

There were three crosses on Golgotha that first Good Friday, and on one of them hung our Savior, his life ebbing slowly away. He died—but only to live and abide in the hearts of each one of us who will give him room there.

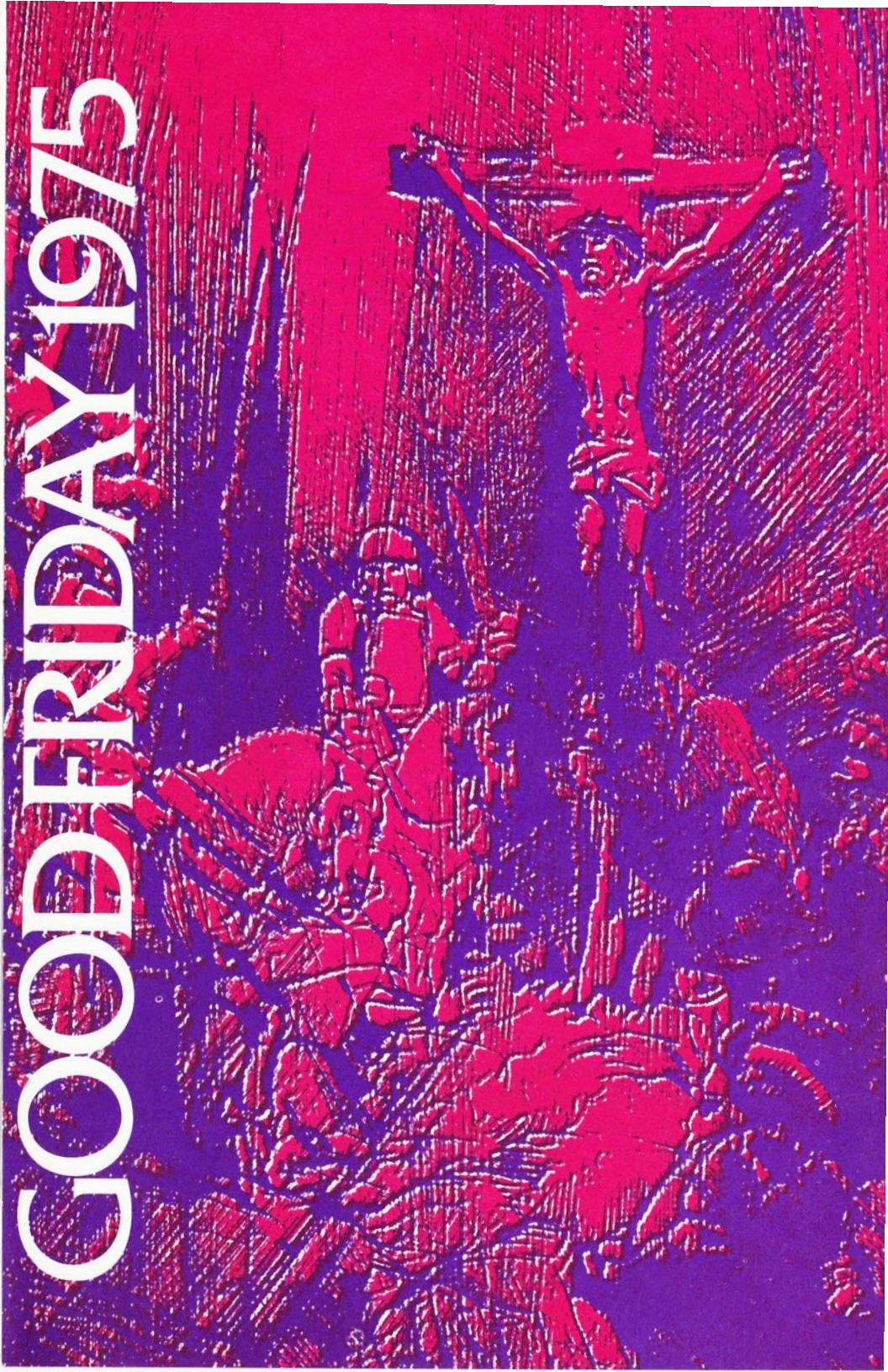
The day we became Christians, we promised to make room for him in our hearts and lives. But as the days go by and the temptations of the world intrude, we often find there is less room for Christ inside us—and sometimes no room at all. That is why it is well for us to come together on each Good Friday—to recall our first intentions and to renew our determination to “let Christ in.”

We must do so, in honest penitence—for the saving of our souls and for the sanity and renewal of the world we live in. We must let the hope and glory of God fill our hearts to overflowing, so that we can reach out to others in love and reconciliation.

As members of the world-wide Anglican Communion, we have a singular opportunity to reach out—to the tormented people of the Holy Land and their neighbors. There is an Anglican voice there, a voice of reason and reconciliation, speaking in concert with others in the Christian family, and reaching out to all men—in a mission of education and rehabilitation and dialogue.

Our Good Friday Offering is for that purpose. It was never more urgently needed than today.

# GOOD FRIDAY 1975



ALL SAINTS' EPISCOPAL CHURCH  
Pontiac, Michigan

The Rev. Roger S. Derby  
William B. Giles

Rector  
Musician

GOOD FRIDAY  
March 28, 1975  
eight o'clock

MARILYN MASON, organist

THE UNIVERSITY OF MICHIGAN DANCERS

Margaret Burchell	Nancy Marie LeBlanc
Madeline Cantor	David Marshall
John Demsick	Bettze McCoy
Carolyn Dorfman	Pamela Patyk
Trudy Erwin	June A. Porter
Veta Goler	Diane Schreiber

in choreography by  
VERA EMBREE and MADELINE CANTOR

WILLIAM B. GILES, narrator

Properties design, David Marshall  
Acknowledgements: The Music School,  
University of Michigan  
Lake's Manufacturing, Ypsilanti

THE STATIONS OF THE CROSS

Marcel Dupre Opus 29

on poems by Paul Claudel  
translated by Gale Kramer  
and Sister Judith Schweiss

- I Jesus is condemned to death
- II Jesus receives his cross
- III Jesus falls the first time
- IV Jesus meets his mother
- V Simon of Cyrene 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 died 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

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.

## THE STATIONS OF THE CROSS

"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 incidence connected with the Passion. They are usually arranged at intervals around the walls of a 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...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."

---The Catholic Encyclopedia, XV

Dupre 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, and 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, while the drama is taking place, she remains apart. When all is consummated she advances again to receive the body of her son.

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 Cyrene, 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 sixth 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.

Then begins the climb towards 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 lightning effect, the dawn of the Resurrection, felt little by little throughout the work, rises and illumines by its radiant tonality.

Abbe R. Delaster, L'Oeuvre de Marcel Dupre  
translated Dr. E. L. Ford

MARILYN MASON is Professor of Music and Chairman of the Organ Department at the University of Michigan, Ann Arbor. She has been guest professor at Columbia University, and also at Union Theological Seminary, where she received the Doctor of Sacred Music degree in 1954. Dr. Mason has been heard in recitals throughout North and South America, and Europe. She was the first American woman to play in Westminster Abby, when she represented the United States at the International Congress of Organists in 1957. Subsequent tours of Europe have included two return engagements at the Abby; in 1963, and in 1966, the latter on the occasion of the 900th Anniversary of the Abby, as well as appearances in London (Royal Festival Hall), Edinburgh, Hamburg, Berlin and Vienna. In 1960 she played four concerts at the Auditorio Nacional in Mexico City, the first woman organist to play in Latin America; and in 1963 she played in Spain at the International Congress of Organists. From 1965 to 1970 during two weeks each January she has taught and played at the International Festival of Music in Brazil. During the season of 1970-71, Dr. Mason played on five continents: North America (in cities including New York, Los Angeles, San Francisco, Washington D. C. and in Buffalo at the National Convention of the American Guild of Organists), South America, Europe (Cathedral of Notre Dame, Paris; New College and Queens College, Oxford, England), Africa (two concerts in Cairo - the first American organist to play in the newly completed Sayyid Darwish Concert Hall) and Australia (four concerts in the Festival of Perth at the University of Western Australia and a concert for the Organ Society of Australia in Sydney.) Because of her interest in contemporary music, Dr. Mason has commissioned numerous composers to write for the organ and has given many premiere performances.

In September 1972 Professor Mason received the DISTINGUISHED FACULTY ACHIEVEMENT AWARD from the University of Michigan. This Award is presented annually to five senior faculty members of the University who contributions to their field of scholarship and teaching has been outstanding and considered worthy of recognition. She is a National Honorary Member of Sigma Alpha Iota. Last September Dr. Mason represented the USA on the international jury for the "Grand Prix de Chartres, 1974" an important international organ competition held in Chartres, France.

VERA L. EMBREE, the director and major choreographer of "Stations of the Cross" is an assistant professor in Dance of the Music School of the University of Michigan. She holds a B. S. degree in Physical Education and English from Hampton Institute in Hampton, Virginia, where she was a four year member of the Creative Dance Group. She has studied modern and primitive dance with numerous dance masters and their exponents, the most notable influences being Alvin Ailey and Jose Limon. She has taught in the public schools of Maryland, Indiana and Michigan and has been a director of Health Education in the YMCA of Baltimore, Maryland, and Detroit, Michigan. She has served as Chairman of the Dance Committee of the Michigan State Council for the Arts and was a participant in the government-sponsored Developmental Conference of Dance in Los Angeles. She wrote, choreographed and produced the documentary film "The Odd Breed." A lecturer, choreographer, dancer, actress and writer, Mrs. Embree has been on the Dance Faculty of the University of Michigan for six years where, in addition to teaching dance, she supervises student teachers in dance.

MADRELINE CANTOR, the assistant director and choreographer of Stations V, VII and X is a native of New York. She was graduated from Barnard College in 1973 and is currently a graduate teaching assistant in the Dance Department at the University of Michigan.