



the stations of the cross

by
marcel dupré

THE MARY and LOUIS DeLAMARTER FOUNDATION

presents

LE CHEMIN DE LA CROIX, OPUS 29

THE STATIONS OF THE CROSS

by
MARCEL DUPRE

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

VERA EMBREE, READER

LIGHTING
designed by Ken Marko

PROPERTIES
designed by David Marshall

Sunday, April 8, 1979
7:30 p.m.

Central United Methodist Church
Lansing, Michigan

THE STATIONS OF THE CROSS

- I. Jesus is condemned to Death
- II. Jesus receives His Cross
- III. Jesus falls for 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

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.

About the Performers

MARILYN MASON is University Organist and Chairman of the Organ Department at the University of Michigan. Having served the University for many years, she was a pupil of Palmer Christian in her Michigan student days, and also studied with Nadia Boulanger and Maurice Durufle. She attended Union Theological Seminary, where she earned the degree Doctor of Sacred Music. She was the first American woman to play in Westminster Abbey, the first woman organist to play in Latin America, and the first American organist to play in Egypt. Numerous invitations have taken her to five continents to perform: North and South America, Europe, Africa, and Australia.

Miss Mason's repertoire is immense, covering every period of literature. Her performances are noted for their vitality, great sweep, and kaleidoscopic registration; she has served as adjudicator at almost every major competition in the world. Her extensive artistic achievements include those of recitalist, teacher, judge and recording artist; and in further contribution to her profession, she has commissioned over 30 works by contemporary American composers, each dedicated to and premiered by her.

Vera L. Embree is Associate Professor in the Dance Department of the School of Music.

Madeline Cantor choreographed Stations 5, 7 and 10 when she was a Graduate Student in Dance and Professor Embree choreographed the remainder.

In 1979 Jennifer Riopelle, a Graduate Teaching Assistant in Dance, aided in reconstructing the choreography from video tape and is Mrs. Embree's assistant.

THE UNIVERSITY OF MICHIGAN DANCE COMPANY

Bryan Chalsant
Kathryn Holt
Jeannette Duane
Peter Kentes
Wendy Morris
Jan Paivinen
Barbara Rinaldo
Jennifer Riopelle
Susan Thompson

"The Stations 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

ABOUT THE WORK

LE CHEMIN DE LA CROIX

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 Jerusalem 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 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 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 Resurrection, felt little by little throughout the work, rises and illumines by its radiant tonality.

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

THE MARY and LOUIS DeLAMARTER FOUNDATION

Today's recital of organ music is presented by the Mary and Louis DeLamarter Foundation as a memorial to the mother and father of Mrs. Edward M. Dawson and Dr. Eric DeLamarter. It is held in trust, in perpetuity, by the Central United Methodist Church, Lansing.

Dr. and Mrs. Louis DeLamarter were for more than sixty years active in the service of the Methodist Church and the cultural interests of the community in which they lived. For the last twenty years of long and alert lives, they were "at home" in this community and this church. Their love of life and of the beautiful in all forms, particularly great music, makes this Foundation, chosen by their children, particularly fitting. It brings alive the inspiring music of the past and links with it the music and musicians of today for our enrichment.

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Since its inception in 1946, The DeLamarter Foundation has presented many fine artists; among them are: Spach Barrett, Friedn Opt-Holt Vogan; Virgil Fox, Richard Ellsasser, Marshall Bidwell, Cyril Baker, Jean Langlais, Alexander Schreinder, E. Power Biggs, Catherine Crozier, Fernado Germani, Don Allured, Robert Glasgow, Frank Bartlett, Jr., Gillian Wier, Claire Coci, Peter Herford, Marie-Madeleine Durufle, William Albring, George Baker.

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RECEPTION: You are invited to greet Dr. Mason, Mrs. Embree and the University Dance Ensemble, at an informal reception in Fellowship immediately following the program.

HELP US TELL YOU: If you desire to receive publicity about coming musical events at Central, kindly write your name and address (including zip code) on the enclosed card and give it to an usher. Thank You.

An offering will be recieved at the door as you leave. Your generous support will be appreciated.