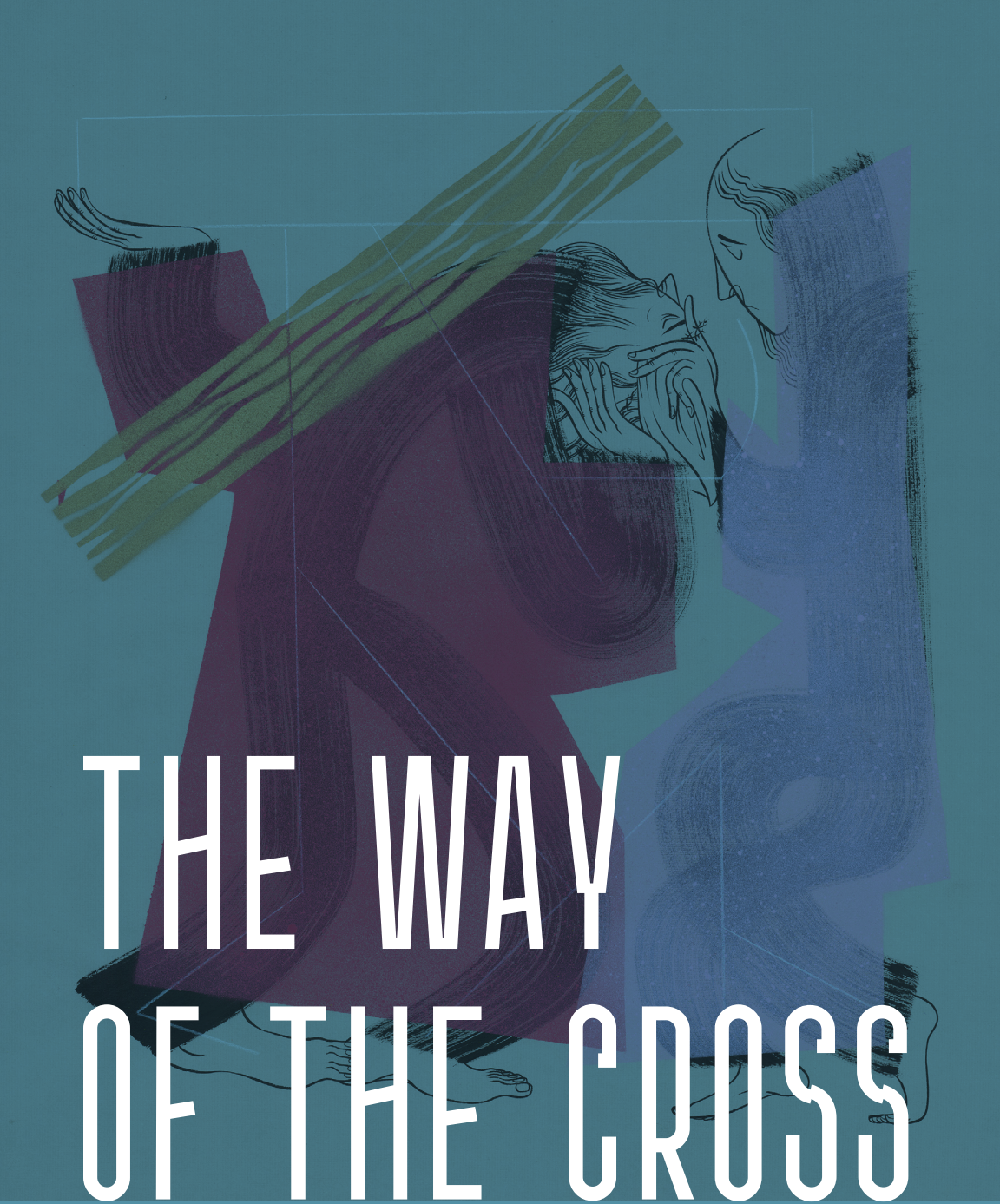




THE WAY OF THE CROSS

A SERIES BY DAVID HABBEN

MARCH 27 – AUGUST 22, 2026

SPECIAL THANKS TO OUR MUSEUM PARTNERS

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Museum of Art presents

Stations of the Cross

A Musical Pilgrimage
Inspired by David Habben's
The Way of the Cross

Composed by Andrew Maxfield
Performed by Sound of Ages
Directed by Kameron Kavanaugh

Stations of the Cross by Andrew Maxfield
was commissioned and generously
supported in 2025 by Lawrence Blaine
Blonquist, Ph.D.

PROLOGUE

STATION I.

JESUS IS CONDEMNED TO DEATH

STATION II.

JESUS CARRIES HIS CROSS

STATION III.

JESUS FALLS THE FIRST TIME

STATION IV.

JESUS MEETS HIS AFFLICTED
MOTHER

STATION V.

SIMON OF CYRENE HELPS JESUS
CARRY THE CROSS

STATION VI.

VERONICA WIPES THE FACE OF
JESUS

STATION VII.

JESUS FALLS THE SECOND TIME

STATION VIII.

THE DAUGHTERS OF JERUSALEM
WEEP OVER JESUS

STATION IX.

JESUS FALLS THE THIRD TIME

STATION X.

JESUS IS STRIPPED OF HIS GAR-
MENTS

STATION XI.

JESUS IS NAILED TO THE CROSS

STATION XII.

JESUS DIES ON THE CROSS

STATION XIII.

JESUS IS TAKEN DOWN FROM THE
CROSS

STATION XIV.

JESUS IS LAID IN THE SEPULCHER

STATION XV.

JESUS IS RESURRECTED

EPILOGUE

Stations of the Cross:

Text and Translations

All New Testament passages: Douay–Rheims Version. Stations III, IV, VI, VII, and IX: excerpts from meditations by St. Francis of Assisi.

REPEATED PRAYERS

In devotional practices associated with the Stations of the Cross, the faithful approach each station with a prayer of adoration (“*Adoramus te...*”), often in a preces / response format with the priest facilitating the encounter. Subsequently, the faithful pray and meditate on the narrative content of the given Station. And finally, the faithful conclude with a prayer for mercy (“*Jesu Christe crucifixe, miserere mei.*”). In this musical work, most Stations correspond to musical “movements,” which begin and end with the adoration and prayer for mercy, respectively. However, from Stations VIII through XV, the boundary regions between musical movements are compressed for dramatic purposes and the adorations and prayers for mercy become less distinct. Because these texts repeat frequently, they are reprinted here only once.

Adoramus te, Domine Jesu Christe, et benedicimus tibi.

Quia per sanctam crucem tuam redemisti mundum.

We adore thee, O Christ, and we bless Thee.

Because by Thy holy Cross Thou has redeemed the world.

Jesu Christe crucifixe, miserere mei.
Jesus Christ crucified, have mercy on me.

PROLOGUE

... Art thou only a stranger to Jerusalem, and hast not known the things that have been done there in these days?

... What things?

Concerning Jesus of Nazareth, who was a prophet, mighty in work and word before God and all the people; ... But we hoped, that it was he that should have redeemed Israel: and now besides all this, today is the third day since these things were done. ...

—Luke 24:17–21

STATION I. JESUS IS CONDEMNED TO DEATH

And Jesus stood before the governor, and the governor asked him, saying: Art thou the king of the Jews? Jesus saith to him: thou sayest it.

And when he was accused by the chief priests and ancients, he answered nothing.

—Matthew 27:11–12

STATION II. JESUS CARRIES HIS CROSS

Then therefore he delivered him to them to be crucified. And they took Jesus, and led him forth. And bearing his own cross, he went forth to that place which is called Calvary, but in Hebrew Golgotha.

—John 19:16–18

STATION III. JESUS FALLS THE FIRST TIME

Our dear Saviour carrying the cross was so weakened by its heavy weight as to fall exhausted to the ground.

STATION IV. JESUS MEETS HIS AFFLICTED MOTHER

Stabat Mater

Stabat Mater dolorósa juxta

*Crucem lacrimósa,
dum pendébat Fílius.*

At the Cross her Station keeping,
Stood the mournful mother,
weeping, Where her Son,
extended, hung.¹

How painful it must have been
for Mary, the sorrowful Mother, to
behold her beloved Son laden with
the burden of the Cross. What
unspeakable pangs her most
tender heart experienced!

1. Long associated with Stations of the Cross, the *Stabat Mater* is a 13th-century Marian hymn, based on the prophecy of Simeon (Luke 2:35), which portrays the Virgin Mary's suffering at the crucifixion of Jesus. The first verse, coupled with a harmonization of the traditional plainsong (i.e., chant) melody, appears here in deference to the liturgical tradition.

STATION V. SIMON OF CYRENE HELPS JESUS CARRY THE CROSS

And as they led him away, they
laid hold of one Simon of Cyrene,
coming from the country; and
they laid the cross on him to carry
after Jesus.

—Luke 23:26

STATION VI. VERONICA WIPES THE FACE OF JESUS

Veronica, impelled by devotion
and compassion, wipes the
disfigured face of Jesus with her
veil. . . .

STATION VII. JESUS FALLS THE SECOND TIME

The suffering Jesus, under the
weight of His Cross, again falls
to the ground; but the cruel
executioners do not permit Him
to rest a moment. Pushing and
striking Him, they urge Him
onward.

STATION VIII. THE DAUGHTERS OF JERUSALEM WEEP OVER JESUS

And there followed him a great
multitude of people, and of
women, who bewailed and
lamented him. But Jesus turning
to them, said: Daughters of
Jerusalem, weep not over me; but
weep for yourselves, and for your
children.

—Luke 23:27–28

STATION IX. JESUS FALLS THE THIRD TIME

Jesus, arriving exhausted at the
foot of Calvary, falls the third time
to the ground.

STATION X. JESUS IS STRIPPED OF HIS GARMENTS

Then the soldiers, . . . stripping
him, they put a scarlet cloak about
him. And plating a crown of
thorns, they put it upon his head,
and a reed in his right hand. And
... they mocked him, saying: Hail,
king of the Jews.

—Matthew 27:27–29

STATION XI. JESUS IS NAILED TO THE CROSS

And when they were come to the
place which is called Calvary, they
crucified him there. . . .

—Luke 23:33

STATION XII. JESUS DIES ON THE CROSS

And at the ninth hour, Jesus cried
out with a loud voice, saying: *Eli,
Eli lamma sabacthani?*

—Matthew 27:46

STATION XIII. JESUS IS TAKEN DOWN FROM THE CROSS

Then Pilate commanded that the
body should be delivered. And
Joseph of Arimathea taking the
body, wrapped it up in a clean
linen cloth.

—Matthew 27:57–59

STATION XIV. JESUS IS LAID IN THE SEPULCHER

And [Joseph laid the body] in his own new monument, which he had hewed out in a rock. And he rolled a great stone to the door of the monument, and went his way.

—Matthew 27:60

STATION XV. JESUS IS RESURRECTED

{Interpolation of excerpts from accounts of the risen Christ found in Luke 24 and John 20–21.}

And it came to pass—

But Mary stood at the sepulchre without, weeping. Jesus saith to her: Woman, why weepest thou? whom seekest thou?

She, thinking it was the gardener, saith to him: Sir, if thou hast taken him hence, tell me where thou hast laid him, and I will take him away. Jesus saith to her: Mary.

—John 20:11–16

And it came to pass—

. . . he took bread, and blessed, and brake, and gave to them. And their eyes were opened, and they knew him: and he vanished out of their sight.

Was not our heart burning within us, whilst he spoke in this way, and opened to us the scriptures? . . . it is I, fear not . . . See my hands and feet, that it is myself; . . .

And they offered him a piece of a broiled fish, and a honeycomb. But when the morning was now come, Jesus stood on the shore. . . He saith to them: Cast the net on the right side of the ship, and you shall find. They cast therefore; and now they were not able to draw it, for the multitude of fishes.

Many other signs also did Jesus in the sight of his disciples . . . And they found not the body of the

Lord Jesus, Many other signs also did Jesus in the sight of his disciples . . . The Lord is risen indeed, and hath appeared to Simon. . . . He said: Mary.

And when he had said this, he shewed them his hands and feet. Many other signs also did Jesus in the sight of his disciples . . .

And it came to pass—

And it came to pass, as they were astonished in their mind at this, behold, two men stood by them, in shining apparel. And . . . they said unto them: Why seek you the living with the dead? He is not here, but is risen.

—Luke 24:4–6

EPILOGUE

Yea and certain women also of our company affrighted us, who before it was light, were at the sepulchre, And not finding his body, came, saying, that they had also seen a vision of angels, who say that he is alive. And some of our people went to the sepulchre, and found it so as the women had said, but him they found not.

—Luke 24: 22–24



Photo: Jessica Peterson

David Habben's vivid, award-winning artwork can be found in children's books, magazines, advertising campaigns, theatre posters, snowboards, and Carnegie Hall. This year, his devotional series, *The Way of the Cross*, is the subject of a multi-month exhibition at the BYU Museum of Art.

davidhabben.com



Photo: Jessica Peterson

The compositions of **Andrew Maxfield**—hailed as “rhythmically vital ... superbly judged ... [and] tender” by *Fanfare Magazine*—have been performed by groups ranging from Utah Symphony and Utah Opera to The Gesualdo Six and Choir of Royal Holloway and recorded on multiple albums. Andrew learned his craft at BYU, the EAMA–Nadia Boulanger Institute in Paris, Boston Conservatory at Berklee, and the University of Bristol, via mentorship with Philip Lasser, John Pickard, Jonathan Bailey Holland, and Marti Epstein.

andrewmaxfield.org



Photo: Jessica Peterson

Kameron Kavanaugh founded Sound of Ages in 2016. Under his direction, Sound of Ages has performed in concert venues across Utah; at state, regional, and national conferences of the American Choral Directors Association; and has been presented at Carnegie Hall. As a director and educator, Kavanaugh trained with Ronald Staheli, Rosalind Hall, and Andrew Crane at BYU (MM) and with Barlow Bradford at the University of Utah (DMA). His passion for music is dwarfed only slightly by his passion for ice hockey.



Photo: Jessica Peterson

Sound of Ages opens hearts and forges human connection through the timeless power of the voice.

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Lily Graham, Soprano
Samantha Gordon, Soprano
Anthony Ray, Countertenor
Dalan Guthrie, Tenor
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