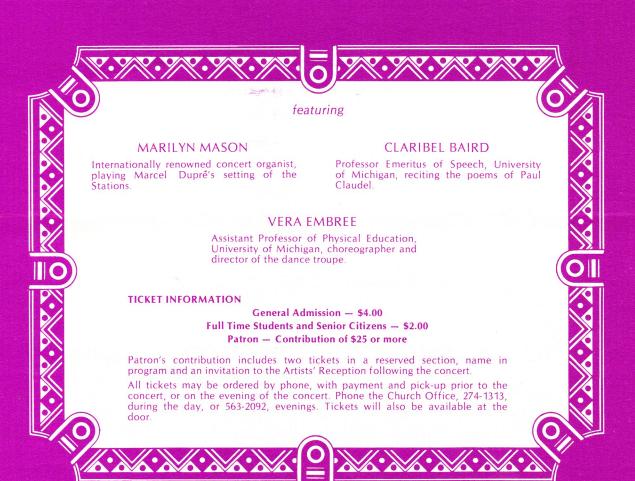
THE FIRST PRESBYTERIAN CHURCH OF DEARBORN 600 NORTH BRADY

presents a unique Celebration of Lent

The Stations Of The Cross

TUESDAY, APRIL 5 AT 8 P.M.

in music, poetry, dance and slides



Non-Profit Org.
U.S. Postage
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Dearborn, Mich.
Permit 516

датгапра изптая

600 NORTH BRADY ROAD - DEARBORN, MICHIGAN 48124

the First Presbylerian Church of Learborn

THE ORGAN

The organ of First Church is a 56 rank AEolian-Skinner organ, the gift of Mr. and Mrs. Lloyd Lawson. The instrument was installed in 1964 and has proven to be an outstanding creation. Comprised of 5 divisions, with over 3,000 pipes, the organ is spread out in a V-shape in the rear Choir Balcony for optimal effect. Some final additions were made to the instrument in 1974 by Casavant Fréres Limitée.

MARILYN MASON

MARILYN MASON is University organist and Chairman of the Organ Department at the University of Michigan. She is renowned throughout the world as an outstanding performing artist. Numerous invitations have taken her to five continents. Her performances are noted for their "vitality, great sweep, and kaleidoscopic registration." Few people can be compared to her extensive artistic achievements as a recitalist, teacher, judge and recorder.

The First Presbyterian Church of Dearborn presents

The Stations Of The Cross

Tuesday of Holy Week, April 5th at 8 P.M.

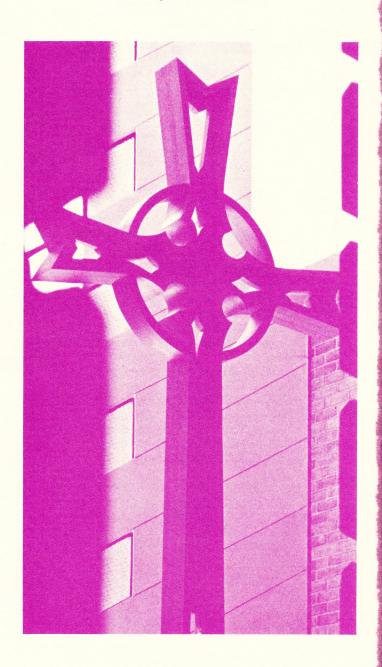
The Stations of the Cross are a series of fourteen scenes, or images, depicting key events in the Passion of our Lord; in specific, those incidents which Christ experienced on the route from the place of His sentencing, to Calvary.

You are invited to participate in a re-creation of the Stations as presented through music, dance, poetry and slides, with guest artist Marilyn Mason, internationally renowned concert organist, and dancers from the University of Michigan.

The First Presbyterian Church

of Dearborn, Michigan

presents



The Stations Of The Cross THE STATIONS OF THE CROSS

BY

MARCEL DUPRÉ, OP. 29

On Poems by Paul Claudel, translated By Gale Kramer and Judith Schweiss

in performance by

MARILYN MASON, organist

and the

UNIVERSITY OF MICHIGAN DANCE COMPANY

in choreography by

VERA EMBREE and MADELINE CANTOR

with

Jone Paint of the Pettry PATRICK McELROY, reader the heavy Jesus is condemned to Death TumulT Jesus receives His Cross Jesus falls the first Time III. Jesus meets His Mother IV Simon the Cyrenian helps Jesus to carry the Cross V. VI Jesus and Veronica Jesus falls a second Time VII. Jesus comforts the women of Jerusalem who follow Him VIII. IX. Jesus falls the third Time Jesus is stripped of His Garments Jesus is nailed to the Cross - Naula XI. Jesus dies upon the Cross- Far house XII. Jesus is taken from the Cross and placed in the arms of His Mother XIII. 5 of the Town Books Sign Jesus is placed in the Sepulchre XIV. Dayne all final statum

At the University of Michigan, MARILYN MASON is Professor of Music and Chairman of the Organ Department; VERA L. EMBREE is Associate Professor in the Dance Department of the Music School. MADELINE CANTOR choreographed Stations 5, 7 and 10 when she was a graduate student in Dance and Professor Embree choreographed the remainder. In 1978, CAROLYN WEBB, a Graduate Teaching Assistant in Dance, reconstructed the choreography from video tape and is Mrs. Embree's assistant.

Acknowledgements: Eugene Reynolds, lighting

THE STATIONS OF THE CROSS, OP. 29 LE CHEMIN DE LA CROIX

Poems by Paul Claudel

Music for Organ by Marcel Dupré

"The Stations or Way of the Cross" refers 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. . . 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

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, 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 Cyrenian, his steps adjusted little by little to those of the Victim; Veronica, who cannot withold 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 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.

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

The University of Michigan Dance Company

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.

Linda Alaniz Julie Finch
Patricia Beamon Hallie Gerber
Joshua Cabot Peter Kentes
Madonna Ciccone David Marshall
Sarah Cunningham Wendy Morris
Carolyn Webb

Denise Nelson Suzanne O'Rourke Lisa Pershin Jennifer Riopelle Kevin Stoller

Lighting designed by Gene Reynolds Properties designed by David Marshall

THE ORGAN

The 56 Rank, three manual AEolian-Skinner Organ is a gift to the Church by
MR. AND MRS. LLOYD LAWSON

The organ consists of five divisions: Great, Swell, Choir, Positiv and Pedal. The Great and Pedal divisions are in the center of the rear balcony and are exposed to view. The swell is enclosed in a chamber to the south; the Choir in a chamber to the north. These chambers contain shutters on two of the four walls. The shutters may be opened and closed by a pedal located at the concole, allowing the organist to shade the dynamic level of the tone.

The Prinzipal Chorus on the Great is the backbone of the organ tonal ensemble. This family of six stops, ranging from subunison pitch to very high over tones, produces a firm, rich sound, full of brilliance and depth. This combination is mainly used for forte playing, such as congregational hymn singing. A smaller, more mellow flute chorus is also available on the Great.

The Swell division provides a wide variety of tonal colors: strings, flutes, prinzipals and reeds. String tone is a soft, undulating sound. Flutes of the Swell are more pointed than those of the Great. The Prinzipal Chorus here is small and higher pitched. The Reeds are imitative in character (trompette, oboe) and, when played in ensemble, produce a fiery blaze of tone.

The strings and flutes of the Choir division are an artistic variation of those of the Swell, being somewhat smaller and more intimate. Prinzipal tone here is limited to two stops. A single reed appears, having a sharp and nasal quality. The distinctive feature of the Choir is the mutations. These are off-unison pitches which, when judiciously combined with unison pitches, provide the organist with an exquisite variety of solo combinations.

The Pedal division serves as the tonal foundation for any and all of the variety of combinations available on each division, as well as the large number of combinations resulting from the coupling of the various division. Hence, this division contains ensembles of tone corresponding to those of the manual divisions. Notable on this division is the reed chorus which is comprised of four stops reaching down to the 32' Bombarde which produces a pitch one octave lower than the lowest pitch of the orchestra.

The recently added Positiv division brings to completion the original specifications of the organ. It is Baroque in character, adding many bright and sparkling colors to the organ ensemble. It was designed and installed by Casavant Frères Limitée.

ORGAN SPECIFICATIONS

	GREAT ORGAN		SWELL ORGAN	P	EDAL ORGAN
16'	Quintatön		(under expression)	32'	Untersatz
8'	Prinzipal	8'	Viola	16'	Kontrabass
8'	Holzbordun	8'	Viola Celeste	16'	Bourdon
4'	Octave	8'	Rohrflöte	16'	Quintaton (Gr.)
4'	Waldflöte	8'	Flute Celeste (II ranks.	16'	Dulciana (Ch.)
2-2/3	Quinte		124 pipes)	8'	Octave
2'	Kleinprinzipal	4	Spitzprinzipal	8'	Singend Gedeckt
	Mixtur (III-V ranks,	4'	Flauto Traverso	8'	Spitzgambe (Ch.)
	269 pipes)	2'	Octavin	8'	Quintatön (Gr.)
8'	Trompette Harmonique (Ch.)		Plein Jeu (III-V ranks.	4'	Flute
	Chimes		269 pipes)	4'	Choralbass
		16'	Fagotto		Raushquinte (III ranks.
		8'	Trompette		96 pipes)
	CHOID OBGAN	8'	Fagotto	32'	Bombarde 50 pipes)
	CHOIR ORGAN	8.	Krummhorn (Ch.)	16'	Bombarde
	(under expression)	4'	Clarion	16'	Fagotto (Sw.)
8'	Spitzgambe		Tremulant	8'	Trompette
8'	Gedeckt			4'	Clarion
8'	Dulciana			4'	Krummhorn (Ch.)
8'	Unda Maris		POSITIV ORGAN		Chimes (Gr.)
4'	Zauberflöte	8'	Gedackt Flöte		Cililles (G1.)
2-2/3'	Nazard	4'	Koppelflöte		
2'	Blockflöte	4'	Prinzipal		
1-3/5	Tierce	2'	Octave		
8'	Krummhorn	1-1/3'	Quinte		
8'	Trompette Harmonique	1'	Sifflote		
	Tremulant	•	Tremulant		
			Scharf III (180 pipes)		

Mr. and Mrs. Lloyd Lawson, Sr., Donors of the Organ, 1960

PEDAL ORGAN

32'	Untersatz	4'	Choralbass
16'	Kontrabass		Raushquinte (III ranks,
16'	Bourdon		96 pipes)
16'	Quintaton (Gr.)	32'	Bombarde
16'	Dulciana (Ch.)	16'	Bombarde
8'	Octave	16'	Fagotto (Sw.)
8'	Singend Gedeckt	8'	Trompette
8'	Spitzgambe (Ch.)	4'	Clarion
8'	Quintatön (Gr.)	4'	Krummhorn (Ch.)
4'	Flute		Chimes (Gr)

Mr. and Mrs. Lloyd Lawson, Sr. Donors of the Organ 1960

BENEFACTORS

Mr. and Mrs. Leonard Bloom Mr. and Mrs. Donald Boughner Mr. and Mrs. John S. Ecclestone Mr. and Mrs. Arthur W. Kletzka Mr. and Mrs. Bruce H. Simpson

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Margaret Burchell Madeline Cantor John Demsick

Carolyn Dorfman Trudy Erwin Veta Goler Linda Lange Nancy Marie LeBlanc David Marshall Bettze McCoy Pamela Patyk

June A. Porter Diane Schreiber Brenda Wright

Properties designed by David Marshall

Acknowledgements: Lake's Manufacturing, Ypsilanti, Michigan