



THE NATIONAL SHRINE OF THE IMMACULATE CONCEPTION

REV. MSGR. JOHN J. MURPHY
Director
JOSEPH MICHAUD
Music Director

1974 SPRING CULTURE SERIES

Friday, March 22

7:15 P.M.

Carillon Recital

8:00 P.M.

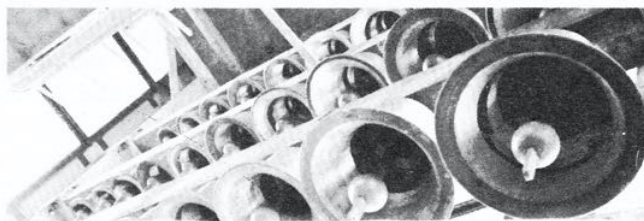
ORGAN RECITAL

MARILYN MASON
Recitalist

WILLIAM GRAHAM
Narrator

Students of the University
of Michigan
Dancers

Robert Grogan, Carillonneur



THE STATIONS OF THE CROSS

Le Chemin de la Croix

Text by PAUL CLAUDEL

Music for Organ by Marcel Dupré

DR. MARILYN MASON, ORGANIST

MR. WILLIAM GRAHAM, NARRATOR

With the UNIVERSITY OF MICHIGAN DANCERS in Choreography by
VERA EMBREE and MADELINE CANTOR

The first sketch of The Way of the Cross was conceived and realized in the form of an improvisation, at the Royal Conservatory of Music in Brussels, on February 13, 1931. During the concert the fourteen poems of Le Chemin de la Croix by the French poet, Paul Claudel, were read and after each I improvised a musical commentary. Many in the audience having expressed their regret that nothing should remain of this spontaneous music, I decided to write the work down, trying to evoke the same atmosphere. Its composition took me an entire year. I gave the first performance in the Hall of the Trocadero in Paris on March 18, 1932. - Marcel Dupré

In the Way of the Cross Marcel Dupré has placed himself before the drama as a witness who could in his emotions take up the words of the apostle: "What I have seen, what I have heard - that is what I have to say to you." He has seen, he has heard the two principal actors of the drama: Christ and the Virgin.

The Christ as Victim - we foresee it everywhere: from the first Station with the cries of the crowd pursuing him; we hear him stumble under the weight of the cross, but it is at the eighth Station that he reveals himself in a gesture of pity toward the "daughters of Israel who follow him." Crushed under the burden, he falls shortly afterwards at the ninth Station; it is upon him alone that our eyes are fixed, when stripped of his garments, nailed upon the cross, he speaks a last time to his Father before dying.

The Virgin shattered by grief: a striking figure which appears at the fourth Station, expressed by the song of a flute whose design, as if it could not maintain itself, falls back on itself three times. While the drama is taking place, she remains apart. When all is consummated, she advances again to receive the body of her son. She is always the "Mother of Grief," as the poet has chanted: "Mater Dolorosa."

Around these two personages, other secondary figures are sketched: the Holy Women whose meeting furnishes a temporary halt to the ascent to Calvary; Simon the Cyrenian, his steps adjusted little by little to those of the Victim; Veronica, who cannot withhold a gesture of pity, crowned by the Miracle at the close of the Station.

Thus the personages: here now is the setting amid which they move - first, the praetorium where the crowd mills around, shouts, then little by little melts away - a strikingly novel effect in the history of organ music notation.

Then begins the climb toward Calvary, translated from the second Station by an expressive rhythm: a solemn cortege which will become, at the fourteenth Station, a funeral march for the placing of the body in the tomb. Christ falls heavily, having arrived at the place of torture; his body is hoisted to the Cross by the ropes which grate; the blows of the hammer resound; the earth trembles, and finally, while the funeral procession leads us to the entrance of the tomb, by a magnificent lightening effect, the dawn of the Resurrection, felt little by little throughout the work, rises and illumines by its radiant tonality.

- Abbé R. Delestre, L'Oeuvre de Marcel Dupré, transl. Dr. E. L. Ford

THE STATIONS*

- I. Jesus is condemned to Death
- II. Jesus receives His Cross
- III. Jesus falls the first Time
- IV. Jesus meets his Mother
- V. Simon the Cyrenian helps Jesus to carry the Cross
- VI. Jesus and Veronica
- VII. Jesus falls a second Time
- VIII. Jesus comforts the women of Jerusalem who follow Him
- IX. Jesus falls the third Time
- X. Jesus is stripped of His Garments
- XI. Jesus is nailed to the Cross
- XII. Jesus dies upon the Cross
- XIII. Jesus is taken from the Cross and placed in the arms of His Mother
- XIV. Jesus is placed in the Sepulchre

*Please withhold applause until the close of the performance. you may greet the performers in the Narthex following the recital.

The fourteen poems of Paul Claudel will be read by Mr. William Graham of Catholic University Speech and Drama Department in an English Translation by Sister Mary David Cameron, S.S.N.D.

The Stations or Way of the Cross refer to a series of pictures or tableaux representing certain scenes in the Passion and Death of Christ, each corresponding to a particular incident connected with the Passion. They are usually arranged at intervals around the walls of a church. (In the National Shrine, the Stations are located in the apse area of the Crypt or Lower Church.) The object of the Stations is to help the faithful make in spirit a pilgrimage to the principal scenes of Christ's passion and death. The devotion is carried out by passing from Station to Station,

meditating on each incident represented in the tableaux. When the devotion is performed publicly in Catholic churches on the Fridays of Lent, a stanza of the Stabat Mater is sung while moving from one Station to the next.

The origin of this devotion is traced to the Holy Land. The route Christ traveled from the place of sentencing to Calvary has been marked since the earliest years of Christianity, and has been the object of pilgrimage since the days of Constantine. There is, however, no direct evidence of a set form of devotion until the seventeenth century, at which time the number of Stations was fixed at fourteen. Previously, the number varied from twelve to thirty-nine.

- The Catholic Encyclopedia, XV, 569

MARILY MASON is Chairman of the University of Michigan Organ Department. She has been soloist at the International Congresses of Organists in England and Spain, and in 1972 played recitals on five continents. She has recorded the Great Organ of the National Shrine in two double-record albums, the first now available from the Shrine and the second, "Stations of the Cross," to be released shortly by the Shrine (both albums are in compatible stereo-quadrasonic). If you are interested in further information about the album, please enter your name and address on the tear-off portion of the program and drop it after the recital in the box provided in the Narthex.

Dr. Mason is managed by Murtagh Concert Management

UNIVERSITY OF MICHIGAN DANCERS
IN "STATIONS OF THE CROSS"

Directed and choreographed by VERA L. EMBREE

Assisted by MADELINE CANTOR

The role of Jesus will be performed by various dancers throughout the stations. This choreographic technique reflects the spiritual involvement engendered by the suffering of Jesus.

Judith Brooky
Margaret Burchell
Madeline Cantor
Carolyn Dorfman
Trudy Eerwin
Veta Goler
Linda Lange
Nancy Marie Le Blance

Sharon Maidson
David Marshall
Bettze McCoy
Marvin P. Mitchell
Pamela Patyk
June A. Porter
Diane Schreiber
John Demsick

Prop design by David Marshall

Lighting by Jack Carr

Acknowledgements:

Dance Program, Physical Education Department, University of Michigan and Lake's Manufacturing, Ypsilanti, Michigan

VERA L. EMBREE, the director and major choreographer of "Stations of the Cross," is an assistant Professor in Dance at the University of Michigan. She holds a B.S. degree in Physical Education and English from the Hampton Institute in Hampton, Virginia where she was a four year member of the Hampton Institute Creative Dance Group. She has had intensive study of modern and primitive dance with numerous dance masters and their exponents, the most notable influence being Jose Limon and Alvin Ailey. She has taught in the public schools of Maryland, Indiana and Michigan, and has directed Health Education in the Y.W.C.A. She has served as Chairman of the Dance Committee of the Michigan State Council for the Arts and was a participant in the Developmental Conference of Dance in Los Angeles for 1966-67. A lecturer, choreographer, dancer, actress and writer, Mrs. Embree has directed the Just Moving Dance Company at the University of Michigan and supervises student teachers in dance.

MADLINE CANTOR, the assistant director and choreographer of Stations 5, 7 and 10 is a native of New York. She graduated from Barnard College in 1973 and is currently a graduate student in dance education at the University of Michigan.

Please notify me when the new two-record album of "Stations of the Cross" recorded on the Shrine Great Organ by Marilyn Mason becomes available and may be ordered.

NAME _____ (Please print)

ADDRESS _____

_____ ZONE _____

(Drop off this tear-off portion in the box
in Narthex after the recital)