant style” is supportive to my view that in this composition the principles of Baroque music are referred to, as is often the case in organ music, for it had become an integrated part of the organ music repertoire. Clearly, Ridout refers to the rhetoric of the Baroque era by the choice of small intervals for his theme, by the use of embellishments (though integrated and not indicated as symbols), by the application of the affect for sorrow through falling fourths and descending pairs of sighing motives, by the use of canon and compositional devices such as inversion, augmentation and diminution. He also refers to the holy numbers three, seven, seven times two and the unholy number thirteen. He also deliberately employs the interval of *diabolus in musicus* in for example, Station 6, when a sense of unfairness is expressed.

Cook concludes his argument with the opinion that “the meaning of music is to be considered an independent structural medium, interacting with the fundamental structure through some kind of dialogical relationship” (Cook, 2007: 236). In this independent medium of meaning, it is possible to

name and share the performer's subjective emotional experiences. I reserve my own conclusions for my final chapter where I will address the positions of the composer, performer and listener.

In a final thought about the attributed meaning to music, I would like to ponder on a further method of explaining meanings of music. Michael Spitzer (2007: 13) writes about metaphorical comparison in descriptions of music and says: "To comprehend a phrase as an image, an utterance, or an organism is to allow one's hearing of musical structure to be shaped by a knowledge of different spheres of human activity: representation, language, life." I find this attitude to open up a very effective way to communicate emotions aroused by music, by moving from what can be articulated to the language of feelings. This is a valuable tool for the music teacher, but also a way for a performer to have a deepened experience of a musical work.

We are also cautioned by Vladimir Jankélévitch's (2014) statement that "music is effable because it cannot be pinned down and has the capacity to engender limitless resonance in several domains." Indeed, music has broad shoulders and we can put many things on it, and it can carry all kinds of meanings.

Chapter 6: *Der Kreuzweg* by Emil Sutor

6.1. Introduction

Religious art (Osborne, 2006) can be described as any work of which the theme supports the moral message of the religion it purports to illustrate. In this context, religion means any set of human beliefs relating to that which they regard as sacred, holy, spiritual or divine - whether or not deities are involved (sacred art). Definitions of art-related principles as well as Hogarth's *Analysis of Beauty* were found in the *Oxford Companion to Art* (Osborne, 2006: 540). In *Gardner's Art through the Ages* (De la Croix, Tansley & Kirkpatrick, 1991: 7-9) the physical process of creating relief sculptures is described.

6.2. Sutor's involvement with the Altenberg Cathedral

In 1938, Emil Sutor received a commission from the Altenberg Cathedral Society to create a *Kreuzweg*, or the Fourteen Stations of the Cross. At the age of fifty years, he was a matured and seasoned artist who had made a definite resolution to concentrate his efforts on sacral art.

The magnificent Altenberg Cathedral was designed with the typical cross floor plan in the Gothic style. It was often rebuilt, restored and renovated since the time of its humble beginnings in the 11th century. The Cistercian order came to Altenberg in 1133 and established an abbey, which was due to the fast growing community being found too small by the end of the 12th century. A new church was erected from 1255-1279 and Baron Adolf IV van Berg laid the first stone of the Cathedral in the presence of the Bishop of Cologne. It was built according to strict Gothic principals and they managed to combine the specifications of simplicity of the Cistercian monks, with Northern French architecture. Initially, there were no stained glass windows (until 1400, colour was prohibited by the Cistercians) or sculptures. Although the Passion was a central theme with the Cistercians, the portrayal of any figures or statues into the "mystical emptiness" of the cathedral contradicted the principals of Bernhard von Clairvaux, founder of the principles of this Order. With time, the church was decorated and today the newer, colourful stained-glass window additions sharply contrast with the older simple ones. Throughout its long life the church was sold, secularised, abandoned in a dilapidated state, renovated and consecrated again. Since 1857, the church has been used for services of both Protestants and Roman Catholics by order of the King of Prussia (Arntz, 1908: 293-308).

When the Stations of the Cross were erected in 1939-1940 there were many conflicting feelings. The Cathedral Society, which funded this work, took three positive aspects into consideration before they commissioned the work of art. These considerations were: The Cistercian cathedral would be enriched by a contribution towards traditional Catholic Stations of the Cross. Secondly, it would feature the mature work of Emil Sutor, and lastly these Stations of the Cross would become a silent accusation during World War II against all violence and destruction, and would also carry a comforting message in a difficult time (Pilz, 1985: 9-12).

Since this shared church had to accommodate the Roman Catholics whose need for the canon of the Fourteen Stations of the Cross and the indulgence allowed through the practice of the Stations ritual is of great importance, Protestants could appreciate their effort to merge the different views of Cistercians, Protestants and Catholics by having the Stations presented in the simplest possible

medium.

Emil Sutor received the commission because it was believed that he possessed a special sensitivity to create a work that would blend in with the surroundings of the old building. He was expected to integrate this work of art in the Altenberg Cathedral in a sensitive way. Sacral art was very unfashionable at this time in history and though it is difficult to determine Sutor's spiritual standing, the authorities at the Cathedral were happy that his sacral works were well grounded in customary tradition, and complied with the basic requirements that were needed for devotion. His work was also credible and realistic (Pilz, 1985:12).

Sutor's involvement with the Stations of the Cross theme dates from 1928 when he made such a design for an art competition. The sculptures, with one or two figures, were a totally new way of presenting a Station of the Cross. The attention was solely on the suffering of Jesus, through the absence of any other figures, or masses of crowds, costumes and backdrops, as was customary. Nothing came from this venture. In 1938, he surprisingly used exactly the same design for the second Station (Jesus carries the Cross) in the Altenberg Cathedral (Pilz, 1985:14-16).

Furthermore, it was discovered, that the Altenberg Stations had a forerunner, as Sutor had created a similar Stations of the Cross work of art in the church of Altwette, in Upper Silesia in 1934/5. These Stations were created in English cement, and the priest of the church, Georg Scholz, was very pleased about the way in which these *Stations of the Cross* "seemed to grow out of the walls" as if they belonged there. Through Sutor's brilliance, he once again managed to blend his work of art in the Altenberg cathedral to suit the building, as he had done in Altwette (Scholz, 1934:201-208).

Altwette Stations 6 and 9

Photo 1



In order to make a valid analysis of Sutor's *Kreuzweg*, I applied the general principles of art as explained in the *Oxford Dictionary of Art* as well as Hogarth's *Analysis of Beauty*. I tried to find a connection between what can be considered to be the parallel capacities of music and art. As a mere lover of art and no expert at all, I was surprised to find considerable common ground between the

two very contrasting disciplines. I offer a very general overview of the principles of art and do not propose to cover the whole spectrum.

6.3. The principles of art (and music)

In *The Analysis of Beauty*, a treatise by William Hogarth (1697-1764), Hogarth argues that the views of a practising artist should be considered as more important than the theories of specialists.²³ Edwards (1973: 540) describes how Hogarth implements six principles by which beauty can be measured namely fitness, variety, regularity, simplicity, intricacy and quantity. Fitness refers to the appropriateness of the subject matter, and variety he explains by the following analogy: “The ear is as much offended with one even continued note, as the eye is with being fixed to a point, or to the view of a dead wall.” He holds that our senses also need repetition within the varietal experience. The third notion of beauty is the wish for regularity, which refers to the proportions of variety and repetition. Simplicity on the one hand and intricacy on the other stimulate the imagination. He also holds that the movement of our “Mind’s eye” moves along with the line of sight and triggers the notion of intricacy. In his last principle, quantity, referring to the sublime, he finds that it has an aesthetic effect on the beholder without the necessity of a varietal or fitting form (Hogarth, 1753:18-122; Osborne, 2006:540).

The formulation of the principles of art in modern-day textbooks refer to the concepts of movement, unity, harmony, variety, balance, rhythm, emphasis, contrast, proportion and pattern. Sculpture again has its own set of rules and has through the ages presented images of human beings in their most heroic as well as their most human aspects. Sculpture is referred to as relief sculpture when it is attached to a back slab or back plate. A further distinction can be made as to high or low relief, according to the amount of projection. Sutor’s work entails high relief sculptures. In sculptures, textures or tactile values are important. There are two basic categories of sculptural techniques: subtraction and addition. The limestone carvings of Sutor belong to the subtractive category (De la Croix, et al.1991:7-9).

6.4. A music performer’s analysis of *Der Kreuzweg*

The use of simple material in Stations of the Cross works of art may be a common tradition, but the possibilities that Sutor found in this humble medium leaves one with admiration. In cold, yellow limestone he created multiple textures and expressions. He captures the imagination with the way in which he presents narrative information. We look, for instance, how the hands of Jesus are tied with a slight knot, echoing the shape of the cross; or the faceless, bowed heads of the weeping woman. Sorrow is expressed by the lines curved into their head scarfs and handkerchief, with only the slightest glimpse of a visible eye.

The positioning of the figures, which seem to want to step out of the customary frame of the Stations makes them very realistic and gives them a feeling of mobility. The figure of Jesus is always protruding from the frame, as if it cannot be contained within the limits of the size of the composition. It is always positioned higher and is proportionally larger than the others, as was customary when creating Gods from the ancient times of the Egyptians. This also enforces the three-

²³ He clearly supports a performance-based opinion!

dimensionality of the work. The fact that the figures are cut off enforces their weight or stature but also creates a feeling that the viewer is looking through a window at a scene that is revealed in an intimate way.

The stations form a unity through the constant presence of the cross, but shows progression through the change of position of the cross and the proximity of the other figures to it (We can label it as a variety in the sameness, and as having an appropriate regulation). It is most notably in the falling Stations where the positioning of the cross is changed in each Station in relation to the figure of Jesus. Of interest is also that in Station 5, when Simon of Cyrene helps Jesus to carry the cross, he is not releasing Jesus from the burden of the cross. The relationship of Jesus to the cross becomes different.

The positioning of the hands and feet of Jesus is also used to create unity, contrast and rhythm. In the first Station, his hands are very prominent, crossed, and tied by a cross-shaped knot, positioned to the right side of his body, away from the soldier. The second Station shows Jesus in an almost angelic position with His right hand lightly supporting the end of the cross bar and his feet touching the ground, together as one would kneel in prayer. In the eighth Station, His hands are softer and the fingers seem thinner, which makes it more ethereal. This positioning suggests a wish to fold them in prayer. In the tenth Station, when He is stripped of his clothes, the thumb of left hand is spread open in an almost coy gesture, as if to protect himself from the shame of nudity.

The eleventh Station shows the body of Jesus positioned to the left and seems to be an unusual crucifixion composition. However, if one follows the hands theme, this becomes clear that the attention is drawn to the left hand which has been pierced with an enormous nail through the centre of the palm. Interestingly, Sutor had carefully chiselled a rope to support the right side of the body to the cross-bar of the crucifix, so as to make the scene more realistic or probable. In the fourteenth Station, His hand is less defined, as to show its immobility.

The use of the halo is very old fashioned, but very effective, as it immediately links this work with similar works from previous ages. Veronica is the only other figure that wears the distinct mark of holiness.

I focus my analysis of *Der Kreuzweg* on Stations 1, 14, 6, 5, 7 and 9 only. As the works of art do not share the gradual addition of material as in the case of Ridout's composition, the chosen examples will suffice to substantiate my argument.²⁴

Station 14 analysed and compared to Station 1

For my first analysis, Stations 1 and 14 are juxtaposed in an attempt to show how the progression of the story has been portrayed. Sutor starts with a statement, an almost static composition with the dominant presence of the SPQR of the Roman Empire and ends with an ethereal spiritual fluent scene in Station 14.

²⁴ The reader is reminded that the complete *Kreuzweg* brochure can be found in Addendum B.

Photo 2

In Station 1, Jesus is wearing the cloak and the crown of thorns which, as we know from the Bible, was given to Him by the soldiers (Matt 27:28). They used these objects as a means to insult and humiliate, accusing Him of being a fake king. Jesus' head collides with the upper frame of the station and his garment extends beyond the lower side of the frame, giving Him the appearance of stepping out of the frame. His facial features are angular and strong and especially the thick eyebrows are a strong suggestion of spirituality. His body is soft, and particularly the lower body is too short and thus powerless. The crown of thorns is visible under a halo. He seems unshaven, as custom would have it, and his head is inclined upwards. He is very slender and his hands are too big in relation to the rest of the body. They are tied with a simple knot which resembles a cross. The almost too beautiful rope is held by the Roman soldier who is positioned much lower than Jesus, and has an almost humble countenance. It seems as though it would be possible for Jesus to easily free himself. Both his body and that of the Roman soldier are cut off, to fit into the frame. This creates a feeling of the story being "caught in time." (Christ was portrayed beardless in the Carolingian and Ottonian time and bearded in the Byzantine time (Osborne, 2006:238-239).

The Roman soldier wears a uniform with the accustomed head gear, and a staff with the initials SPQR from a Latin phrase, *Senātus Populusque Rōmānus* (The Senate and People of Rome). There is an eagle on the capital of the staff, which is part of the official Roman emblem. A wonderful variety of texture is achieved through the use of strong chisel markings in the limestone. This suggests movement and activity in the otherwise static composition. The facial expression of Jesus portrays suffering, but is internalised, as though he is thinking of sublime things. The figures communicate the ranking of the Son of God next to the humble man, who is given authority and strength only by the use of the emblems of the Roman Empire. Christ's countenance of other-worldliness and almost of distancing himself from the soldier speaks of the spiritual. The figures are edged and strongly defined. The Roman emblems take up a large proportion of the composition and stand out against an empty background.

Finally, it can be said that the two figures are arranged in such a way as to form a type of *counterpoint*. It is the soldier whose back is facing the audience who draws the spectator into the picture.

Photo 3



The fourteenth Station is remarkably different from all the other Stations, as it has an ethereal quality, leaning towards the metaphysical fluidity that is sometimes linked with Impressionism. The body of Jesus is presented in an unusual semi-crossway positioning (raised 45 degrees), showing his prostrate body, covered in a soft cloth, with his right hand crossing his heart, indicating that He is dead. Two parallel candles are positioned to the right of this composition to create both balance and to suggest the atmosphere of a wake. Jesus' face is ethereal and stripped of earthly emotions. Through the use of blurred lines Sutor has created a sublime feeling of a spirituality that seems to ascend and soar from the face and body of Jesus. This is juxtaposed to the angular lines of the bed and candles. This Station stands in huge contrast to Station 1 and is indeed a moving conclusion to the drama set in stone.

Station 6: Veronica wipes the face of Jesus

Photo 4



Jesus is holding the cross with His right hand which is visible over the right sidebar of the cross. With his left hand, he is wiping His very exhausted face with the scarf of Veronica. She is positioned to the left, much lower than Jesus, looking up to Him and holding the other end of the scarf which she is presenting to Him with both hands, in a gesture that suggests worship. Her saintly status is indicated by her halo. The cross is positioned in the centre, between the two figures. There is

beautiful motion and harmony in the composition, with rhythm created through the detailed sculpting in the scarf and the curved line formed by the scarf. The viewer's eye follows this line from Veronica to the face of Jesus.

Station 8: Jesus speaks to the women of Jerusalem

Photo 5



Jesus is positioned to the left of this composition, carrying the cross over His left shoulder and holding it below the crossbar with both hands, almost as in prayer. He is looking down at the two women kneeling in the lower right corner, and His facial expression shows pity. He is portrayed thinner and elongated, which may be an indication of the loftiness of His words. The presence of the second woman is indicated only by the silhouette of her headscarf. The woman in front is weeping into her scarf, covering her face, and her arm is resting on the frame of the Station. The cross is again dominant in this composition, but the women and Christ are on the same side, inside the positioning of the cross. The front woman is almost touching his garment, and the intimacy of the scene has an almost protective ambience.

The three falling stations

Photo 6



Station 3: Jesus falls the first time

Jesus is centre front in the composition, his knees are bent and he is falling backwards as if the weight of the cross is pulling Him that way. He seems to be supporting Himself by resting His right hand on a stone. His face is contorted with the effort of carrying the burden of the cross. There is a sense of motion created by the positioning of the knees, as if He is trying to walk to the right.

Photo 7



Station 7: Jesus falls the second time

This Station seems very “composed” with Jesus placed in front of the cross and not touching (it could be leaning against Him). His hands and feet are on the same level on the ground and His head is inclined as if in prayer. His arms are parallel and his inclined head is again parallel to the ground, which seems unnatural and even “uncomfortable”. It repeats the elements of Station 2, as if it is an inversion. The cross is positioned in a similar position in these two stations. The crossbar is elongated to harmonise the positioning of Jesus. The body of Jesus seems to form a triangle which may be a reference to the holy Trinity.

Photo 8



Station 9: Jesus falls the third time

Jesus is resting His left arm on a stone and his fingertips barely touch the ground. His body is almost prostrate while the crossbar seems to be coming down onto his head. His expression is one of total exhaustion and His head is parallel to the ground. His right hand seems to be making one last attempt to stop the cross.

6.5. Transmitting religious ideas

Though Sutor's work easily passes Hogarth's principles of beauty and is a testimony of craftsmanship, it is clear that in this sacred art work, beauty is a by-product. The work was created with a narrative in mind and has a firm resolution to serve the faithful. It indeed succeeds in inspiring a suitable frame of mind in the ordinary worshipper to perform the Station devotional practice.

Ducasse's quotation (1964: 210) of Leo Tolstoy's words (1898) comes to mind: "Art is a human activity, consisting in this, that one man, consciously, by means of certain external signs, hands on to others feelings he has lived through, and that other people are infected by these feelings, and also experience them." Thus did Sutor also inspire Alan Ridout by his ideas and execution of *Der Kreuzweg*, which as the composer's note mentions can be seen in the Altenberg Cathedral.

Chapter 7: A comparison of the compositions

7.1. Introduction

The following comparison was necessitated by Ridout's composer's note which connects Sutor's *Kreuzweg* to *The Fourteen Stations of the Cross*. Ridout uses the word "suggest", which can be interpreted in two possible ways: that the idea to compose a work in this *particular genre* occurred to him when he looked at the *Kreuzweg*, or that the work captured his imagination to such an extent that he wanted to represent what he had seen in his own musical language. As we have discussed previously, Ridout thrived on inspirational ideas and it can be assumed that the latter option is the more likely meaning of his note. He (1995:110) explains the nature of inspiration in the following way:

"Sources of inspiration are many and complex, and it may seem bizarre to say that some of my works, and possibly others still in the future, have their origin in a couple of kids, one of whom happen to be me, enjoying a scrap in the field. It is nevertheless as true as that other works stem from a peculiar but consuming experience up a tree in childhood, and still others from two sound-dreams in infancy – one static, the other horrific violence. In works I feel to be fully integrated – such as my *Fourteen Stations of the Cross* for organ – all of these formative influences may be discovered. Inspiration, it seems, comes from where it will: it is not finally in one's own hands."

Though Ridout acknowledges that his composition was suggested by *Der Kreuzweg*, he probably did not know anything about the artist and possibly not even his name. As Sutor died in 1974 and Ridout's composition dates from 1978, we can assume that these works are brought together by Ridout's composer's note only.

7.2. Ridout's interest in art

Alan Ridout's keen interest in art is extensively discussed in his autobiography. This interest was triggered by his mother and her brother Donald who were both water colour artists. He appreciated the works of Rembrandt and Renoir, and became intrigued by the works of Graham Sutherland (1903-1980) which he saw in the National Gallery when he was nine. About Sutherland he writes, "He was then Official War Artist and the image of the bombed buildings and twisted lift-shafts hit me with enormous power. Virtually everything that he produced has given me a sharp stab of recognition" (Ridout, 1995:37). Eric Newton describes Sutherland's war paintings as owning a bold, crucified poignancy that gives the war a new meaning (Osborne, 2006: 1116). Ridout composed a work inspired by paintings by Sutherland. Shortly before his death, he is said to have been contemplating another organ work based on art that he had seen. It is also noted that he commissioned works of art in his private capacity that he could not actually afford (Clarke, 2014).

7.3. Ridout's ideas about good craftsmanship

The composer expresses his satisfaction with *The Fourteen Stations of the Cross* for the way that it was completely "integrated". From Britten's reply to his letter, he marvelled especially at the lesson learnt about the far-reaching consistency of material used (Ridout, 1995:34). He admired Webern and writes, "...many of his followers in the 50's and 60's misguidedly proliferated music which

appropriated his economical melodic gestures without realising that such concentration of material also demanded Webern's compression of overall form." The wording from the above quotations that catches the eye are "integrated, consistency of material, economical melodic gestures, and concentration of form." It is possible that Ridout admired similar points of style in the craftsmanship of Sutor.

7.4. Similarities in approach in style and technique in the two compositions

7.4.1. Simplicity

In the work of Sutor, we see that he chooses to create a substantial work in simple, primitive substance, limestone. Ridout's work (of approximately thirty minutes) on the other hand, creates a theme by beginning with a series of intervals of which the first is a minor second interval. They both are confident that their minimalistic material would serve them well to realise their intentions to create a substantial work.

Ridout's gradual introduction of theme fragments is done in a natural way. The subtle quality of his transformations allows a feeling of simplicity and unity. We can compare this style to Sutor's limited use of figures and subtle changes in the positioning of the cross and the body of Jesus. This again creates the feeling of constancy and regularity in Sutor's composition. Neither work can be deemed as being merely decorative or virtuosic.

7.4.2. Expression

In the first Station, *Jesus is condemned to death*, it is easy to follow in the work of art that Sutor depicts a Roman soldier in costume, accompanied by all the necessary emblems of the Roman Empire. Ridout portrays the same scene with a march-like, almost aggressive sounding toccata. The music carries a distinct suggestion of motion and should one decide that the repeated note figure is indeed a *parlando*, it becomes in Station 1 the shouting or the commands of the soldier. This Station can easily be described as a sound picture, but to me rather expresses general emotions such as agitation or anguish.

In Station 11, *Jesus is nailed to the Cross*, both artists draw the audience to the centre of the actual scene. Ridout's *ff* clusters and pounding pedal solo creates a terrifying picture. The perspective of the onlooker at the scene of the crucifixion is suggested by the music and corresponding emotions are evoked. With the use of the clusters, he depicts the hammering in of nails, and carefully arranges them in separate groupings of unequal lengths. There are tense silences in between the clusters which create a feeling of expectation. The audience will (hopefully) experience feelings of devastation when the organist applies the forearms to create chaotic sound which ends on a chord that disappears into nothingness.

In Sutor's work, the crucifixion has not been completed either. In his Station 11, one sees the enormous nail showing through the palm of Jesus's left hand. The right hand still hangs, waiting. Both artists succeed in confronting the viewer or listener with the actual events ... waiting for the sound of the hammer and the next nail to be driven in. The qualities of the music that allows it to evoke such extreme emotions, can be listed as the use of strong contrasting dynamics, a wide range of pitch and erratic, irregular rhythm. In comparison, the sculpted relief communicates serenity, rely-

ing on the audience to experience the emotions almost through what the composition refrains from depicting.

Station 6, *Veronica wipes the face of Jesus*, is interpreted by both artist as a highly emotional and dramatic scene. Ridout applies the divine number three, three-bar phrases, three of them, three times a cry out and a three-bar phrase of *fortissimo* chords which suggest a feeling of distress. His short and abrupt phrasing with irregular rhythm and sharp contrasting dynamics evokes the emotions that the audience will experience as protest against the unfairness of the cruelty as well as sympathy for the suffering of Jesus.²⁵ In Sutor's Station 6, there is also interaction between Jesus and Veronica, both touching the cloth at the same time. It can be seen as an intimate scene, where the human side of the Son of God meets the sympathy of another human being.

The title of Station 8 is, in Ridout's composition, *Jesus speaks to the women of Jerusalem*, but in *Der Kreuzweg*, it becomes *Jesus spricht zu den klagenden Frauen* (Jesus speaks to the lamenting women) adding that they were lamenting. Ridout's Station, is an example of what can be called "spiritual timelessness". This is achieved by not using a time signature and varying the bar lengths, thus depriving the music of a pulse and motion. It becomes floating and intimate. Sorrow is expressed through the use of sighing motives, leaning on the accustomed practice of the expression of similar emotions of the Baroque era. The *parlando* repeated octave notes form an ever-descending line. Occasionally it is interrupted by silences. In this movement, holiness is expressed by the use of predominantly major chords in second inversion which again creates the feeling of fluidity and suspension.

Sutor's composition is also very expressive: Jesus's hands are almost in the typical prayer position, but the cross withholds him from praying with the mourning women. His countenance reveals emotions of sadness and sympathy. Sutor uses the symbol of a halo to indicate the holiness of his figures, and Ridout uses symbols from music that communicates the spiritual. The sighing motives, the falling fourth, the typical embellishment theme connect the music to the earlier times of the Baroque era's *Affektenlehre* and achieve the same stylistic reference as the halo, in other words, becoming a symbol of the collective religious history.

7.4.3. Unity

In the principles of art (De la Croix et al., 1971:7-9), unity is described as a summary of all of the principles and elements of design. It refers to the *coherence of the whole*, the sense that all of the parts are working together to achieve a common result. Unity can also be a matter of concept. The elements and principles can be selected to support the intended function of the designed object, which is the theological function and true of both works of art, and as to the purpose of the object, to relate the same story to unify the design in both cases. Bearing this in mind it is easy to see that unity in these works was achieved through the function and purpose, to explain Christian belief in tangible form.

²⁵ Ideally, the listener is expected to identify with Veronica, to admire her and to believe that he would have acted in the same way as she did.

It is important for the Roman Catholic worshipper to see the Stations as fourteen separate units and not as one meditation. In art, however, quite the opposite point of view is held. Despite the fourteen movements present, the work should be seen as one. This is true of both the analysed works. Unity is created by a consistency of style and material. Ridout achieved his unity through his use of developing variation. Sutor creates unity by the similarity of his fourteen clearly defined compositions. Again the consistency of style becomes the unifying element. His style deviates in the 14th Station, to create an ethereal feeling of other worldliness. In a theological sense, it is acceptable to present the death of Jesus in this style, but when this is judged purely as a work of art, I find it less satisfying.

7.4.4. Progression

The *falling* Stations are in the case of both artists the clearest illustration of progression. As expected, each fall of Jesus is to be worse than the previous one. Ridout's ascending melodic figures suggest a feeling of struggle which can be interpreted (with the aid of the programme) as a struggle not to fall and then a descending motion to the inevitable fall. The fall is always suggested by the twice repeated chord which, as we have already discussed, is placed on a different beat in the bar, correlating with the number of the fall. In Sutor's work, the position of the cross remains more or less the same in all three Stations, but the position of the body of Jesus is moved from the centre to the left and then almost prostrate to the right.

7.4.5. Emphasis

The artist or designer uses emphasis to call attention to something, or to vary the composition in order to hold the viewer's interest by providing visual surprises. Emphasis can also be achieved by way of interruption in the rhythm of a composition and Ridout uses this most effectively through the use of silences, altering of directions in figures and altering of texture. In the case of Sutor, we find that in Station 11, where Jesus is crucified he draws the focus to the single nail in the left hand of Jesus by leaving an empty space to the right of the composition and also by placing the figure of Jesus far to the left. The substantial change of style in the 14th Station also employs this effect. An ambience of ethereal holiness is achieved.

7.5. Concluding thoughts

The insight that I obtained through my comparative study suggests to me that the works of Ridout and Sutor are compatible and could indeed be effectively combined in performance. Both artists show impeccable integrity and their sensitivity to their subject ensure that their portrayals are very convincing. There is a certain subtlety in both the works that makes it very intriguing and appealing to hear and see.

In surveying the compatibility of the two works, I also questioned the possibility of using other works of art in combination with Ridout's music. I did not have to look further than the cover page of the printed music score which strangely features a dramatic and predominantly red photograph of *The Deposition* (Christ is removed from the Cross) by Bernard van Orley (c 1488-1541).²⁶ It shows

²⁶ I am aware that this particular work of art is not part of a Stations of the Cross depiction. As the publisher of the music score considered it a suitable choice for a cover page, it suffices to be used as an example here.

seven persons, all dressed in red carrying Jesus's yellowed body from the crucifix. I was repelled by the stark contrast that this display had to Ridout's minimalistic and concentrated composition. I realised that I have subconsciously merged the works of the two artists. To me, it has become such a unity that any other work of art appeared to be almost unethical. More than ever, I was convinced that the work of Sutor and the work of Ridout share the same aesthetic principles.

Chapter 8: The triangle of composer, performer and listener

8.1. Introduction

There is a school of thought, advocated by Nikolaus Listenius (Dahlhaus, 1967:11) who holds a musical work of art as an abstract entity, an *opus absolutum*, freed from its sounding realisation in any present moment. However, a second school of thought, supported by Johann Gottfried Herder (Dahlhaus, 1967:10), sees music as an energetic art, which is essentially an activity, not a product or a piece of work. This distinction brings to mind the original Aristotelian idea which distinguishes between *poiesis* (making) and *praxis* (doing) (Dahlhaus, 1967:10). I believe that a musical score comes to life when the text is translated into sound and that which existed prior to the performance, on paper, was an invitation to which the performer had to make a contribution. This is of course with due consideration to the style period and knowledge of the composition and composer.

Notations and structural relations alone do not define a work, but ultimately require elucidation through what the performer will find there. As performance and interpretation are an integral part of the life of a musical work, the performer can be considered to be the mediator between composer and audience, a position that requires grave responsibility. In this chapter, I discuss this interactive participation and interdependency of the composer, the performer and the audience.

The role of the composer, performer and audience is discussed by both Ridout (1995: 106-109) in his *A composer's life* and Aaron Copland (1900-1990) in his *Music and imagination* (1952: 8-58). Ridout maintains that a work with only one possible interpretation must be limited in itself. Copland encourages the performer to be imaginative, an aspect of performance, which is good to see endorsed by a famous composer. Both authors are adamant that the performer contributes a personal reading to the score and holds the power to convince even the most hostile audience. In the following paragraph, I dwell on these ideas by drawing a parallel between the logic of the compositional process, the process of interpretation and performance and the response of the listener. I address them separately.

8.2. The compositional process

Ridout demonstrates the genesis of a theme through the use of developing variation. Gradually, he builds and transforms musical fragments into an argument of ideas which have a logical resolution in the theme of the 14th Station. Through his consistent use of thematic material, he manages to create a thread that runs through all the movements and maintains a feeling of unity. The similar cadences of the falling Stations are particularly effective and also illustrate the composer's thought process. He numbers the three fallings with the placing of the final chords on respectively beat one, two or three. He is clearly aware of the importance of the number *three* to Christians (so that here must be three fallings of Jesus). He maintains a compositional process that includes a particular intervallic relationship which is not audible to the listener, but is intriguing to the performer, as it gives a certain logic and purpose to the process. Specific intervals are chosen for their capacities to suggest a melancholy atmosphere. Though the composition is written in the free tonal language of the twentieth century, there are also references to style practices from earlier periods, which prove

that one can disconnect oneself from history. Ridout's spirituality shines through in his composition and reflects the deep understanding of the composer of the subject of the fourteen Stations of the Cross. To me the intricate score carries a sublime, almost poetic meaning and it becomes a testimony of the composer's faith.

8.3. The interpretation and performance process

There is a lofty ring to the words of Jurrien Sligter (2007: 56), who suggests that the performer becomes "an intermediary to whom can be ascribed the extraordinary ability to communicate at a supernatural level with the composer, thus assigning him the status of a high priest."²⁷ Nevertheless, I admit that through my research I indeed developed a spiritual understanding of the man, Ridout. Though the title of this fairly unknown composer's autobiography, "*A composer's life*" initially bemused me through the sheer weight of it, the contents gained my respect. It revealed a very convincing, serious persona who was confident that his legacy would go on and that he would find his rightful place in music history.

If musical analysis, as Manfred Bukofzer (1977: 57) says, can indeed be thought of as the reversal of the compositional process, we can assume that analysis will result in the completion of a full circle, ending in the composer's mind where the idea originated. Ridout portrays himself as a highly spiritual person and a true Roman Catholic believer. These aspects were audible in his music and inspired me as the performer of *The Fourteen Stations of the Cross*. Pratt (1977: 53) embroiders on Bukofzer's idea by arguing that the later stages of analysis move out of the domain of musicology into the domains of philosophy and psychology.

In my preparation of this work, like Ridout, I gradually became absorbed with the Roman Catholic dogma and entangled in the composer's spirituality, a process which eventually changed me into a more "suitable" performer for this work. Henk Borgdorff (2007: 9) sees artistic practices as *performative practices*, in the sense that "artworks and creative processes do something to us, set us in motion, and alter our understanding and view of the world, also in a moral sense. Artistic practices are mimetic and expressive when they represent, reflect, articulate or communicate situations or events in their own way, in their own medium. By virtue of their very nature, artistic practices are also emotive, because they speak to our psychological, emotional life." Similar to Ridout, I became intrigued with a dogma that would encourage its devotees to regard art as a vehicle for theological contemplation.

There is a duality in the interpretive process, the first being the intuitive aspects governed by tacit knowledge and the second, the understanding of structural elements, for they ultimately determine the decisions that are made by the performer. Thus the knowledge gained through analysis persuades the performer to take a stand. Analysis uncovers entities that the performer might choose to project in a particular way, but would otherwise be unaware of. What then was previously called by Brubaker (2007: 67) the necessary state of uncertainty has developed through "fact finding" into a state of knowing which will proceed to become conviction that will ultimately lead to an assertive performance.

²⁷ Given Ridout's believe in the spiritual, he would most likely support this notion.

I have already described the investigations that preceded the performance and would like to offer my subjective findings as data to aid future performers of this work. I present this by means of a short summary.

Through analysis, the performer becomes an *accomplice* to the compositional process, knowing all the inside information and able to evaluate the significance of material. As in all musical compositions, the overall structure of the work needs consideration before decisions about tempi, timings and dynamics can be made. The analysis operates on two levels: that of traditional musical theorem, and the domain of psychology. In the first place, it starts with the score where matters of structure, tonality, motives, dynamics, articulation and registration are addressed. Secondly, but not less important are the considerations of the meaning and the possible interpretation of the composer's choices. This supposes an insight into the mind of the composer and the research on Ridout (presented in Chapter Three) may be helpful in this regard.

In Aaron Copland's (1952:52) informative book, *Music and imagination*, the composer (who was often frustrated by his contemporaries' lack of understanding of his own work) expresses the opinion that the performer is expected to transmit the composer's idea, but is allowed to give a personalised reading of a work, which becomes then not just a composition, but the composition as our performer on that one occasion understands its meaning and tries to communicate it as inspiring. Ridout (1995:107) writes about the listener as being the third side of the triangle (composer and performer being the other two), and marvels at the power of a gifted performer who has the ability to influence a hostile audience to become converted to his interpretation. To me, the real challenge lies here, to be able to convince an audience by the power of my own interpretive conviction. I have reason to believe that my two performances of *The fourteen Stations of the Cross* was met with approval and would like to share some of my own personal readings of the score.

For me, through what I will call my musical imagination, it became possible to ascribe particular elements of the programme to the identified theme fragments. Since there is a consistent development through variation, the same figure can have through transformation more than one meaning.

I begin with the repeated note figure: Repeated note figures suggest to me a *recitativo* or a *parlando* style, as we find for example in Beethoven's Sonata Op. 32. Thus, the repeated note figure in Station 1 suggested to me the aggressive commands of the soldiers, but in transformation in Station 8, it becomes the intimate conversation between Jesus and the women of Jerusalem. However, In Station 11 it is altered once more and presented as clusters, which in a literal way and without any doubt depicts the hammering of nails into the crucifix. The imagination may contribute a further hypothesis that may add emotional value, especially when it is explained to the audience: suppose that the other two crucifixes (of anonymous criminals) were being erected – in the meantime, at a distance – while Jesus was receiving his Cross in Station 2; the distant repeated note figure of Station 2 can refer to a desolate and distant hammering, which is really an alarming thought.

As far as the embellishment theme is concerned, I found that it has the capacity to suggest motion. This theme is the main driving element of the agitated ambience in Station 1. Transformed to become a contorted statement in Station 6, it gains in dramatic expression. In Station 14 it is a means to intensify emotion when it is applied in a slow and lyrical way.

The prevailing mood of this work is mournful and the means that the composer reverts to, to create this brooding ambience, is the application of small intervals which suggest a minor mode. I hold the opinion that the organ music repertoire has conditioned organists to see the falling fourth and sighing motives as a means of expressing sorrow. An awareness of this will be sufficient to influence the timing or application of rubato by the performer.

The ambience which is required in each Station is suggested by the composer's imaginative application of rhythmic figures. He provides moments to pause and ponder through the use of long rests, but also abruptly changes rhythmical patterns. He also creates a feeling of fluidity by the several changes of time signatures and the use of irregular metre. Even in regular metre, he occasionally uses syncopation to allow a fragment to become seemingly without pulse.

The organist's choice of registration will create suitable ambiances. The dynamic and articulation indications are carefully marked, but the choice of registers are mostly left to the discretion of the organist. Ridout had a specific instrument in mind when the composition was conceived. Therefore, it is interesting to consider the possibilities of the organ of Canterbury Cathedral and to try to find correlating sounds on the organ that is chosen for the recital. The soft 16-foot bourdon on the great manual of the Cathedral organ, for instance, is not a common register on modern-day instruments. Therefore, the performer will need to play some of the music of Station 4 an octave lower, choosing an 8-foot register.

The timing between movements is also crucial in maintaining a musical argument. Ridout suggests this, for example, at the beginning of Station 12, *Jesus dies on the cross*, by starting with a bar of three minim rests, clearly indicating a break between the Crucifixion and the death of Jesus. It is also important to find a solution for the problem of the looseness of the fourteen short movements.

Due to the limited nature of expression of the organ, articulation is of the utmost importance. Although staccato and accents are clearly indicated, their exact execution is always open to interpretation. The performer is reminded of Ridout's opinion (Ridout, 1995:106-107) that the work belongs to the performer and that he revelled in fresh and original interpretations of his works. Ridout also discusses the relativity of tempo and metronome indications and clearly sees tempo as variable, according to the acoustics of a particular concert hall. The information (available in Chapter Two) about the origins and intention of the Stations of the Cross genre may provide additional insight to the performer. If we consider again the objective of the devotional practice of the Stations of the Cross, we must bear in mind that its purpose is to create a suitable frame of mind in the listener. Music that at first seems complicated, uninviting and not immediately appealing becomes intriguing when the purpose and compositional process are realised.

8.4. The listener's response

In the performance of music with a specific programme, it can be expected that some kind of communication will be understood, whether it is the relating of a story or only the suggestion of a relevant mood. This must be comprehensible to the listener who is expected to respond and show an appreciation of the content. Carl Dahlhaus' (1967: 5) describes an adequate aesthetic response towards a work of art, which I would like to support. In a discussion of the metaphysics of beauty, Dahlhaus holds that the appropriate norm of behaviour toward a work of art is "contemplation, self-

forgetting absorption in a thing. The aesthetic object is isolated, removed from its environment and regarded with strict exclusiveness as if it were the only thing that existed.”

I agree with Sligter (2007: 48), who states that the performer should not restrict this reflection to his/her own actions but has a moral obligation to his/her audience and environment. He refers to “the moral dimension of practical wisdom.” I found this an important consideration in my research as the possible reception of the music by the audience as well as the dogma of the church had to be observed. A definite attempt was (successfully) made to bridge the dogmatic differences by respectfully adding the requested text that stated the Protestant point of view for obtaining salvation. There was no conflict and no negative reaction, as the possibility thereof was anticipated and taken care of in advance.

The performer must have a thorough knowledge of what the title, *The Fourteen Stations of the Cross* of the composition refers to and consider how Ridout’s music communicates this programme. Ridout is addressing a subject that supposes more than merely another musical performance, but a work which is deeply rooted in religion. The tonal language of the composer needs to be somehow made accessible to the audience, for the work ultimately needs to be “understood” to be able to communicate a theological concept. In this respect, the knowledge of Sutor’s influence (which is provided in Chapter Four) can be used as an aid to the audience.

It is actually terrifying to compare the effort of the performer in preparing the music to the projected listener’s response, especially when there is reason to believe that the music will not be understood. This problem is the curse of our age, where due to financial considerations mostly popular classical music is heard in concert. I gave this idea a lot of thought, especially when I first-hand experienced the horror with which one of the elders of our congregation approached me while I was practising the clusters of Station 11, the dramatic scene of the crucifixion. Out of context, the music sounded to him like a cacophony, unintelligible and aggressive. I realised that my audience will need to be prepared and informed, actually warned.

Ridout’s tonal language can be considered to belong to the category of challenging listening as it does not attempt to guide the listener by providing recognisable, or known thematic material. When we consider Adorno’s ideas (Tia DeNora, 2003:79) of music as owning a property of the *collective consciousness*, which is governed by cultural customs, this music clearly belongs to a different category. It is new, and *durchkomponiert*, as the form of developing variation dictates. There is, for example, no reference to any traditional *chorale* melody and the listener has no point of reference.²⁸ Even though the purpose and subject of the music is indicated through the titles, the language in which Ridout communicates his ideas is complex. It requires concentration from the listener who will need additional information to be able to grasp the meaning.

I would like to dwell on discussions about the abilities and expectations of listeners and begin with Copland (1952:14), who devotes a chapter in *Music and imagination* on what he refers to as “the gifted listener”. Qualities of such a person will be a mature understanding of the natural differences

²⁸ Winand Grundling’s Stations of the Cross improvisations depend on the collective unconscious of his audience and he goes so far as to include secular themes to communicate his programme.

of musical expression to be anticipated in music of different epochs. Such a person must also have the gift of being able to see all around the structural framework of an extended piece of music. Interesting is the distinction that Dahlhaus (1967, 84) draws between two kinds of aesthetics in his discussion of the standards of criticism. The first is a sensuous kind of judgement made by a refined listener who has a natural good taste and ability to grasp beauty. The second scientific aesthetic interests me more, "...this aesthetic applies its keen attention to the antecedent feelings, tears one part from the rest, abstracts parts from the whole – no longer a beautiful whole; for the moment it is beauty torn to pieces and mutilated. Then this aesthetics proceeds through the several parts, reflects, brings all of them together again in order to restore the previous impression, and finally compares, so much the more firmly will it grasp beauty." Though Dahlhaus is actually referring to a process of analysis, I think that what he refers to as *beauty* can be explained to an audience by sharing the thoughts of the performer, and by pointing out what must be listened for. I am of the opinion that by applying a similar breakdown of the music and presenting it as a verbal explanation, it may allow a way in for a less gifted listener to grasp the music.

Davies (1994:369) echoes this argument by stating that "...to understand music, a high degree of involvement is required from the listener, more than just hearing, but a definite attempt to understand. Music is sensuous to a certain level, but has much more to offer on a cognitive level. When music is coherent, there is a strong sense of the aptness of its progressing as it does, of things fitting together, despite of the (sometimes) unexpectedness of the course taken. A listener can only understand music if he approaches it in terms of the conventions that shape it as the music that it is."

In my reflection on the expectation of the listener's participation, I became aware of the fact that my listeners would not be equipped with the qualities thus described. Should I then present music of a standard that will meet their abilities? Copland (1952:20) suggests an admirable attitude when he addresses the lack of developing opportunities for the gifted listener in contemporary concert halls. According to him, they have become museums for the classics and he holds that "the dream of every musician who loves his art is to involve gifted listeners everywhere as an active force in the musical community." As this is even truer for South African audiences, the Ridout project can be seen as a (very small) developing opportunity.

It is impossible to measure the listener's response, as this thesis does not rely on hard data. There is, of course, the question of taste to be considered too and Immanuel Kant's summary of the characteristics of taste, as quoted by Dahlhaus, (1967, 72) is still valid today. "Judgements of taste, in the imperfect reality we inhabit, very often disagree, and we have no norms that would enable us to demonstrate which judgements are true and false, as we prove mathematical theorems." Though taste cannot be measured and therefore decide on the success of a performance, it cannot be ignored altogether either. It is my conviction that the honest performer will refrain from presenting music specifically to satisfy the taste of listeners.

The added knowledge of the intertextual connection of Ridout's composition with Sutor's sculptured reliefs opens the possibility of a bridge for the listener, enabling him to see what he is expected to be hearing. The combined presentation of the art works of these two kindred spirits will enable the performer of *The Fourteen Stations of the Cross* to also reach an audience of less gifted listeners.

The origin of Ridout's *The Fourteen Stations of the Cross* illustrates the very nature of inspiration, the motion that it sets going, passing from the sculptor, to the composer to the performer and finally to the listener. His composer's note opened a door to a specific moment in his life, when he saw Sutor's work, and admired it enough to contemplate the composition of a similar work. He translated the spiritual aspects of Sutor's work into his own compositional language and must have thought about it, must have been moved by the works of art and must have *imagined* them after he left Altenberg to return to Canterbury. In the same way, Dahlhaus (1967:11) regards music as a form of aesthetic contemplation which will linger on in the imagination of the listener. This idea is well-suited to the purpose of the devotional practice, which is to inspire meditation in the devotees.

The ability of music to continue in the subconscious mind is of course also true for works of art, literature, plays, films, et cetera. Therefore, the pictures of *Der Kreuzweg* and the music of the *Stations of the Cross* gain tremendously in expressive power when they are presented in combination. Though the music of Ridout was intended to be presented without any visual aid, the latter makes it more accessible to the audience. Due to the powerful expressive qualities of Ridout's work, it also succeeds as a sound design or soundtrack for the work of Sutor. From my perspective, a performance of Ridout's *The Fourteen Stations of the Cross* in the Altenberg Cathedral will be the ultimate performance of this work, in fact the "authentic" performance.

8.5. Conclusion

The combination of the Sutor *Kreuzweg* with Ridout's *The fourteen Stations of the Cross* was a convincing eye-opener to my audience, and my effort to communicate the Passion of Christ in a holistic way was well appreciated by my small audience. Thus, I have strong reason to believe that the triangle of composer, performer and listener was indeed completed in this instance. The positive result was only made possible through the combination of Sutor's work with the music of Ridout, introduced by a verbal motivation. Though the initial performance idea sprung from Grundling's success, this utterly non-populist effort was very different, but managed to solve the problem of suitable music for a specific Lent service. My research has furthermore opened up ideas to use the Station of the Cross idea in a variety of ways in future Lent Services.

I would like to suggest the following possibilities for further investigations which are relevant to my research. Ridout's vast music oeuvre has not been evaluated yet, and for the organist or choir master, there is a substantial choice of excellent repertoire to be researched. His personal papers which are kept at Ampleforth Abbey are an unexplored territory awaiting proper documentation. Dahlhaus (1967: 78) offers a beautiful conclusion to my thesis which at the core has a discussion on the comparison of music and sculpture. I would like to offer this as a last thought for contemplation.

"A musical work is not altogether different from a visible object: the supposed whole of a musical work, anticipated in empty or weekly determinate expectation, resembles a visible whole, first presented in a vague over-all impression, the gradually defined more precisely by way of the individual features discerned one after the other by the beholder. Insofar as musical works of art are grasped as such – not merely drifted through as if they were potpourris – each detail, just perceived, exists not for its own sake but rather as a component of some whole that listeners consciously anticipate. While a listener is discerning individual parts, his aesthetic interest – elaborating and realising itself through the experience of the details – always aims partially or even primarily at the comprehensive form, in order to attain unimpaired musical reality."

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Letters

Clarke, Noël letter, 10 June 2014

Clarke, Noël telephone interview, 22 June 2013

Scott, Robert letter 13 July 2013

Scott, Robert letter 22 July 2013

Scott Robert letter 24 September 2013

Scores

Ridout, Alan 1994. *The Fourteen Stations of the Cross*, London: Kevin Meyhew Ltd.

Addendum A – Copy of the manuscript of *The Fourteen Stations of the Cross* by Alan Ridout

TOCCATA
♩ = c. 138

I Jesus is condemned to death.
(14 Stations of the Cross) (K29)

f slacc.

sim

sim

gradually add some manual + pedal

cres.

A handwritten musical score for piano and voice. The score is written on ten staves. The first three staves are grouped by a brace on the left and represent the piano accompaniment. The fourth and fifth staves are also grouped by a brace and represent the piano accompaniment. The sixth and seventh staves are grouped by a brace and represent the piano accompaniment. The eighth and ninth staves are grouped by a brace and represent the piano accompaniment. The tenth staff is a single line representing the vocal line. The music is written in a key signature of one flat (B-flat) and a time signature of 3/8. The score includes various musical notations such as notes, rests, accidentals, and dynamic markings. The word "stacc." is written in the eighth staff. The score is written in a clear, legible hand.

A handwritten musical score for piano and voice. The score is written on ten staves. The first three staves are grouped together with a brace on the left, representing the piano accompaniment. The next three staves are also grouped with a brace, representing the vocal line. The final four staves are grouped with a brace and include the instruction "stacc." written above the first staff. The music is written in a complex, multi-measure format with various time signatures and key signatures. The notation includes notes, rests, and dynamic markings.

The image shows a handwritten musical score for piano, consisting of three systems of staves. Each system has three staves: a grand staff (treble and bass clefs) and a separate bass line. The notation includes various note values, rests, and dynamic markings. A circled note in the first system's bass line is highlighted. The word "attaca" is written at the end of the third system. Below the third system are three empty staves.

qui natus
et secundus
et unus

II Jesus receives the cross

March

$\text{♩} = c. 66$

The image shows a handwritten musical score for a piece titled "II Jesus receives the cross". The score is written on a grand staff with five systems. The first system includes the tempo marking "March" and the tempo indication " $\text{♩} = c. 66$ ". The music is in 2/4 time. The first system features a treble clef with a key signature of one flat (B-flat) and a common time signature of 2/4. The bass clef part includes the markings "PCT" and "Pos.". The score consists of a melody in the treble clef and a bass line in the bass clef. The melody is characterized by eighth and sixteenth notes, often beamed together. The bass line provides a steady accompaniment with eighth notes. The piece concludes with a double bar line and a repeat sign.

The image shows a handwritten musical score on a page with five systems of staves. The first system consists of three staves: a grand staff (treble and bass clefs) and a single staff below it. The second system also consists of three staves. The third system consists of three staves. The fourth system consists of three staves. The fifth system consists of three empty staves. The notation includes various musical symbols such as notes, rests, beams, and slurs. The word "Gitar" is written in the first system, and "100" is written in the second system. The score is written in black ink on a light-colored paper.

Sw Full
Pl Full
Ch Tuba + S^{ve}

II Jesus falls the first time

Sonnet

$\text{♩} = 60$

Reeds (F) Full GIT Reeds (F)

f CH f CH

Full Reeds (V) f SW

Ch

The image shows a handwritten musical score for a piece titled "II Jesus falls the first time". The score is written on three systems of staves. The first system includes a woodwind part (Reeds) and a string part (CH). The second system includes a woodwind part (Reeds) and a string part (SW). The third system includes a woodwind part (Ch) and a string part. The score is marked with various dynamics and articulations, including accents and slurs. The tempo is marked as $\text{♩} = 60$. The instrumentation includes Sw Full, Pl Full, Ch Tuba + S^{ve}, Reeds (F), Full GIT, and Reeds (V).

Handwritten musical score for guitar, reeds, and strings. The score is written on four systems of staves. The first system is for guitar (Gt), the second for reeds (Reeds) and strings (Chy), the third for reeds (Reeds) and strings (fV), and the fourth for strings (CH/Gt). The score includes various musical notations such as notes, rests, and dynamic markings like 'Full', 'ff', and 'fV'. There are also some handwritten annotations and symbols like '2', '5', and 'ff'.

Pos 84'2" April II Jesus meets his Blessed Mother.
76'16" to 5:12:28'

Aria

♩ = c. 40
8'11"

pp

8'4'2"

p espress

The image displays a handwritten musical score for piano, consisting of five systems of staves. The notation includes chords, melodic lines, and various annotations. The first system features a circled 'R' and the word 'Hand' written above the staff. The second system includes a circled 'C' and the word 'Col' written below the staff. The third system has a circled 'C' and the word 'Col' written below the staff. The fourth system has a circled 'C' and the word 'Col' written below the staff. The fifth system has a circled 'C' and the word 'Col' written below the staff. The score is written in a clear, legible hand, with various musical symbols and markings throughout.

The Cross is laid upon Simon of Cyrene.

SWS. A915 (p.1)

$\text{♩} = \text{c.152}$

Fall (2nd time + Rode)

The image shows a handwritten musical score on a page of manuscript paper. At the top, the title 'The Cross is laid upon Simon of Cyrene.' is written in cursive. Below it, the identifier 'SWS. A915 (p.1)' is written. The tempo is marked as $\text{♩} = \text{c.152}$. The score is divided into three systems, each with two staves. The first system includes the instruction 'Fall (2nd time + Rode)' and a fingering sequence '4 5 2 1' above a group of notes. The notation includes various note values, rests, and accidentals, with some notes marked with '+' signs. The key signature has one flat (B-flat), and the time signature is 4/4.

Handwritten musical score for a piece titled "Full (2nd + Reeds)". The score is written on three systems of staves, each system containing three staves (treble, alto, and bass clefs). The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings. The first system is labeled "Full (2nd + Reeds)". The second system features a prominent treble clef and a key signature change to one flat. The third system shows a complex arrangement of notes and rests, with a key signature change to two flats. The handwriting is clear and legible, typical of a professional composer's manuscript.

II Veronica wipes the face of Jesus

GEN 3

Loc. Str SW: 1/4 G# 6

Reed

p *Salut*

p

mf

Full

The image shows a handwritten musical score on a page with three systems of staves. The title at the top is "II Veronica wipes the face of Jesus". Below the title, the piece is identified as "GEN 3". The first system includes the instruction "Loc. Str SW: 1/4 G# 6" and "Reed". The first staff of this system has a dynamic marking of *p* and the word "Salut". The second system features a dynamic marking of *mf*. The third system is marked "Full" and contains complex musical notation with many notes and rests. The score is written in a cursive, handwritten style.

The image shows a handwritten musical score for piano, consisting of four systems of staves. The notation is in a grand staff format (treble and bass clefs joined by a brace). The first system includes the instruction "Pnd #+2" above the treble staff and "mf Solo" below it. The second system features a "3" above a triplet in the treble staff. The third system has "GII SWI 8'" above the treble staff and "f meno mosso" below it. The fourth system contains a "16'" marking below the bass staff. The score includes various musical notations such as notes, rests, slurs, and dynamic markings.

Vi Jesus falls the second Time

Sub
7+6 ca. 1002 Tuba Fulful

The image shows three systems of handwritten musical notation for an organ. Each system consists of three staves: a top staff with a treble clef, a middle staff with a bass clef, and a bottom staff with a bass clef. The notation includes various note values, rests, and articulation marks. The first system has five measures. The second system has five measures, with some notes marked with a 'V' and a checkmark. The third system has four measures, with the text 'FULL ORGAN' written in the right-hand staves of the second and third measures. The handwriting is in black ink on aged paper.



III Jesus speaks to the women of Jerusalem

GEN 4

SW 000.5

Gr F#G

Woh F#G

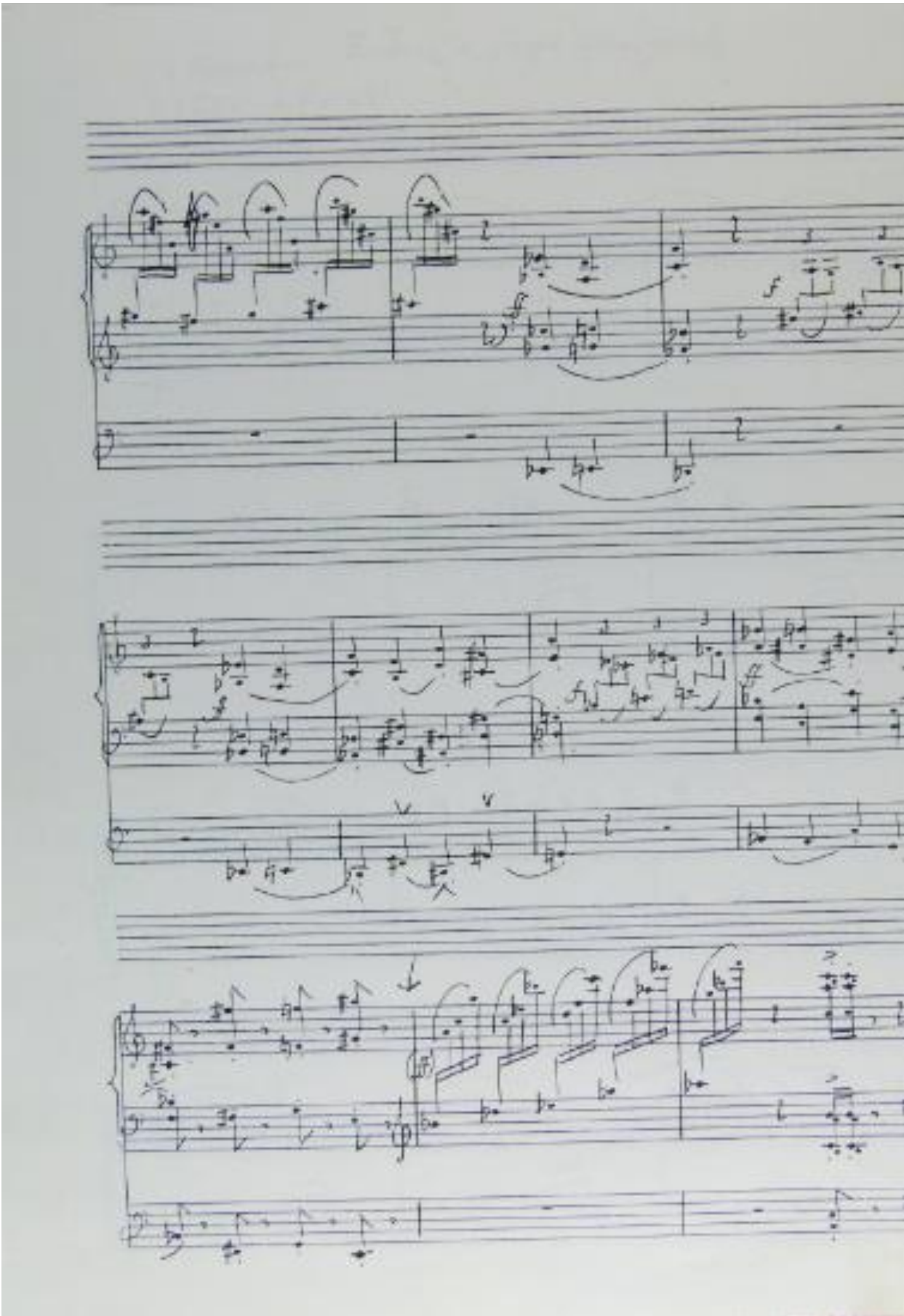
The image shows a handwritten musical score on three systems of staves. The title is 'III Jesus speaks to the women of Jerusalem'. The first system includes the text 'GEN 4', 'SW 000.5', 'Gr F#G', and 'Woh F#G'. The notation is in G major (one sharp) and 4/4 time. The first system consists of a grand staff with piano (pp) dynamics. The second system includes dynamics like 'p', 'mf', and 'f'. The third system includes dynamics like 'f' and 'oct. qual'. The score is written in a cursive, handwritten style.

The image shows a page of handwritten musical notation on a sheet of paper. The notation is organized into two main systems, each consisting of three staves. The first system (top) contains four measures of music. The first measure has a treble clef and a key signature of one flat (B-flat). The second measure has a dynamic marking of *mf* and a slur over the notes. The third measure has a dynamic marking of *f*. The fourth measure has a dynamic marking of *mp*. The second system (middle) contains three measures of music. The first measure has a dynamic marking of *mf*. The second measure has a dynamic marking of *mp* and a slur over the notes. The third measure has a dynamic marking of *f*. The page contains several empty staves at the bottom, suggesting this is a page from a larger manuscript.

II Jesus falls the Third Time

Full all end (CH 8ve)

The image shows a handwritten musical score for a piece titled "II Jesus falls the Third Time". The score is written on three systems of staves. The first system includes the title and the instruction "Full all end (CH 8ve)". The music is written in a 4/4 time signature. The first system consists of a grand staff (treble and bass clefs) and a single bass staff. The second system also consists of a grand staff and a single bass staff. The third system consists of a grand staff and a single bass staff. The notation includes various musical symbols such as notes, rests, accidentals (sharps, flats, naturals), and dynamic markings (ff, f). There are also some handwritten annotations, including a downward arrow pointing to a note in the first system and the word "Sw" above a note in the first system. The score appears to be a piano accompaniment for a vocal line, as indicated by the "Full all end" instruction.




Ch. Krumpholtz & Jesus is Stripped of his garments
Sud 855 Op. 140

The image shows a handwritten musical score on four systems of grand staves. The title at the top is "Ch. Krumpholtz & Jesus is Stripped of his garments" with the number "Sud 855 Op. 140" below it. The first system begins with a "Solo" marking and a "mp" dynamic. The second system includes a "sim." marking. The notation consists of notes, rests, and slurs across the staves.

The image shows a handwritten musical score for piano, organized into three systems of staves. The first system consists of two staves, with a treble clef on the upper staff and a bass clef on the lower staff. The second system also consists of two staves, with a treble clef on the upper staff and a bass clef on the lower staff. The third system consists of two staves, with a treble clef on the upper staff and a bass clef on the lower staff. The score includes various musical notations such as notes, rests, and dynamic markings. A 'rit.' marking is present in the second system, and a 'Ped.' marking with a fermata is also present. The third system includes a 'C. 121' marking.

Box Sheet II Jesus is nailed to the cross.
SW 8888 to TRCM
qt. Flute etc. Flute + Solo S⁶ A. G. p. 2. 4. 11



• Clusters (chromatic) between the given notes.

The image shows a handwritten musical score for piano, consisting of five systems of staves. The notation includes treble and bass clefs, various note values, rests, and dynamic markings such as *pp* and *ff*. There are also performance instructions written in the margins and between staves, including "Hold A off Ac" circled in the second system and "ff by using notes as possible using hand and fingers" at the bottom. The score is written on aged paper with some ink bleed-through from the reverse side.

XII Jesus dies on the cross

Soprano + Alto + Tenor + Bass (Soprano + Alto + Tenor + Bass)

CHORUS II

♩ = c. 48

The first system of the musical score consists of two staves. The upper staff is a grand staff with a treble clef and a 4/4 time signature. It contains a vocal line with lyrics written below the notes. The lower staff is a grand staff with a bass clef and a 4/4 time signature, containing a piano accompaniment. The lyrics for this system are: "Jesus dies on the cross".

The second system of the musical score consists of two staves. The upper staff is a grand staff with a treble clef and a 4/4 time signature. It contains a vocal line with lyrics written below the notes. The lower staff is a grand staff with a bass clef and a 4/4 time signature, containing a piano accompaniment. The lyrics for this system are: "The blood of the cross".

The third system of the musical score consists of two staves. The upper staff is a grand staff with a treble clef and a 4/4 time signature. It contains a vocal line with lyrics written below the notes. The lower staff is a grand staff with a bass clef and a 4/4 time signature, containing a piano accompaniment. The lyrics for this system are: "The blood of the cross".

The image shows a handwritten musical score on a page with six staves. The top three staves contain a guitar part, and the bottom three staves contain a bass part. The music is written in 4/2 time. The guitar part features various chords, including triads and dyads, with some notes circled. The bass part consists of a simple line of notes, often in pairs, with some notes circled. The score is divided into two systems by a vertical bar line. The first system has four measures, and the second system has two measures. The notation includes stems, beams, and various musical symbols such as accidentals and dynamics.

Strophe
72 11 8' NAB
♩ = 76

XII Jesus is taken down from the Cross
ein Finken Wippen 11's

The image shows a handwritten musical score for a chorale. It is titled 'XII Jesus is taken down from the Cross' and includes the text 'ein Finken Wippen 11's'. The score is written in four systems, each consisting of a vocal line and a piano accompaniment. The piano part features a rhythmic pattern of eighth and sixteenth notes. The vocal line is a simple melody with some slurs and dynamics markings like 'v' and 'f'. The tempo is marked as '♩ = 76'. The score is written in a style typical of 18th or 19th-century manuscript notation.

XIV Jesus is laid in the sepulchre.

sw. pastorally

The image shows a handwritten musical score on a page of manuscript paper. At the top, the title 'XIV Jesus is laid in the sepulchre.' is written in ink. Below the title, the tempo/mood is indicated as 'sw. pastorally'. The score is written on a grand staff consisting of two treble clefs and two bass clefs. The first system contains three measures of music. The second system contains three measures. The third system contains three measures. The fourth system contains three measures. The fifth system contains three measures. The sixth system contains three measures. The seventh system contains three measures. The eighth system contains three measures. The ninth system contains three measures. The tenth system contains three measures. The eleventh system contains three measures. The twelfth system contains three measures. The thirteenth system contains three measures. The fourteenth system contains three measures. The fifteenth system contains three measures. The sixteenth system contains three measures. The seventeenth system contains three measures. The eighteenth system contains three measures. The nineteenth system contains three measures. The twentieth system contains three measures. The twenty-first system contains three measures. The twenty-second system contains three measures. The twenty-third system contains three measures. The twenty-fourth system contains three measures. The twenty-fifth system contains three measures. The twenty-sixth system contains three measures. The twenty-seventh system contains three measures. The twenty-eighth system contains three measures. The twenty-ninth system contains three measures. The thirtieth system contains three measures. The thirty-first system contains three measures. The thirty-second system contains three measures. The thirty-third system contains three measures. The thirty-fourth system contains three measures. The thirty-fifth system contains three measures. The thirty-sixth system contains three measures. The thirty-seventh system contains three measures. The thirty-eighth system contains three measures. The thirty-ninth system contains three measures. The fortieth system contains three measures. The forty-first system contains three measures. The forty-second system contains three measures. The forty-third system contains three measures. The forty-fourth system contains three measures. The forty-fifth system contains three measures. The forty-sixth system contains three measures. The forty-seventh system contains three measures. The forty-eighth system contains three measures. The forty-ninth system contains three measures. The fiftieth system contains three measures. The fifty-first system contains three measures. The fifty-second system contains three measures. The fifty-third system contains three measures. The fifty-fourth system contains three measures. The fifty-fifth system contains three measures. The fifty-sixth system contains three measures. The fifty-seventh system contains three measures. The fifty-eighth system contains three measures. The fifty-ninth system contains three measures. The sixtieth system contains three measures. The sixty-first system contains three measures. The sixty-second system contains three measures. The sixty-third system contains three measures. The sixty-fourth system contains three measures. The sixty-fifth system contains three measures. The sixty-sixth system contains three measures. The sixty-seventh system contains three measures. The sixty-eighth system contains three measures. The sixty-ninth system contains three measures. The seventieth system contains three measures. The seventy-first system contains three measures. The seventy-second system contains three measures. The seventy-third system contains three measures. The seventy-fourth system contains three measures. The seventy-fifth system contains three measures. The seventy-sixth system contains three measures. The seventy-seventh system contains three measures. The seventy-eighth system contains three measures. The seventy-ninth system contains three measures. The eightieth system contains three measures. The eighty-first system contains three measures. The eighty-second system contains three measures. The eighty-third system contains three measures. The eighty-fourth system contains three measures. The eighty-fifth system contains three measures. The eighty-sixth system contains three measures. The eighty-seventh system contains three measures. The eighty-eighth system contains three measures. The eighty-ninth system contains three measures. The ninetieth system contains three measures. The ninety-first system contains three measures. The ninety-second system contains three measures. The ninety-third system contains three measures. The ninety-fourth system contains three measures. The ninety-fifth system contains three measures. The ninety-sixth system contains three measures. The ninety-seventh system contains three measures. The ninety-eighth system contains three measures. The ninety-ninth system contains three measures. The hundredth system contains three measures.

IV
TEMA CANONICA
♩ = c.60

Jesus is laid in the sepulchre.
Ses is a gongon a put /
at 16' a unit
Ch. 2011 P. 31

The image displays a handwritten musical score for piano, organized into six systems. Each system consists of two staves, with the upper staff typically containing the right-hand part and the lower staff the left-hand part. The notation includes various musical symbols such as notes, rests, beams, and slurs. The first system features a prominent slur over the right-hand staff. The second system includes a dynamic marking of 'p' (piano) in the left-hand staff. The third system shows a dynamic marking of 'f' (forte) in the right-hand staff. The fourth system has a dynamic marking of 'p' in the left-hand staff. The fifth system includes a dynamic marking of 'f' in the right-hand staff. The sixth system concludes with a dynamic marking of 'p' in the left-hand staff. The handwriting is clear and legible, with some corrections and annotations visible throughout the score.

The image displays a handwritten musical score for a string quartet, consisting of four staves. The notation includes various notes, rests, and dynamic markings such as *pp*, *mf*, and *ff*. The score is organized into measures, with some measures containing multiple notes and others containing rests. There are also some handwritten annotations and markings, including a large bracket spanning across several measures in the second staff. The overall appearance is that of a student's or composer's draft manuscript.

Addendum B – A copy of *Der Kreuzweg im Altenberger Dom*, Winfried Pilz

Winfried Pilz



Der Kreuzweg
im Altenberger Dom

Winfried Pilz

Der Kreuzweg
im Altenberger Dom

Bergisch Gladbach 1985

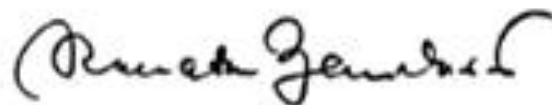
Vorwort

Wer den Altenberger Dom betritt, ist vom ersten Augenblick an in Bann gezogen von der Größe und Klarheit des gotischen Raumes. Jedoch bei einem Innehalten vor dem barocken Gitter fällt der Blick auch auf die Stationen des Kreuzwegs, die 1939 mit viel Gespür und Zurückhaltung in die Wand eingelassen wurden. Immer wieder fragen Besucher nach Ursprung und näherer Bedeutung dieses Kreuzwegs. Die vorliegende Jahresgabe des Altenberger Dom-Vereins soll diesem Interesse entgegenkommen.

Als der Dom-Verein im Jahre 1940 dieses Werk stiftete, waren dabei drei Aspekte bedeutsam:

Das zisterziensische Gotteshaus wurde durch einen Beitrag zur katholischen Kreuzwegtradition bereichert, der sich diesem in Größe und Form überzeugend einfügt. Ferner handelt es sich hier um ein in Jahren gereiftes Werk des Künstlers Emil Sutor. Schließlich wurde dieser Kreuzweg durch das Geschehen des 2. Weltkrieges zu einer stummen Klage gegen alle Gewalt und Vernichtung, zugleich aber zur tröstlichen Botschaft in schwerer Zeit.

So verstanden, wünschen wir allen, die Bilder und Texte betrachten, einen „Weg“, der Kreuz und Auferstehung Christi tiefer verstehen läßt.



Nachdenkliches im Vorhof des Heiligtums

„So, Sie können die Leute jetzt hereinlassen — der Sarg ist weg!“ Ganz beiläufig war dieser makabre Satz zu hören, eines Vormittags, am engen Portal des Altenberger Doms. Was besagte er? Beinahe wäre eine Touristengruppe in eine Begräbnisfeier hineingeraten. Doch ihr Leiter wollte seinen frohgestimmten und bei Laune zu haltenden „Leuten“ den Tag nicht verderben und ihnen den Anblick eines Sarges ersparen. Deshalb hatte er sie geistesgegenwärtig erst einmal in die Anlagen geschickt. Nun aber konnte besichtigt werden, auch wenn noch der Teppich, die Kerzenleuchter und ein paar letzte Kränze und Blumen an das gerade Geschehene erinnerten und die Luft noch „nach Beerdigung roch“.

Das macht nachdenklich. Nicht nur, weil es wieder einmal zeigt, wie sehr wir über den Kaffeefahrten unseres flüchtigen Daseins das Sterbenmüssen und den Tod verdrängen — ganz anders als frühere Zeiten, die auf unvergleichliche Weise „mit dem Tod zu leben“ vermochten. Nein: wer den Altenberger Dom betritt, wird immer mit einem Todesbegängnis konfrontiert, zwar in der demütig zurückhaltenden Farbe des Sandsteins gestaltet, aber doch vom Eingang her bis in die Seitenschiffe hinein gegenwärtig: dem Kreuzweg Jesu. Da der vordere Bereich des Doms wie ein Atrium, eine Vorhalle, wirkt, zumindest durch das barocke Gitter so abgegrenzt, steht hier immer die Passion im Raum, findet die Kreuzigung des Menschen sozusagen immer statt. Warum stört das

den Touristen nicht? Warum geht er wie blind daran vorbei? Ist es die Faszination des ungleich wichtigeren, lichtdurchfluteten Kirchenraums, die den Besucher unmittelbar nach dem Eintreten in den Bann zieht und dem Kreuzweg buchstäblich ein „Schatten“dasein zuweist — und das zu Recht? Oder entlarvt es doch ein wenig die Gedankenlosigkeit, mit der wir uns an die Anwesenheit des Kreuzes in unserem christlichen Szenarium gewöhnt haben?

Eine andere Frage drängt sich dem auf, der mit der Spiritualität des Altenberger Doms vertraut ist: Waren die Verantwortlichen der dreißiger Jahre gut beraten, als sie für die alte Mönchskirche einen so monumental konzipierten Kreuzweg in Auftrag gaben? Widersprach das nicht eigentlich den rigorosen Grundsätzen eben jenes Bernhard von Clairvaux, der seinen Brüdern untersagt hatte, irgendwelches Beiwerk, gar figürliches, in der mystischen Leere des Gotteshauses zu gestatten, und der möglicherweise deshalb, über solches nachdenkend, eben im Vorraum des Doms so bekümmert in die Gegend schaut? An der alten Radikalität der zisterziensischen Regel gemessen, mag das zu bejahen sein, zumal es ja heißt, daß früher selbst das Kruzifix keinen festen Platz hatte, sondern jeweils zu den Gottesdiensten herein- und herausgetragen wurde.

Andererseits liegen in einer tieferen Schicht eben dieser Geistigkeit gute Gründe, hier und eben hier einen Kreuzweg anzusiedeln. Die Passion Je-

su war eines der ganz zentralen Themen der Zisterzienser. Wer den Dom betritt, sich nach ein paar Schritten umdreht und ins Couronnement des großen Westfensters hinaufschaut, trifft dort nicht auf das Antlitz des Pantokrators, des triumphierenden Christus, sondern auf den Leidenden. Das Christusbild in seiner jetzigen Gestalt entstand übrigens zur gleichen Zeit wie der Altenberger Kreuzweg (1938). Es ist umgeben von Engeln mit den Folterwerkzeugen, von Maria und Johannes in der Stunde des Kreuzes, da „Mond und Sterne sich verfinstern und die Sonne ihren Schein nicht mehr gibt“. Also selbst auf dem Gipfel einer strahlenden Vision dies als letzte Auskunft: Liebe, die den Tod nicht verdrängt, sondern annimmt und sich darin als siegreich, als überwindend erweist.

Und dann noch ein anderer Gesichtspunkt: wenn der ganze Dom im wesentlichen nichts anderes ist als der

steingewordene Traum von einer neuen, auf Gott hin durchsichtigen, verwandelten Welt, dann ist das Band der vierzehn Kreuzwegstationen wie Sockel und Fundament für das ins Licht strebende Gehäuse der Gotik, nicht nur optisch und erst spät sichtbar gemacht, sondern auch von der Begründung her, die der christliche Glaube dieser in der Auferstehung Jesu durchgebrochenen Lichtfülle gibt. „Der Sarg ist weg!“ wirkt demgegenüber als Plattitüde eines betulichen Fremdenführers. Die Gemeinde bekundet im Jubel der Osternacht viel Gewaltigeres. „Das Grab ist leer!“, singt sie strahlend. So darf der Dom weiterhin leer gesehen werden — wie jenes Grab in der Osterfrühe. Und die Schritte der Passion — als Erinnerung, wie es geschah — führen unweigerlich dorthin: ins Staunen, das aus dem Schatten ins Licht gerät, in die Entdeckung der Dimensionen, die uns Nach-denkliche und den Weg Jesu Nach-schreitende jetzt schon umgeben.

Warum ein Kreuzweg?

Seit langer Zeit gehört der Kanon der vierzehn Kreuzwegstationen zur Innengestaltung katholischer Kirchen und zum festen Repertoire katholischer Frömmigkeit. Wenn das hier so betont wird, dann auch, um darauf aufmerksam zu machen, welchen Geist konfessioneller Offenheit es voraussetzte, 1939 — also sehr „nachträglich“ — im simultan genutzten Altenberger Dom einen Akzent zu verankern, der in Tradition und Sinnggebung ausgesprochen „katholisch“ belegt ist. Das ist beachtlich und verpflichtet heute zu ökumenischer Unbeirrbarkeit im Namen dessen, der im Blick auf seinen Tod um nichts inständiger gebetet hat, als „daß sie alle eins seien“, und immer noch das Kreuz der Spaltung unter seinen Jüngern trägt.

Hier aber ein paar Anmerkungen zum geschichtlichen und geistigen Hintergrund der Kreuzwegfrömmigkeit. Kern dieser Frömmigkeit: sie ist ganz und gar leibhaftig. Heute wird immer erschreckender klar, wie verkopft unser Glaube nach und nach geworden ist. Erfrischend entdecken gerade junge Christen jetzt ganz praktisch und kreativ wieder, wie sehr die Menschwerdung Gottes ins Körperhafte drängt, wie sehr Gesten, Symbole, Erlebnisse, wie sehr Bild, Gesang und Tanz geeignet sind, Glaubenserfahrungen elementarer zu erschließen, als es rein durch Worte geschehen kann.

Die Frommen früherer Zeiten hatten dafür ein unbefangenes Gespür. Was heute als alternativ neu geschätzt wird,

taten sie ganz einfach, mit einem staunenswerten Gemisch aus Naivität, Phantasie, Theologie und Esprit. Das ist die religiöse Seite des Glaubens: der Fromme will anschauen, anfassen, abschreiten, nacherleben. Mag ihm das Kritik einbringen aus dem Zentrum des Evangeliums und dem Munde Jesu selbst (vgl. Mk 8,11 f. parr.; Joh 20,27 f.), mag das auch immer wieder in einen vordergründigen Fetischismus abgeglitten sein, so kann der Glaubende mit dieser seiner Sehnsucht dennoch bestehen, insofern sie zu seiner von Gott geschenkten Leibhaftigkeit gehört und gerade heute — anthropologisch — wieder ganzheitlich gedacht werden muß, wenn der Mensch nicht in mechanische Einzelteile auseinanderfallen soll, und insofern es ihm gelingt, alles, was er tut, mit seinem Herzen einzuholen: dann werden seine Einfälle zur Kreativität für Gott, zärtliche Signale der Liebe.

Dies gilt besonders für den uralten Wunsch, den Kreuzweg Jesu noch einmal abzuschreiten, Schritt für Schritt, im Nach-gehen das Nach-folgen einzuüben. Und wo läge das näher als am Tatort des grausamen Geschehens, in Jerusalem selbst? Eine alte Überlieferung sieht, liebenswert wie manche andere Legende, Maria, die Mutter Jesu, wie sie nach der Auferstehung täglich den „heiligen Circulus“ abschreitet, immer die gleiche Wegstrecke: vom Saal des Abendmahls zum Haus des Hannas und Kajaphas, von dort zum Kalvarienhügel und dem nahegelegenen Grab, von dort durch die Gassen Jerusalems

zum Prätorium des Pilatus, dann aus dem Stadttor hinaus zum Garten Gethsemani am Abhang des Ölbergs und durch das Kidrontal zurück auf den Zionsberg. Warum sollte das eine Mutter nicht so tun, so und immer wieder?

Im 14.—16. Jahrhundert griffen die Franziskaner diese schlichte Logik des Herzens auf und führten die Jerusalem-pilger immer wieder diesen Weg. Es entwickelte sich aber ebenso die heute geltende Praxis, die den Kreuzweg auf dem Steinpflaster (Lithostrotos s. Joh 19,13) des dort vermuteten Prätoriums beginnen läßt und durch den belebten Basar auf einigen Zickzackwegen zur „Grabeskirche“ führt. Jedenfalls wurden schon sehr früh in Jerusalem verschiedene Stellen durch Gedenksteine oder Kapellen als „Stationen“ des Kreuzweges Jesu für die Pilger lokalisiert.

Wie es nun, durch heimkehrende Heilig-Land-Pilger angeregt, mancherorts Nachbildungen des Heiligen Grabes gibt, so brachte der Wunsch, auch zu Hause Elemente der Pilgerfahrt lebhaftig und anschaulich nachzuvollziehen, eine immer weitergehende Entfaltung des Kreuzweges hervor. Zunächst beschränkte man sich auf die Eckpunkte: Burg Antonia und Kalvarienberg. Nach und nach unterteilte man die Strecke. Im deutschsprachigen Einflußgebiet führte die Assoziation der sieben römischen (!) Stationskirchen zu einer Siebenzahl der Kreuzwegstationen, den sogenannten „sieben (Fuß-)Fällen“; die Bezeichnung spielt wohl nicht so sehr auf die Vorstellung an, Jesus sei siebenmal unter dem Kreuz zusammengebrochen, sondern auf den Ritus, demgemäß der Betende bei jeder Station einen Kniefall macht, — heute noch ist eine Kniebeuge üblich bei dem Satz „Wir beten dich an, Herr Jesus Christus, und

preisen dich, denn durch dein heiliges Kreuz hast du die Welt erlöst“.

In einer genauen Beschreibung Jerusalems nennt der Adrichomius genannte Priester Cruys (1584/1590) zwölf Stationen. Diesen fügte 1625 der spanische Franziskaner Antonius Daza noch die beiden letzten hinzu, wodurch die heilige Zahl 12 durch eine Symbolik des 2×7 abgelöst wurde. Entscheidenden Einfluß für die weltweite Verbreitung des 14-Stationen-Kreuzweges hatte der 1751 verstorbene Leonhard von Porto Maurizio.

Damit sind aber einem weiteren kreativen Umgang mit der Zahl keine Grenzen gesetzt. Das hindert nicht, auf dem Monte Sacro in Varallo insgesamt 43 Kreuzwegstationen zu entdecken; eins der unzähligen Beispiele übrigens für die Idee, den Kreuzweg im Freien, teils auf beschwerlichem Gelände, zu gestalten. Das hindert nicht, gerade in neuerer Zeit die Stationen mit anderem Inhalt zu füllen. Das hindert die Verantwortlichen des ökumenischen „Kreuzweges der Jugend“ nicht, die alte Zahl der sieben Fälle zugrunde zu legen. Das hindert auch nicht, mancherorts den 14 Stationen eine funfzehnte hinzuzufügen: die Auferstehung Christi.

Außer der sechsten Station sind alle biblisch belegt oder zumindest ableitbar. Gerade die sechste aber, jene wunderbare Szene mit Veronika, die beherzt aus der Masse der Zuschauer heraustritt, das blut- und schweißbedeckte Gesicht Jesu mit einem Tuch abwischt und — so will es die Legende — die Züge dieses Antlitzes im Tuch zurückbehält, gerade diese sechste Station ist wie ein tief-sinniger Schlüssel zum Ganzen. Den frühen Pilgern, ob in Jerusalem, ob in Rom, war bewußt, daß im Namen Veronika nicht nur der griechische Name Be-

renike („Veronique“) mitklang, sondern die Anspielung auf die „wahre Ikone“, eben das „wahre Antlitz“ Jesu. Und darum ging es dem Frommen: in einer tiefen, urpersönlichen Begegnung das Antlitz des Herrn zu schauen, das „Haupt voll Blut und Wunden, voll Schmerz und voller Hohn“ (Paul Gerhardt), das Auge-in-Auge mit ihm zu erleben, der mit seinem Blick den Petrus bis in die Tiefe seines Herzens traf und in Tränen ausbrechen ließ (Mk 14,72).

Als der Altenberger Dom diesen Kreuzweg erhielt, waren sich die Verantwortlichen dieses Hintergrundes vermutlich bewußt, nicht nur aus der Spiritualität der Zisterzienser heraus, sondern auch bestärkt durch die Tatsache, daß der Dom als Darstellung des „neuen Jerusalems“ Ziel unzähliger Pilger war und ist. Noch erfreulicher, daß durch die Praxis der Altenberger Gemeinden die Betrachtung der Passion Jesu seit Jahrzehnten hier konkret beheimatet und mit Leben gefüllt ist. Während die evangelische Gemeinde jährlich zur Karwoche in der gegenüber-

liegenden Markuskapelle den Brauch der Passionsandachten aufgreift, schreiten die katholischen Christen an den Sonntagen der österlichen Bußzeit betend und Station machend an den Bildern des Kreuzweges entlang. Schließlich versammeln sich jährlich am Freitagabend vor dem Palmsonntag Hunderte von Jugendlichen im Dom, zum Teil zu Fuß hierhin gepilgert, um in Verbundenheit mit Unzähligen in Ost und West den ökumenischen „Kreuzweg der Jugend“ zu betrachten. Es ist nicht übertrieben zu erwähnen, daß dieser jedes Jahr neu von einem ökumenischen Team erarbeitete Kreuzweg aus der Altenberger Jugendszene manche Impulse erhält.

Dies alles ist gesagt, um zu zeigen, daß eine Betrachtung des Werkes von Emil Sutor nicht in einer kunsthistorischen, musealen Einordnung enden, sondern sich zutiefst und sehr konkret getragen wissen darf von der geistigen Perspektive des Altenberger Doms und derer, die ihn erbauten, sowie vom Beten und Glauben heutiger Menschen.

Mitbetroffen von dem seit Monaten sich ausweitenden Weltkrieg („Bei Kriegsausbruch machten die Verdunklungsmaßnahmen eine Änderung der Lichtanlage notwendig . . .“), aber um so mehr mit Zwischentönen der Dankbarkeit und zukünftiger Gestaltungsfreude konnte im März 1940 der damalige Vorsitzende des Altenberger Dom-Vereins, Karl Haniel, den Mitgliedern mitteilen, daß der vom Dombauverein gestiftete Kreuzweg nunmehr vollendet sei und seinen Platz gefunden habe. Haniel schreibt: „Bekanntlich wurde der Karlsruher Bildhauer Emil SUTOR, der Olympia-Preisträger von 1936 und unter anderem bekannt durch seine Plastiken für die Heidelberger Universität und manche Krieger Ehrenmale, mit dieser schwierigen Aufgabe betraut, die eine besonders starke Einfühlung in den einmaligen Charakter des gegebenen Raumes voraussetzte.“ Und er fügt wertend hinzu: „Sutor hat sich auf sparsamste Ausdrucksmittel und Formengebung beschränkt. Die in erster Linie von ihm verlangte taktvolle Einordnung in den Raum hat er ganz erreicht, nicht auch zuletzt durch das glücklich gewählte Material, den feinkörnigen grünlichgelben Sandstein.“

Was ist das für ein Künstler, der sich in den dreißiger Jahren durch die Gestaltung von Krieger Ehrenmalen hervortut und in Zusammenhang mit der von braunem Spuk belasteten Berliner Olympiade eine Goldmedaille erringt; der in der damaligen Fachwelt offenbar einen geachteten Namen hat, heute aber

wie ausgeblendet scheint? Für den, der oberflächlich so fragt, stellen sich fast notwendig irreführende Assoziationen und Schlußfolgerungen ein. Was dem badischen Bildhauer Emil Sutor den Olympiapreis einbrachte, war das Flachrelief eines Hürdenläufers, das dann in die Staatsgalerie Tokio gelangte, also das Werk eines Meisters, der den Menschen in Bewegung und in der Bewältigung der vorgegebenen Hindernisse darzustellen verstand. Und die Darstellung pathetischer Trauer auf Ehrenmälern jener Ära muß aufs Ganze gesehen wie ein Nebenprodukt, wie eine Hülse des Unvermeidlichen wirken gegenüber seiner immer neu ausholenden künstlerischen Auseinandersetzung mit einem zentralen Thema christlicher Kunst: der Passion Jesu, näherhin den Szenen des Kreuzweges.

Emil Sutor, 1888 in Offenburg geboren, gestorben 1974 in Karlsruhe, meldet sich mit seinem Schaffen von einer Epoche her, der das nach dem Zweiten Weltkrieg aufgebrochene Kunstempfinden und die Wertungen der späten Fachwelt offensichtlich recht irritiert gegenüberstehen. Erst nach und nach scheinen, teils in Zugzwang gegenüber den Kriterien des Denkmalschutzes, teils aufgrund ernsthafter Auseinandersetzung selbst mit neuromanischem, neugotischem und neobyzantinischem Stilempfinden, die Berührungspunkte gegenüber dieser Ära zu schwinden.

Nostalgische Anwandlungen oder mehr? Jedenfalls hatte es die sakrale Kunst in den ersten Jahrzehnten dieses

Jahrhunderts nicht leicht. Mußte sie sich rein künstlerisch emanzipieren von verschiedenen -ismen des letzten Jahrhunderts (Klassizismus, Historismus, Naturalismus), konnte sie sich nicht freimachen von einer tiefsitzenden Allergie gegen den als subjektiv und chaotisch empfundenen Expressionismus; stand sie gleichzeitig auf dem Prüfstand eines vorgegebenen Geschmacks von „Kirchlichkeit“; geriet sie schließlich auch noch in die Konfrontation mit der neuen Ideologie, die sich darüber zu befinden anmaßte, was „entartete“ Kunst sei und was nicht, war zu befürchten, daß ihr Weg zwangsläufig zur Sackgasse würde, zur Sackgasse von Schablone, Konvention und Kunstgewerbe, dies erst recht, sobald das Sujet des Dargestellten sich unmittelbar in den Dienst der Volksfrömmigkeit stellen sollte, wie das bei einem Kreuzweg nun einmal der Fall ist.

Eine solche Kunst kann Zusammenbrüche und Neuaufbrüche nur überleben, wenn sich in ihr letztlich doch eine starke, von der Tradition christlichen Glaubens geprägte Persönlichkeit erkennen macht, der es auf dem Wege des eigenen Reifens gelungen ist, handwerklich exzellentes Können, profunde geistige Aufarbeitung geschichtlicher Leitbilder und unbestechliche persönliche Originalität miteinander zu vereinen.

Sutors geistig-geistlicher Standort läßt sich fürs erste nicht in dem Sinne ausmachen, daß man die Frage beantworten könnte, wie weit zum Beispiel der von Carl Mosterts, dem Gründer des Hauses Altenberg, gewagte Entwurf eines „katholischen Menschen“ ihn erreichte; wie weit Romano Guardinis Buch „Der Herr“, das das Christusbild einer ganzen Generation entscheidend prägte, ihm vertraut war; wie weit er erfaßt war von der damals unter jun-

gen Katholiken stark empfundenen „Christkönigs“frömmigkeit in der Folge des erst 1925 neu eingeführten Festes; wie weit er schließlich das damalige Fasziertsein vom „Bamberger Reiter“ und dem menschlichen Adel der Naumburger Stifterfiguren teilte. Wohl aber läßt sich beobachten — und das legt die vorgehenden Anfragen nahe —, daß seine sakralen Werke von einem gewachsenen, sozusagen geerdeten Gespür für das im Raum der Kirche Geforderte zeugen; daß „der Herr“ gerade seine Kreuzwege in eine fast „schroffe Christozentrik“ (Scholz) münden läßt; daß sich in seinen Werken die Konzentration auf das Wesentliche und das diskrete Sichtbarmachen dessen, was wir mit Adel und Seele umschreiben, immer glaubwürdiger durchdringen.

1933 weist Heinrich Getzeny auf einen „Umbruch“ hin, durch den Sutor vom „akademischen Klassizismus der Vorkriegszeit“ „zunächst einmal“ vorstieß zu „einer schroffen Entsinnlichung“, einer „möglichst weit getriebenen Symbolisierung und strengen Stilisierung“ und damit „zu neuem geistigen Gehalt“.

Während er sich vor dem ersten Weltkrieg unter seinen damaligen Lehrern am Figurenschmuck des Leipziger Hauptbahnhofes zu bewähren hatte, begann nach jenem ersten europäischen Zusammenbruch für ihn eine Epoche sakralen Schaffens, die von einer geradezu asketisch strengen Absage an alles Banale und Nebensächliche zu einer von innen her strahlenden, mehr und mehr befreiten und schließlich auch wieder zu Humor und Zärtlichkeit fähigen Aussagekraft wuchs. Getzeny schreibt damals: „Wir dürfen von einem Künstler, der in verhältnismäßig wenigen Jahren eine solch weite Entwicklung in steter Folgerichtigkeit, unbeeinflusst von Mo-

deströmungen und nur dem inneren Gesetze der eigenen Berufung folgend, durchgemacht hat, noch Bedeutendes erwarten. Möge man ihm stets genügend Möglichkeiten, aber auch immer die nötige Freiheit geben, sich in Werken wahrhaft religiöser Größe und Tiefe weiter zu entfalten.“

In eben dem Artikel, der mit einem solchen Wunsch endet, führt — und daß läßt aufhorchen — der Autor aber auch aus: „1928 beteiligte sich Sutor an dem Wettbewerb um einen Kreuzweg, der dann leider nicht ausgeführt wurde. Die wenigen ausgearbeiteten Entwürfe lassen es sehr bedauern, daß dieses Werk nicht zustande kam. Diese Reliefs mit einer, höchstens zwei Figuren, wären eine ganz neue Art von Kreuzweg geworden. Die Aufmerksamkeit hätte sich, von nichts abgelenkt, ausschließlich auf den leidenden Heiland vereinigt . . . Wie ganz anders lenken diese Stationen zur Andacht als jene üblichen historisierenden mit ihren Massenaufzügen, ihren Kulissen und Kostümen und gestellten lebenden Bildern! Es wäre wirklich zu wünschen, daß dem Künstler Gelegenheit gegeben würde, diese Art Kreuzweg nach diesem eigenen Prinzip streng durchzuführen.“ Damit ist etwas Aufschlußreiches treffsicher signalisiert. „Eine ganz neue Art von Kreuzweg!“

Das ist nicht übertrieben. Um so überraschender, wenn bereits die zweite Station — mit dem Randtext „Jesus nimmt das Kreuz auf sich“ — der entsprechenden Darstellung innerhalb des Altenberger Kreuzweges (zehn Jahre später) fast bis ins Detail gleicht!

Eine weitere Überraschung enthält jedoch die zehnte Station jenes Entwurfs („Jesus wird seiner Kleider beraubt“). Diese unterscheidet sich von ihrer Entsprechung in Altenberg schon um eini-

ges mehr. Der spontane Schluß liegt nahe, der Künstler habe seine erste Version später dann zugunsten einer neuen zurückgestellt. Aber keineswegs! Auch diese erste Fassung hat ihre Verwirklichung gefunden im Rahmen eines gesamten Kreuzweges. Und damit stoßen wir auf die Entdeckung, daß das Altenberger Werk einen kompletten Vorläufer hat. Schon 1934/35, also ein Jahrgang nach Getzenys frommem Wunsch, wird er in der Monatsschrift „Die christliche Kunst“ vorgestellt: „Der neue Kreuzweg in der Kirche zu Altwette.“

Anläßlich einer architektonischen Erweiterung der Dorfkirche von Altwette in Oberschlesien, auf einem Hügel im Blickkreis des Altvatergebirges, hatte der dortige Bauherr den Auftrag zu einem vollständigen Kreuzweg an Emil Sutor gegeben. Obwohl wir ein wenig irritiert erfahren, dieser Kreuzweg sei in „englischem Beton“ gestaltet, tröstet doch die Versicherung des Steyler Paters Georg Scholz: „Dort wächst aus der Kirchenwand sozusagen unschuldig, mit einer heiligen Selbstverständlichkeit der Sutorsche Kreuzweg, als wäre er ganz ursprünglich in diesen Raum hineingedacht und hineingeplant. Es ist immer wieder das Staunen kunstverständiger Besucher, wie Tektonik des Gebäudes und Werk des Plastikers zur Wesenseinheit zusammenklingen.“ Das scheint auch „aus der Ferne“ nachvollziehbar. Denn eben das ist Sutor auch in Altenberg gelungen — gottlob hier in Sandstein!

Damit stellt sich aber unweigerlich der Verdacht ein, der Altenberger Kreuzweg könne, wenn das so ist, kaum noch Originalität für sich verbuchen, er sei dann eben nur die etwas vornehmere Neuauflage seines dörflich-oberschlesischen Vorläufers. Dem lohnt es sich genauer nachzugehen, und zwar, wenig-

stens stichprobenhaft, durch präzises Hinschauen. Wenn auch die unterschiedlichen Fassungen der einzelnen Stationen, nebeneinander betrachtet, wie kurz hintereinanderfolgende Bewegungsphasen ein und desselben Films wirken, fällt doch verschiedenes deutlich auf:

In der Substanz von Aussage und Form ist die Altenberger Fassung des Sutorschen Kreuzweges in Altwette bereits weitgehend grundgelegt.

Das gilt zum Beispiel für die Stationen II und XI, aber auch für viele Details der anderen.

Während der Betrachter des Kreuzweges von Altwette sich des öfteren menschlich nahe angeschaut und berührt fühlt, wird in der Altenberger Fassung das Leiden des Augenblicks zum überzeitlichen, monumentalen Pathos.

In der dritten Station („Jesus fällt zum ersten Mal“) wendet sich der Kreuztragende wie sprechend dem Betrachtenden zu. Seine Hand stützt sich auf die Erde. Er scheint um Verstehen zu bitten. In Altenberg sehen wir, wie der Schmerz Jesus hochreißt und zum Denkmal erstarren läßt. Seine Hand scheint die Erde wegzuschieben — und sei es wie den Stein vom Grab.

In der neunten Station („Jesus fällt zum dritten Mal“) hat der Christus von Altwette das Kreuz, das ihn unerbittlich an Kinn und Wange drückt, dennoch fast liebevoll, bergend gefaßt. In Altenberg scheint seine Hand es wegzuschieben, hinter sich lassen zu wollen; sein Gesicht wirkt abwesend, wie in eine tiefe Ohnmacht sinkend.

Unmittelbare menschliche Zwiesprache weicht in der späteren Fassung der schmerzlich entrückten Distanz.

Das läßt sich ergreifend beobachten an zwei Szenen: In der fünften Station von Altwette sehen wir Simon von Cyrene, in Physiognomie und Haartracht an Bruder Klaus von der Flüe erinnernd, in einem Gemisch aus Fassungslosigkeit und besonnenem Hinschauen das Kreuz wie eine Gabe umfassen. Jesus wendet sich ihm geschwächt, aber gütig zu, fast wie mit einer Entschuldigung: „Es tut mir leid, Bruder, aber ich kann das jetzt nicht ändern...“ In Altenberg befinden sich beide in geradezu verschiedenen Welten. Simon, hier jenem anderen Simon (Petrus) ähnelnd, ist unter das Kreuz geraten und stemmt es hoch, um Raum zu behalten, nicht erdrückt zu werden. Von Jesus, der ihm das aufgeladen hat, scheint er nichts wahrzunehmen, nicht einmal etwas zu ahnen. Dieser Jesus erscheint über dem Kreuzbalken wie über einer Kanzelbrüstung, über der er die zeitlose Klage des beleidigten und geschundenen Gottes artikuliert. — In der dreizehnten Station (der „Kreuzabnahme“, der „Pietà“, die Sutor übrigens auch eigenständig gestaltet hat) ist in Altwette Maria die Handelnde, die mütterlich Umfangende, und es hat den Anschein, als spräche der tote Jesus ihr Nähe und Trost zu. In der Altenberger Darstellung ist Jesus ganz und gar abgestorben, entrückt und unzugänglich. Maria muß sich hinaufrecken und erreicht ihn doch nicht mehr, es sei denn in stummer Anbetung. Sie kann ihn anfassen, aber das Geschehen noch nicht erfassen.

In einer paradoxen Spannung werden mitbeteiligte Menschen aus der Anonymität in die Szene gerückt, zugleich aber wird Jesus mit einer unsichtbaren Hülle der Entrücktheit umgeben.

In der sechsten Station („Veronika reicht das Schweiß Tuch“) sehen wir in Altwette nur links unten im Bild zwei

Hände, die gütig, helfend, fast auch ein wenig flehend die Szene menschlicher machen. Erschöpft nimmt Jesus die Wohltat des Tuches an. In Altenberg sehen wir Veronika, die Helfende, selbst, aber sie kniet vor Jesus wie vor einem steingewordenen Klagelied. — Lediglich zwei Hände sehen wir auch in den beiden Erstfassungen der zehnten Station. Brutal zerran sie das Lendentuch weg, und Jesus fährt spontan mit seiner Hand dazwischen, um die entstehende Blöße zu bedecken, — eine Gebärde, die schmerzlich zeigt, was es heißt, „seiner Kleider beraubt“ zu werden, und dies von anonymen, nicht haßbar zu machenden Tätern. In Altenberg ragt der Gewalttätige dreist in die Szene, freilich im dichtgeschlossenen Ritterkostüm, nicht gewillt, sich selbst auch nur das Geringste zu vergeben. Jesus hingegen nimmt Scham und Schmerz nach innen, wirkt wie passiv, ragt über dem Niedrigen und Erniedrigenden auf wie ein Standbild bei der Enthüllung, fast in der tragischen Feierlichkeit karfreitagähnlicher Kreuzverehrung.

Was zunächst wie erdverbunden dem Tod anheimgegeben scheint, wird später in eine Verwandlung transzendiert, die das Sterben ins Ewige hebt.

Die letzte Station ist ein bewegendes Beispiel dafür. In Altwette ist Jesus eben nun jetzt gestorben, in Frieden von allem erlöst. Seine Ruhestätte liegt fast in der Horizontalen. In Altenberg drängt sie nach oben, nicht mehr vom Boden abhängig, fast schwebend. Der Gestorbene rastet wie vorläufig hier, wie zum Aufbruch bereit. Aufbrechen, das sich in seinem Anblick als unmittelbar bevorstehend ankündigt. Hier ist er selbst der Überwindende und Erlösende. Mit geschlossenen Augen spürt dieses Gesicht doch schon den Sonnenstrahl des

dritten Tages; die Wärme eines kommenden, größeren Lebens.

Aus diesen Beobachtungen läßt sich in aller Behutsamkeit folgendes schließen: Erstens hat Sutor wohl Gründe gehabt, von den ersten Entwürfen eines Kreuzweges über die Gesamtserie von Altwette bis zur Altenberger Version die gleiche Grundvision jeweils neu aufzugreifen. Das kann sicher nicht heißen, der Künstler habe aus gedanklicher oder zeitlicher Sparsamkeit einfach sich selber reproduziert, gar aus dem Wunsch heraus, schnell hintereinander einen Erfolg zu wiederholen. Viel näher liegt der Gedanke, daß es nicht in seinem Belieben stand, so einfach diesen oder jenen Kreuzweg zu „machen“, sondern daß eben dieser und kein anderer der in ihm gewachsene, überreif gewordene Entwurf „seines“ Kreuzweges war, daß er ein Stück seines eigenen inneren Lebens damit preisgab, die aus dem Wesentlichen gestaltete Grundvision des zentralen Glaubenthemas, die eine tiefgehende Auseinandersetzung, ein immer neues Meditieren, ein existentielles Ringen ahnen läßt.

Zweitens bleibt der Eindruck, daß im Kreuzweg für den Altenberger Dom Sutors Konzept zu einer gewissen Endgültigkeit gereift ist. Viele Details und auch die Gesamtgebilde des leidenden Herrn wirken vergeistigter, erhabener, monumentaler und entrückter als die Vorstufen dieses Werkes. Dabei scheint wie in einem Anfang innerer Geistesverwandtschaft Emil Sutor die benediktinische Diskretion als Kraft, das Leiden nach innen hin zu verwandeln, entdeckt und gestaltet zu haben, ein Grund mehr, seinem Werk auf diesem sensiblen zisterziensischen Terrain Raum zu geben. Während zur gleichen Zeit ein Künstler wie Otto Pankok in seinen Kohlezeichnungen zur Passion Jesu seinen Schmerz

und seinen Protest gegen das neue, gewalttätige Nazi-Regime herausschreit, birgt Sutor — fünfzigjährig, auf der Höhe seiner Jahre — seine Trauer in der Verhaltenheit des Sandsteins, in der großen, bleibenden Gebärde seines Christus und derer, die mit ihm auf dem Kreuzweg in Berührung kommen. Freilich stellt sich unter zeitkritischem Aspekt schon beim Betrachten der ersten Station die Frage ein, ob nicht hier geradezu programmatisch die Konfrontation des aufrechten Bekenner mit dem dumpfen Machtmenschen verschlüsselt ist. Jesus überragt hier die Szene. Der Soldat in verdächtig germanisierender Brünne verkrampft sein SPQR — fehlt nur, daß er statt dessen das Rutenbündel

(fasces) der Likatoren in der Hand hielte! Sollte diese Fährte etwas Beabsichtigtes treffen, hieße das, Sutor habe hier auf seine Weise die bestialische Bedrohung der Menschlichkeit durch künstlerische Noblesse und Würde in ihrem Wahnsinn entlarvt. Wer Augen hat zu sehen, der sehe. In jedem Fall aber scheint unsichtbar über den Bildern zu stehen: „Seht — der Mensch!“ Der Mensch in Elend und Größe — und in seinen Zügen Gott, der über Trümmern und Zusammenbrechen das letzte Wort hat und dessen Lichtfülle — der Altenberger Dom stellt das symbolhaft dar — über den Kreuzwegen menschlicher Geschichte als letzte Verheißung aufstrahlt.

Beim Abschreiten und Betrachten des Altenberger Kreuzweges

Die folgenden Texte zu den Bildern der Altenberger Kreuzwegstationen von Emil Sutor gehen von der Beobachtung aus, daß dieser Kreuzweg, ganz auf wenige, wesentliche Gebärden konzentriert, durchweg „christozentrisch“ angelegt ist. Das heißt: Im Zentrum steht Jesus als „der Herr“. Er ist der Handelnde oder Leidende. Er ist der „Sprechende“. Deshalb wird zunächst auf meditative Weise versucht, „herauszuhören“, was er in der jeweiligen Station (die dreizehnte ausgenommen) „sagt“. Danach folgt ein Jesuswort aus dem Evangelium nach Johannes, jener Version der Christusverkündigung, die der Sutorsche Interpretation wohl am verwandtesten ist. Die Betrachtungen sind nicht für die liturgische Verwendung, sondern mehr für die persönliche Begegnung gedacht.

JESUS WIRD ZUM TODE VERURTEILT

*ICH BIN dazu geboren
und in die Welt gekommen,
daß ich für die Wahrheit
Zeugnis ablege.
Jeder, der aus der Wahrheit ist,
hört auf meine Stimme.
Joh 18, 37*

bist du
rundum gepanzert
verkettet ins hemd der gewalt
in der hand den trunpf
der nie fehlbaren staataräson
bist du in alldem
noch mensch

wie tief bist du unten

bist du mensch
fähig schuld zu sein
es gewesen zu sein wenn man fragt
wer es war

wie viele aufrechte
wirst du noch festeln
hinrichten
weil pöbel und pilatus es wollen

hinter dir stehen
senat und römisches volk
adlergleiche formel
die selbst die abwassergruben
der weltstadt stempelt
die große kloake der schuld
legitimiert

vor dir
stehe ICH

du hast mich gebunden
hast mich verbindlich gemacht
mein JA ist ein JA

JA ICH BIN ein könig
JA ICH BIN DER MENSCH
JA ICH BIN DIE WAHRHEIT

die gebundene
geschundene
wahrheit
über euch



I

JESUS NIMMT DAS KREUZ AUF SICH

einmal würde es kommen
das wußte ich
aber als es kam
kam es mir quer

wie oft und oft
nachts auf dem berg
wollte ich

VATER

deine unendlichkeit umfassen
dein dunkles

DU

da legtest in meine arme
du mir das kreuz
da wurdest du faßbar
schmerzlich
wie alle liebe
bitter
wie aller tod

hier enden sie
meine flüchtigen jahre
meine raschen schritte
meine worte
und wunder

kann ich hinausschauen
über den balken
oder ist dahinter
nichts

*Jetzt ist meine Seele erschüttert,
Was soll ich sagen? —
Vater, rette mich aus dieser Stunde?
Aber deshalb bin ich in diese Stunde
gekommen!*

Joh 12, 27



II

JESUS FÄLLT ZUM ERSTEN MAL

krähte ein hahn
ist das nicht ewigkeiten her
daß er krähte
zweimal
und daß einer sagte
er kenne mich dreimal nicht

weit ist das weg
nur umtanzt mich
gespött und gelache
wirft mich herum
irrlichterndes gelärm

im taumel des warum
wanken die knie
gibt die erde nach
faßt meine rechte nach halt

wo ist halt
wenn der freund dich verkauft
und der hahnenschrei
die leugnung nicht einholt

wenn ihr mir
das kreuz nicht erspart
erspart mir eure versprechen
die ihr nicht einlöst
sie sind schlimmer als schläge
tödlicher als geißelstriemen

was war das
rollten da nicht
in diesem augenblick
dreißig silberlinge
verzweifelt
über den marmorboden des tempels

*Du willst für mich dein Leben hingeben?
Amen, amen, das sage ich dir:
Noch bevor der Hahn kräht,
wirst du mich dreimal verleugnen.
Joh 13, 38*



III

JESUS BEGEGNET SEINER MUTTER

als trüge ich nur
das joch mit den schöpfeimern
voll frischem wasser

als läge auf meinen schultern
die beute des jägers

als träte ich sinnend hervor
unter dem türsturz der goldenen pforte

so leicht wird mir
mit dir
das kreuz

du hast meine hand gefaßt
wie damals
als du dein kind
in träume summtest

du segnest meinen arm
wie damals
als du deinen sohn
ins freie ziehen sahst

du schaust mich an
nicht damals
jetzt
schaust mich an aus der tiefe
meiner geburt

und siehst über mir
nicht freiheit
nicht träume
nicht goldenes tor
nicht beute
nicht wasser des lebens

nur tod

warum
du mich geboren hast
fragst du

*Wenn die Frau gebären soll, ist sie
bekümmert, weil ihre Stunde da ist.
Aber wenn sie das Kind geboren hat,
denkt sie nicht mehr an die Not
über der Freude, daß ein Mensch
zur Welt gekommen ist.*

Joh 16, 21



IV

SIMON AUS ZYRENE HILFT JESUS DAS KREUZ TRAGEN

du ahnst nichts von mir
fragst nur warum die last
nach feierabend
siehst den sinn nicht
von diesen balken
und hast recht
denn sie haben keinen
sind erfunden damit
der wahn des menschen
wahnsinn hervorbringt

trotzdem stemmst du dich tapfer
unter die chance die dir bleibt
spannst deine kräfte
dein denken

wenn meine hand dich fände
wenn ich segnend
deinen kopf berührte

aber nein du würdest nur
erschrecken
nicht wissen woher das kommt
abwehren
so viel zärtlichkeit
liegt dir nicht
überleben ist jetzt wichtiger

so kommen wir nicht zueinander
so bleibt
dir das kreuz und
mir das kreuz
dir die last und
mir die trauer

wir zwei sind wie
unzählige

*Als du jung warst,
hast du dich selbst gegürtet und
konntest gehen, wohin du wolltest.
Wenn du aber alt geworden bist,
wirst du deine Hände ausstrecken, und
ein anderer wird dich gürtet
und dich führen, wohin du nicht willst.*

Joh 21, 18



V

**VERONIKA
REICHT JESUS
DAS SCHWEISSTUCH**

nicht wie die leute denken
ich hätte dem tuch
mein zerstörtes gesicht
sorgfältig eingeprägt
als das wahre antlitz
nicht von dieser erde
nicht von menschenhänden gemacht

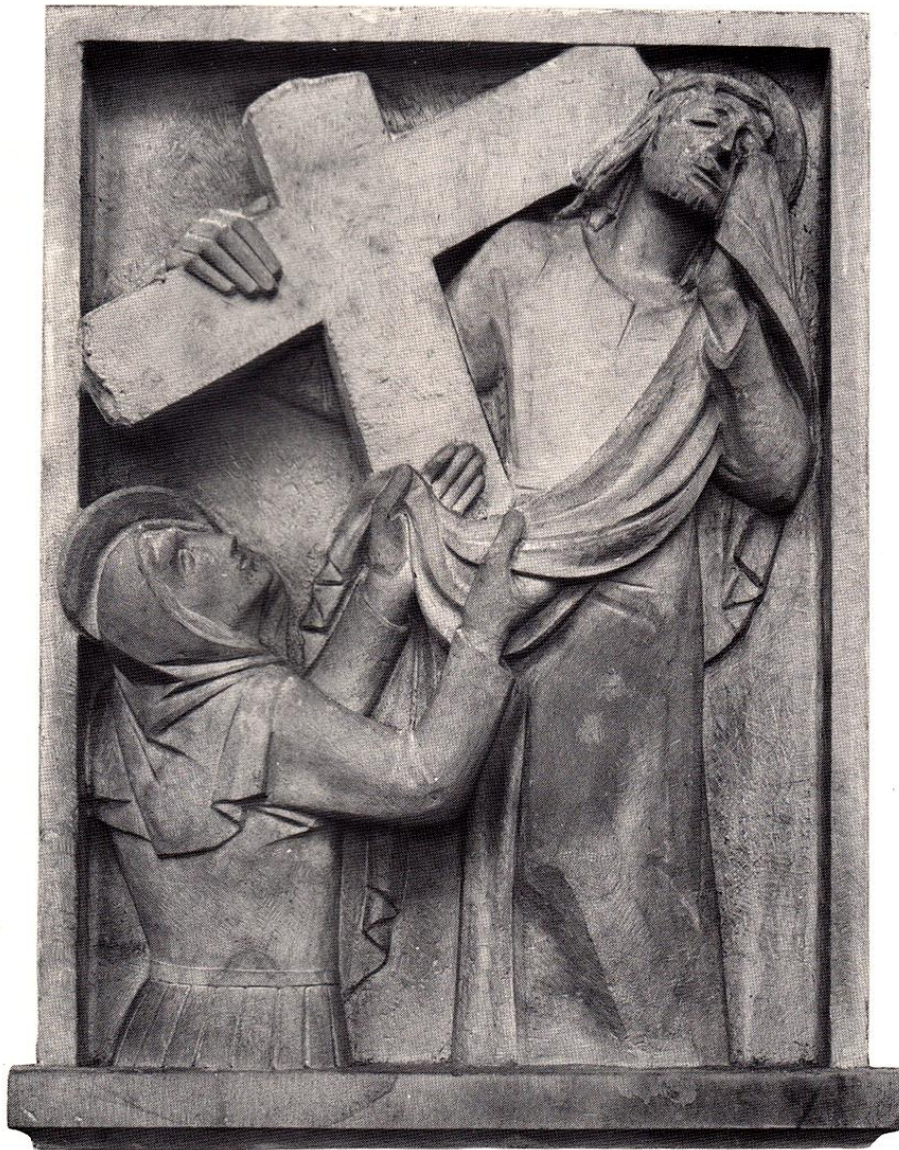
ist doch dies alles
von menschen gemacht
ganz und gar
von brutalen händen
keine ikone
auf goldgrund
der blick des elendesten
aus schrei und abgrund

und nun dein tuch veronika
wie der zerreißende vorhang
des tempels
fällt es herab
wie eine kaskade aus schweiß
und tränen

wirst du es begreifen
mit deinen händen
wirst du es auffangen
in deiner seele
wird dir das kreuz zur vision
während mir hören und sehen vergeht

*Wenn du wüßtest,
worin die Gabe Gottes besteht
und wer es ist, der zu dir sagt:
Gib mir zu trinken! —
dann hättest du ihn gebeten, und er
hätte dir lebendiges Wasser gegeben.*

Joh 4, 10



VI

JESUS FÄLLT ZUM ZWEITEN MAL

*Vom Vater bin ich ausgegangen
und in die Welt gekommen.
Ich verlasse die Welt wieder und gehe
zum Vater.*

Joh 16, 28

von null bis unendlich
ein kreuz verlässlicher
mathematik
was ist demgegenüber
der mensch

habe ICH etwas zu tun
mit diesen balken
wieso müssen sie
mein schicksal sein
zwangsläufig
wo doch alles an mir
freiheit ist

frei
das herabbeugen meines kopfes
und das hineinlauschen in den
rhythmus der erde

frei
die berührung meiner rechten hand
vergebend und heilend

frei
mein kniefall
nicht vor dem götzen
der mir die welt versprach
sondern vor euch
denen ich gestern noch
die füße wusch
wie ein sklave

frei
wie ein sklave

meine liebe
hat eine logik
die ihr nicht kanntet

jetzt kennt ihr sie ihr könnt
damit rechnen



VII

JESUS SPRICHT ZU DEN KLAGENDEN FRAUEN

wie hoch ich stehe

freiheit
in todesnähe gewonnen
macht einsam

weit unter mir
wie die hügelketten meines
gequälten landes
gestalten der trauer
klageweiber namenlos
gesichtslos

mütter

was macht mich so frei
was hebt mich hinauf

mit einem blick
alle länder und reiche der welt
und die tränen aller mütter
als die geheime sintflut allüberall

ich setze meinen bogen in die wolken
mein kreuz in die wolken des himmels

ich komme
menschensohn
sohn einer mutter
nun endlich
ganz geboren

weint nicht über mich
meine geburt ist ausgestanden
weint über euch und alle
noch ungeborenen

*Ihr werdet weinen und klagen,
aber die Welt wird sich freuen.
Ihr werdet bekümmert sein,
aber euer Kummer wird sich
in Freude verwandeln.*

Joh 16, 20



VIII

JESUS FÄLLT ZUM DRITTEN MAL

das kreuz bedrängt
bedroht mich
das ist
der todesstoß

das kreuz ist
der tödliche schatten
meiner sehnsucht nach leben
ein dunkler jemand
mit dem ich ringe
wenn die nacht hereinbricht
der dämon
der mich zu boden wirft
aus rache weil ich ihn zu oft
entlarvt und entmachtet habe

meine hand greift
wie gelähmt
nach der planke des
untergehenden schiffes
doch eben dieser halt heißt
verhängnis

tod
hier ist dein stachel
tod
hier ist dein sieg

oder du
der du das alles mitansiehst
hast du das erlösende wort
für mich
das wort das alles ändern
den tod besiegen würde

erinnere dich
ich habe es dir oft gesagt
es heißt

ICH LIEBE DICH

Liehst du mich?

Joh 21, 15



IX

JESUS WIRD SEINER KLEIDER BERAUBT

da bist du wieder
mann mit der maske der macht
unangreifbar bis obenhin
eingewickelt in sicherheit

du warst im spiel als man mich
aburteilte
jetzt stellst du mich bloß
zerrst mein gewand weg
kannst es nicht erwarten bis ich
ganz nackt bin

übersiehst daß du
deine eigene demaskierung betreibst
übersiehst wie nackt und erbärmlich
du selber bist

mich werden engel beschirmen

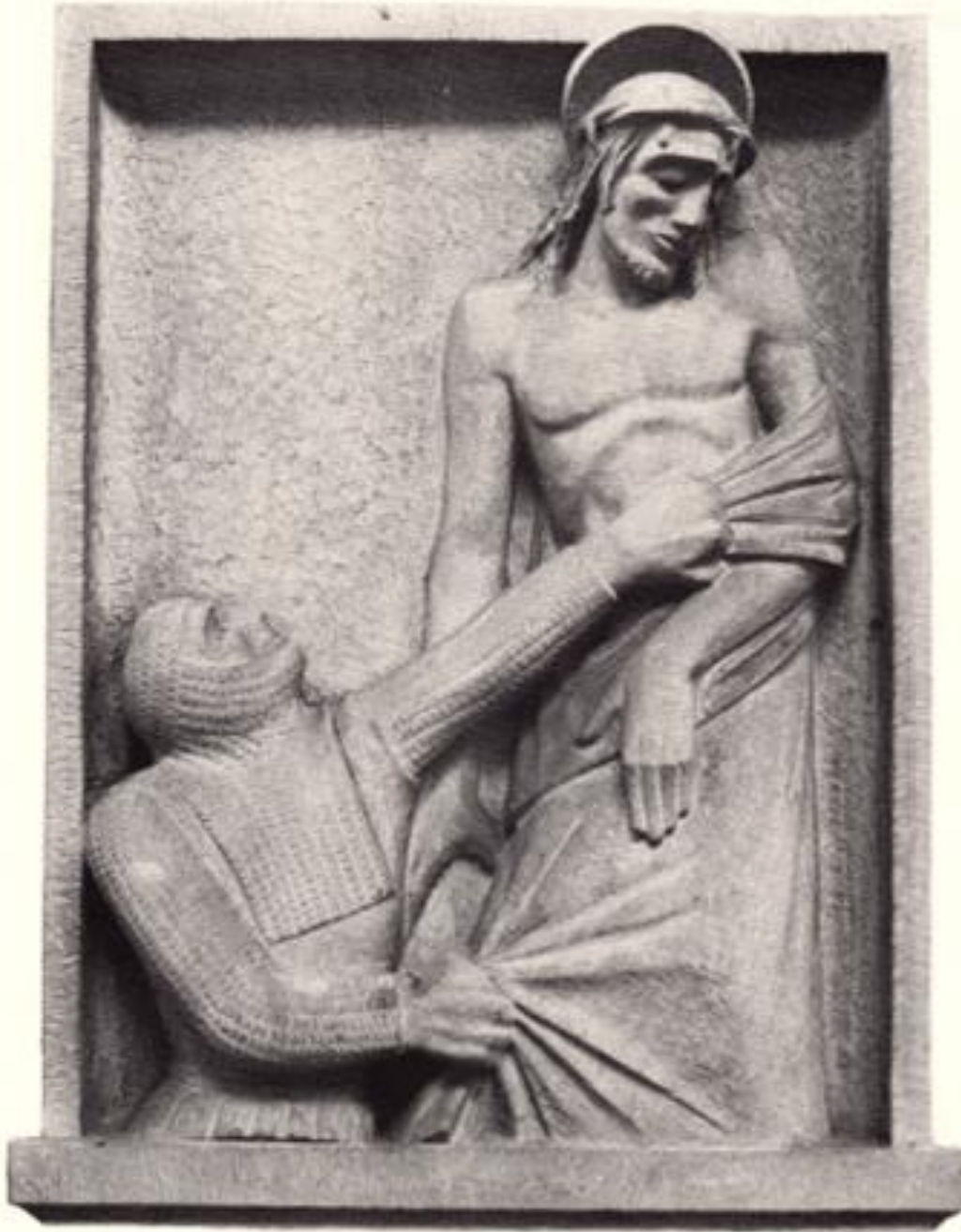
für dich bleibt nichts über dir
sobald du mein unzerteilbares gewand
verschachert hast
wirst du ins leere starren

wo du etwas zu sehen meintest
wo du dich vergriffen hast
am baum der erkenntnis
stellt gott von neuem
den engel vor den eingang
des paradises
und stößt dich auf
im gebüsch deiner lebenslüge

wer wird dir helfen
deine nacktheit zu bedecken

adam
mensch

*ICH BIN in diese Welt gekommen,
damit die Blinden sehend und die
Sehenden blind werden.
Wenn ihr blind wärt, hättet ihr
keine Sünde.
Jetzt aber sagt ihr: Wir sehen.
Darum bleibt eure Sünde.
Joh 9, 39-41*



X

JESUS WIRD GEKREUZIGT

schüttelt nur den kopf
ihr die ihr vorübergeht
es ist alles ganz unüblich

meine rechte hand sinkt ins nichts
kann nichts mehr machen
ein seil hält meine schulter
vor dem letzten schmerzlichen akt

und meine linke reckt sich auf
wie zum schwur
unfähig sich zur faust zu ballen
festgenagelt

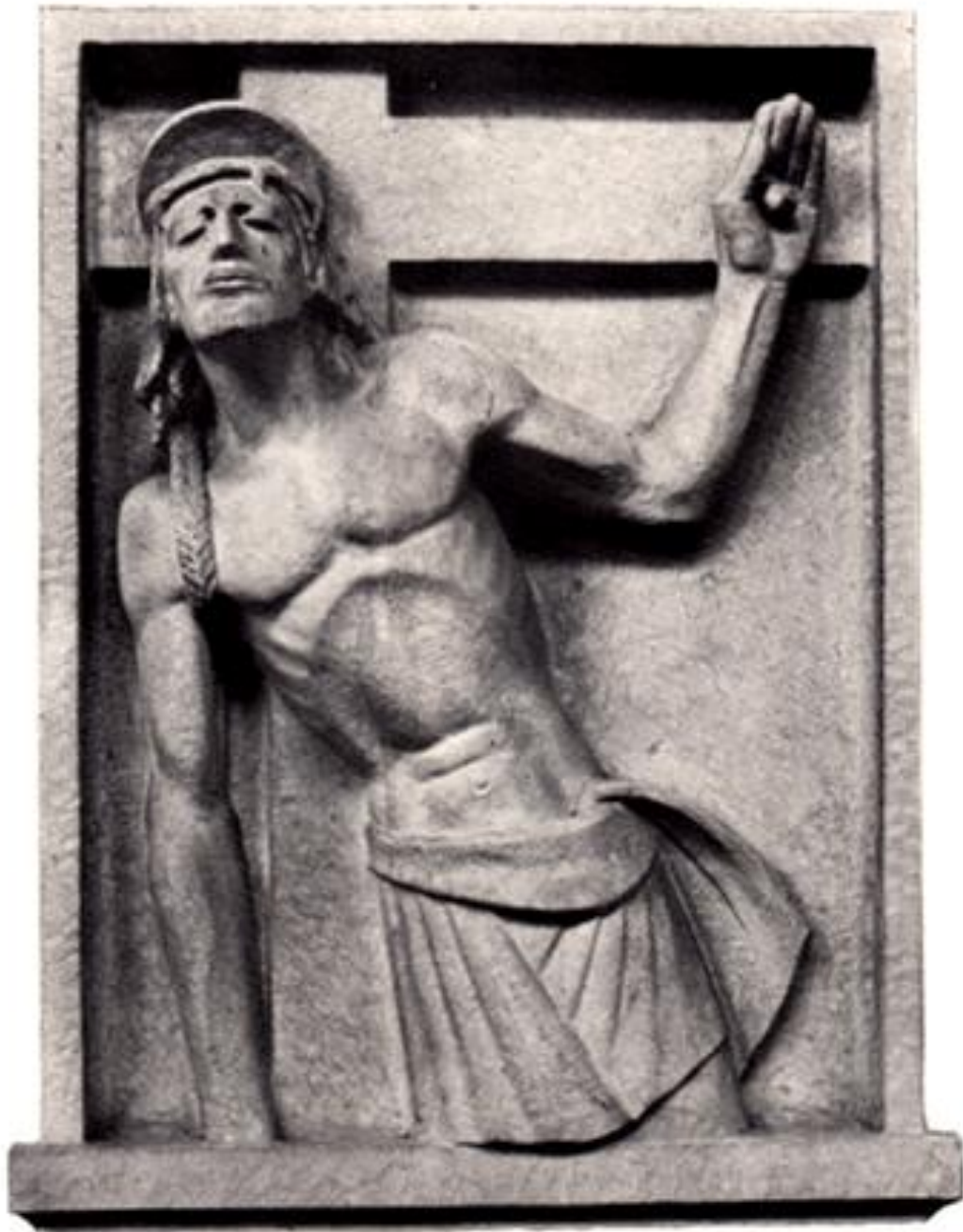
und mein gesicht
fragt euch ein letztes mal
inständig warum

bin ich spielzeug und marionette
in den anonymen händen
der mächtigeren
bin ich opfer
in den dunklen plänen dessen
nach dem ich schreien werde
warum
warum hast du mich verlassen

bin ich nicht immer noch
der handelnde
der das maß dieser stunde
bestimmt und ausfüllt
der das maßgezimmerte kreuz
überdeckt
und obwohl er es kaum mehr tragen
konnte
für immer aufhebt

*ICH habe euch ein Beispiel gegeben,
damit auch ihr so handelt,
wie ich an euch gehandelt habe.
Und dies trage ich euch auf:
Liebt einander!*

Joh 13, 15 15, 17



XI

JESUS STIRBT AM KREUZ

es ist vollbracht
verstummen wir
schweigen wir jetzt

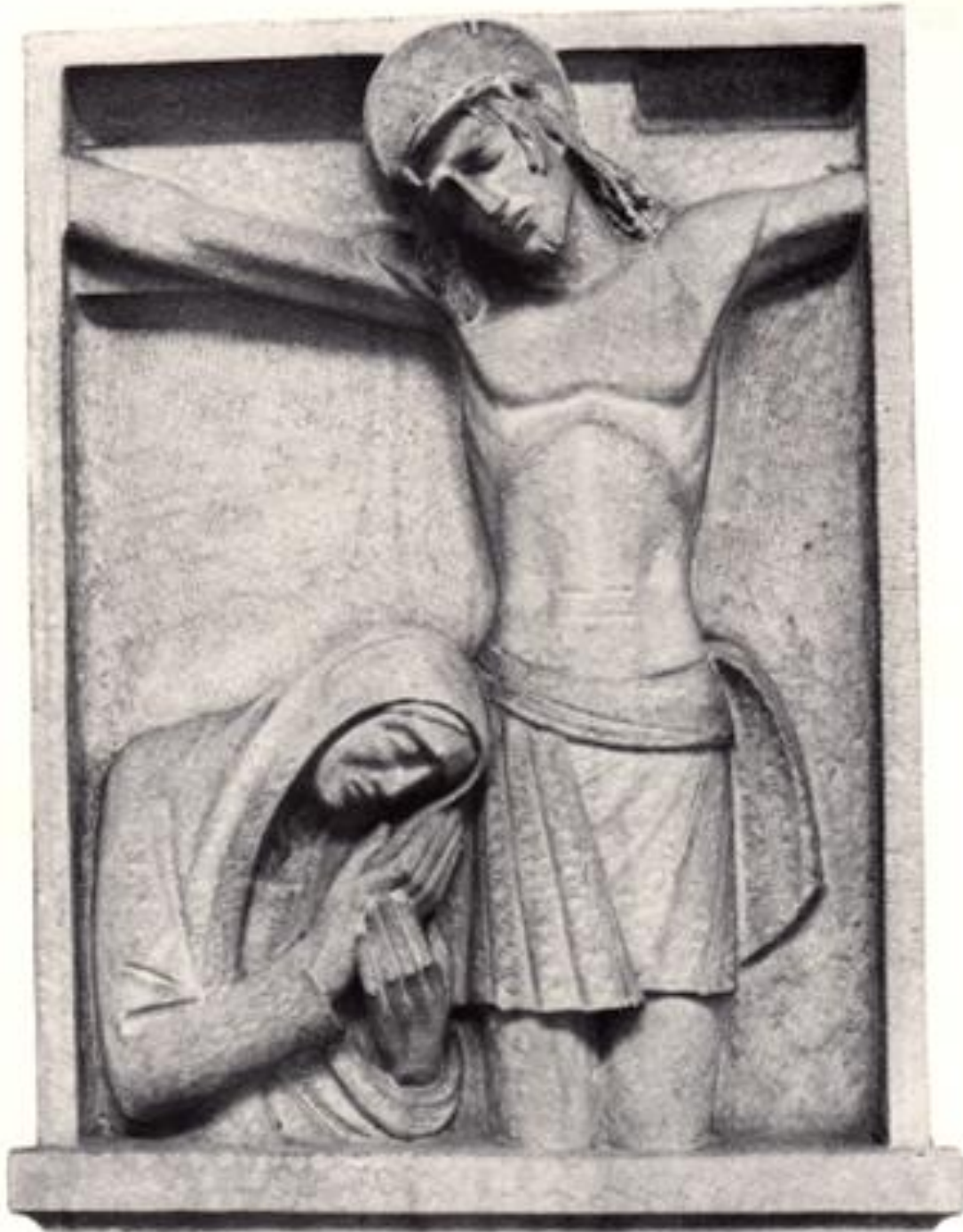
die schöpfung
hält den atem an
die jahrhunderte
wagen eine gedenkminute

was haben wir uns noch zu sagen
lassen wir es

die mutter wird für einen augenblick
namenlose klagefrau
und veronika zugleich
und mehr noch
sie die gebärende
eingehüllt in ein
geborenwerden
aus letzter tiefe

*Und ICH, wenn ich über die Erde
erhöht bin,
werde alle zu mir ziehen.*

Joh 12, 32



XII

**JESUS
WIRD VOM KREUZ
HERABGENOMMEN**

nun in alle ewigkeit
DU

so weit mußtest du sinken
so weit dich herablassen
so weit ging und vergab sich
deine liebe

dein erbarmen ließ sich
auf unser erbarmen ein

die augen gehen uns über
es ist alles gnade
und über allem und in allem

DU

*Gott hat die Welt so sehr geliebt,
daß er seinen einzigen Sohn hingab,
damit jeder, der an ihn glaubt,
nicht zugrunde geht,
sondern das ewige Leben hat.*

Joh 3, 16



XIII

JESUS WIRD INS GRAB GELEGT

jetzt weiß ich
ER der mich rettet
lebt

ICH weiß es
mit geschlossenen augen
ICH weiß es
mit durchbohrter hand
ICH weiß es
mit gebrochenem herzen

DU BIST DA
gott
nicht der toten
gott der lebendigen
duft
der aufgebrochenen scholle
wärme
der kommenden sonne

räumt ihn weg
den katafalk
ungetrösteter trauer

zündet an
die lichter
nach mitternacht

aus dem stummen karsamstag
läßt aufklingen
die melodie der
unaufhaltsamen verwandlung

*Vater, die Stunde ist da.
Verherrliche du mich jetzt bei dir
mit der Herrlichkeit, die ich bei dir
hatte, bevor die Welt war!*

Joh 17, 1



XIV

JESUS
dein name sagt
euch zu retten BIN ICH DA
MENSCHENSOHN
aus gott geboren
wilst du uns menschlicher machen
HEILAND
du legst die axt an die wurzel
der alten tabus
MESSIAS
in unsere eiligen träume schüttet ein weib
die essenz deines leidens
WORT
verstummend
sprichst du
WEIZENKORN
in der aussaat der liebe
machst du fruchtbar das tal der tränen
LEBEN
den sterbenden augenblick birgst du
in bleibendem sinn
BROT
an uns zerbrochen
wirst du gebrochen für viele
LICHT
über den wassern der trauer
hören wir neu ES WERDE — UND ES WARD
CHRISTUS
über die erde erböht
gehörst du der kommenden ära weltweit
KÖNIG
systeme und reiche zersplittern scheitern
vor dem verborgenen glanz deiner krone
GOTTESSOHN
in dir dornbusch und dornenkranz
enthüllt israels gott seinen namen
du sein auf ewig gesprochenes
AMEN

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Addendum C – Letters

14th July 2013

Dear Linda Claassen,

Your letter has only arrived today and I am shortly off for 6 days at a String Quartet Course. I hope I can throw some light on the 14 Stations when I return next Wednesday. This is just to say that I've received your interesting letter. There is one man who knew Alan very well (Noël Clarke). I will ring him after the course. He knew Alain's French friends and speaks fluent French.

When you receive the autobiography you may well find it very interesting. Although I was an organ scholar at Cambridge I never played any of Alan's music. My role in his life was taking around the place (in England & France) after I retired in 1991.

It was sad that he died before he could fulfill his aim to write another major organ piece based on something he'd seen in a French church.

More anon! → All good wishes → Robert Scott

R. P. Scott
4 Abbots Barton West,
Canterbury,
Kent CT1 3AX
(01227) 788748

R. P. Scott
4 Abbots Barton Walk,
Canterbury,
Kent CT1 3AX
(01227) 766748

22nd July 13

Dear Linda Claassen,

Now I have the leisure to look at your letter I'm sorry to say that I cannot help directly with any of your queries about the 14 stations of the Cross. Although I know Alan quite well he was not one who liked talking about his own music. As far as I know he never met Robert Crowley and someone who knew him well (Allan Wicks, the organist of the Cathedral here) died a few years ago. I assume most of Alan's organ music was written (probably commissioned?) for Allan Wicks, and Allan was the first to record the 14 Stations (Wealden WS 209). Andrew Parnell has also recorded it (KMC D 1009), and finally Robert Crowley (LMM 1613).

It's just possible Noel Clarke can tell you more. He knew Allan better than I, and plays the organ himself.

His address is: 6 Oakes Lane,
Brockholes,
Holmfirth,
West Yorkshire. HD9 7AR

He is extremely short-sighted but has a prodigious memory (a writer-

I've not seen him recently.

I'm enclosing what I can that might be of general interest. If you have the autobiography ("A Composer's life") you might find an index I've concocted useful. Also enclosed a list of the complete organ music, plus the Discography of all the music. (I can't remember why I attached ++ or %% to some numbers!!)

Alan's niece (Alison Ridout) has most of the recordings I once possessed. I've kept a few (eg. The Requiem; The 7 Last Words (org); a few choral pieces). (These are CDs & from original tapes).

I hope all goes well with your project.

All good wishes.

Robert

4 Abbots Barton Walk,
Canterbury,
Kent.
CTi 3AX.

24 Sept. 2013

Dear Linda Claassen,

Thank you for your letter of 18th which arrived today. I'm sorry to say I do not possess email, but I imagine the source that you could contact probably has all the latest means of communication and search engines!

The Ridout manuscripts are all at Ampleforth Abbey in Yorkshire. The Librarian there is Father Anselm Cramer. I am enclosing a copy of something he sent me back in 2009 when I asked for some of Ridout's music for his opera *The Pardoner's Tale*, which we later performed in the Stour Festival.

Father Anselm Cramer,
Ampleforth Abbey,
Yorkshire,
YO62 4EN.

He does not usually respond very quickly! So don't be surprised if you don't get a rapid reply.

Please let me know if you draw a blank at Ampleforth, and I'll try and find out who has the 14 Stations MS. The dedicatee was Allan Wicks who died a few years ago. I've tried to contact his widow just in case she has the MS, but so far without success. She may have moved, though I'd have thought her phone number would have stayed with her.

As to the Marcel Duprez angle I can't help. Alan certainly studied other composers' work before composing particular pieces, so it would be no surprise if he knew the Duprez work. You probably know that Alan lived in France (latterly in Caen) during his last years.

I'll keep trying.

All good wishes.

Robert Scott,



From: Noel Clarke

6, Oakes Lane
Brockholes
Holmfirth
West Yorks.
HD9 7AR
Tel 01484 663695

Dear Linda,

Thank you for your letter regarding the Fourteen Stations of the Cross by Alan Ridout. I very much regret that I cannot help you with origins of the themes in this work as you have requested. This is because I did not know Dr. Ridout very well at the time he wrote the work. However, as I am a blind man now I would be pleased to have a telephone conversation with you, when you would be welcome to ask me any questions you wished about his life and composition methods. If you were to telephone me one evening, say at 10.15pm, English time. I imagine that the manuscript for the work is lodged with the library of Ampleforth Abbey, Ampleforth, North Yorkshire, where the librarian is Fr Anselm.

With every good wish for your research

Yours sincerely,

Noel Clarke