

# Le Chemin de la Croix

*The Path of the Cross*



All fourteen Stations of the Cross Murals surrounding the Resurrection mural from the Apse.

**Stephen Hamilton, Organist**

**The Church of St. Francis Xavier**

*~ a Jesuit Apostolate in New York City since 1847 ~*

**Roberto Gutiérrez ~ Reader 1**

**Christina Amendolia ~ Reader 2**

**FRIDAY, MARCH 18<sup>th</sup> 2022 at 7:30pm**



## ***General visual description of the Church of St. Francis Xavier's depiction of the Stations of the Cross.***

William Lamprecht, a German-born artist, one of the most prominent ecclesial painters of his day, painted the Stations of the Cross. The murals are unusually large, approximately eight feet tall by twelve feet wide, wrapping around the Church from the north wall of the east transept to the west transept. The stations begin in rich colors with Jesus wearing a red cloak over a purple garment under a clear blue sky, but the stations grow noticeably darker as Jesus is stripped of his clothes, and the sky darkens until Jesus' death in station twelve. The figures depicted look white and European reflecting the ethnic makeup of the 19th century congregation and the artist. In general, the bold movement of the twenty or so figures in each station convey drama and energy with Jesus and two or three figures typically dominating the foreground. A gold halo always surrounds Jesus' head as well as the head of the Blessed Virgin Mary and other women of Jerusalem, including Veronica, and presumably Mary Magdalene. Large buildings and palm trees complete the background.



## **The First Station: Jesus is Condemned to Death**

Wearing a purple tunic and red robe, Jesus is led/pushed forward towards the street, where His Cross awaits Him. Pontius Pilate, seated on a throne behind Jesus, is washing his hands of the condemnation.

**THE FIRST STATION**  
**Jesus is Condemned to Death**

*Proclaimed in English by Roberto Gutiérrez*

It is finished! We have judged God and we have condemned him to die.  
We don't want Jesus Christ with us any longer, for he exasperates us.  
We have no other ruler than Caesar! No other counsel than blood and gold!  
Crucify him if you like, but get rid of him! Get him out of here!

**“Take him away! Take him away! Since it can't be helped, let him be sacrificed,  
And give us Barabbas!”**

Pilate sits in judgment at the place called Gabbatha.

**“Have you nothing to say?”** asks Pilate. And Jesus does not answer.  
**“I find no wrong in this man,”** declares Pilate, **“but, let him die, since you insist!  
I give him to you. Behold the man.”**

Here he is, a crown on his head and dressed in purple.  
One last time these eyes turn toward us, full of tears and blood!  
What can we do? There is no way to keep him with us any longer.  
As he was a scandal for the Jews, he is among us an absurdity.  
Besides, the sentence has been pronounced,  
lacking no detail, in Hebrew, Greek and Latin.

And one sees the crowd clamor.....  
and the judge washes his hands.





## **The Second Station: Jesus Receives His Cross**

Still in the same tunic and robe, Jesus looks beseechingly up to Heaven; while two Roman Soldiers, in short white military tunics, lower the heavy wooden Cross onto His shoulders. Members of the jeering crowd, in various colored tunics and robes, point the way to Calvary, the Crucifixion site.

**THE SECOND STATION**  
**Jesus Receives His Cross**

*Proclaimed in French by Christina Amendolia*

They return his clothes and bring him the cross.

**“God be with you,”** says Jesus. **“O Cross that I have long desired!”**

And you, Christian, watch and tremble!

O what a solemn moment in which Christ first accepts the eternal Cross!

O day of consummation of the tree of knowledge!

Look, sinner, and see what your sin has led to.

No more crosses without Christ, and no more crimes without a God upon them!

Certainly man’s misery is great, yet we have nothing to say,

For God is now here, come not to explain, but to fulfill.

Jesus receives the Cross just as we take Holy Communion.

As prophesied by Jeremiah, **“We give him wood for his bread.”**

How long, how ungainly, how massive weighs the cross!

How hard, how stiff, how heavy the burden of a useless sinner!

How long to bear, step by step, until one dies upon it!

Are you going to carry that all alone, Lord Jesus?

Make me patient, in turn, with the wood you wish me to bear.

For we must carry the cross before the cross carries us.

*Julieta Valero ~ choreographer and dancer*





## **The Third Station: Jesus Falls the First Time**

Weak after the Scourging at the Pillar and the Crowning with Thorns, Jesus Falls for the First Time under the weight of the heavy Cross. While being whipped by the attending Roman Soldiers, Jesus is mocked by the crowd.



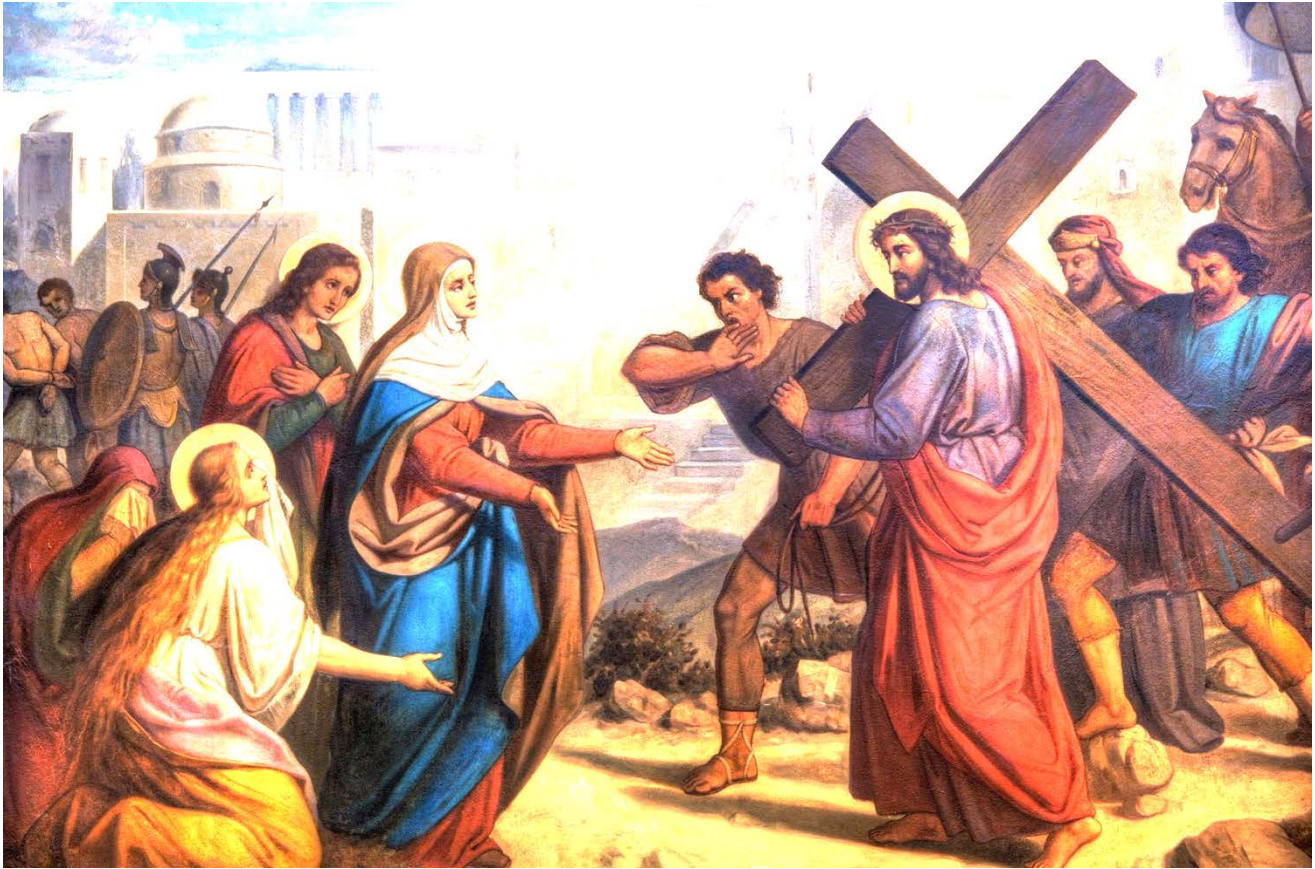
**THE THIRD STATION**  
**Jesus Falls the First Time**

*Proclaimed in English by Roberto Gutiérrez*

March on! Victim and oppressors together, everything shudders toward Calvary.  
God led by the collar, suddenly falters and slumps to the Earth.

What do you say, Lord, of this first fall?  
Now that you know it, what do you think of this moment  
When one falls, pushed by the sway of an unbalanced load!  
How do you find it, this earth which you created?  
Ah, it is not only the righteous path, harsh and rough,  
The evil path also proves treacherous and dizzying!  
It is not followed quickly and easily, for one must learn stone by stone,  
And the foot often slips, although the heart perseveres.

O Lord, by these blessed knees, these two knees which together failed you,  
By the sudden nausea and fall at the beginning of the gruesome way,  
By the trap which succeeded, by the earth which you have known,  
Save us from the first sin, which one commits inadvertently!



## **Fourth Station: Jesus Meets His Mother**

Pushing through the crowd, the Blessed Mother, dressed in a blue cloak and white head scarf, sees her Son and holds out her hands, imploringly to Him. Jesus, sadly and painfully, looks at Mary, and, knowingly, their eyes meet.

**THE FOURTH STATION**  
**Jesus Meets His Mother**

*Proclaimed in French by Christina Amendolia*

O mothers, who have watched a first and only child die,  
Remember that last night beside the moaning little being,  
The water not taken, the ice, and the thermometer,  
And death, which comes little by little, no longer to be ignored?  
Put on his old shoes and change his clothes.  
Someone is coming who will take him away from me and put him in the ground.  
Goodbye my dear little one! Goodbye, flesh of my flesh!

The Fourth Station is Mary, who has accepted everything.  
Here on the street corner she awaits the Treasure of absolute Poverty.  
There are no tears in her eyes, her throat is dry.  
She says not a word and watches Jesus approach.

She accepts. Once again she accepts,  
Her outcry severely repressed in her firm, strict heart.  
She says not a word and watches Jesus Christ.  
The Mother watches her Son, the Church, and her Redeemer.  
Her soul goes out to him as violently as the wail of a dying soldier!  
She stands before God and lays bare her soul.  
There is nothing in her heart which protests or draws back,  
Every fiber of her transfixed heart accepts and consents.  
And as God himself is there, she is also present.  
She accepts and watches this Son she conceived in her womb.  
She says not a word and watches the Saint of Saints.

*Lynn Parkerson ~ choreographer  
dancers from the Brooklyn Ballet*





## **Fifth Station: Simon of Cyrene Carries Jesus' Cross**

Simon, from the North African city of Cyrene, dressed in a yellow cloak, is taken from the crowd and forced to carry Jesus' Cross for a time. Jesus, nearly on the ground in pain, looks thankfully at Simon.

## **THE FIFTH STATION**

### **Simon of Cyrene Carries Jesus' Cross**

*Proclaimed in English by Roberto Gutiérrez*

The moment comes when one simply cannot go on.  
That's where we fit in, and you allow  
That we be used, also perhaps coerced, to carry your Cross.  
A certain Simon of Cyrene is harnessed to this piece of wood.  
He grasps it firmly and walks behind Jesus,  
So that none of the Cross may drag on the ground and be lost.



## **Sixth Station: Veronica Wipes the Face of Jesus**

Veronica, emerging from the shouting crowd, kneels in front of Jesus, the white cloth opened in her hands before her. Jesus, looking lovingly at her, reaches out to Veronica and the cloth.



**THE SIXTH STATION**  
**A Woman Wipes the Face of Jesus**

*Proclaimed in French by Christina Amendolia*

All of the disciples have fled. Peter himself passionately denies all!  
A woman throws herself into the thick of insults, into the arms of death,  
Finds Jesus, and holds his face in her hands.

Teach us, Veronica, to defy human respect.  
For he who sees Christ not merely as a symbol, but as a true person,  
To others soon appears offensive and suspect.  
His way of life is inside out, his motives are no longer theirs.  
Something in him always seems to escape elsewhere.  
A mature man who says his rosary and impudently goes to confession,  
Who abstains from meat on Friday and is seen among women at mass,  
Is laughable and scandalous; amusing, but also irritating.  
He had better watch what he is doing, for others see him.  
He had better watch each step, for he serves as a sign.  
For each Christian shapes the actual, although unworthy, image of his Christ.  
And the face he shows bears the trivial reflection  
Of the abominable and triumphant face of the God in his heart!  
Show it to us once again Veronica,  
On the cloth with which you comforted the holy countenance of the Last Sacrament.  
This veil of pious wool, Veronica, used to hide  
The face of the Vintager on the day of his intoxication,  
So that his image might cling to it forever.  
An image made of his blood and tears and our spit!

*Lynn Parkerson ~ choreographer  
dancers from the Brooklyn Ballet*



## **Seventh Station: Jesus Falls for the Second Time**

Exhausted from the heaviness of the Cross, Jesus stumbles and falls for the Second Time. The Roman Soldiers continue to whip and beat Jesus, while the crowd, even louder than before, deride Jesus.

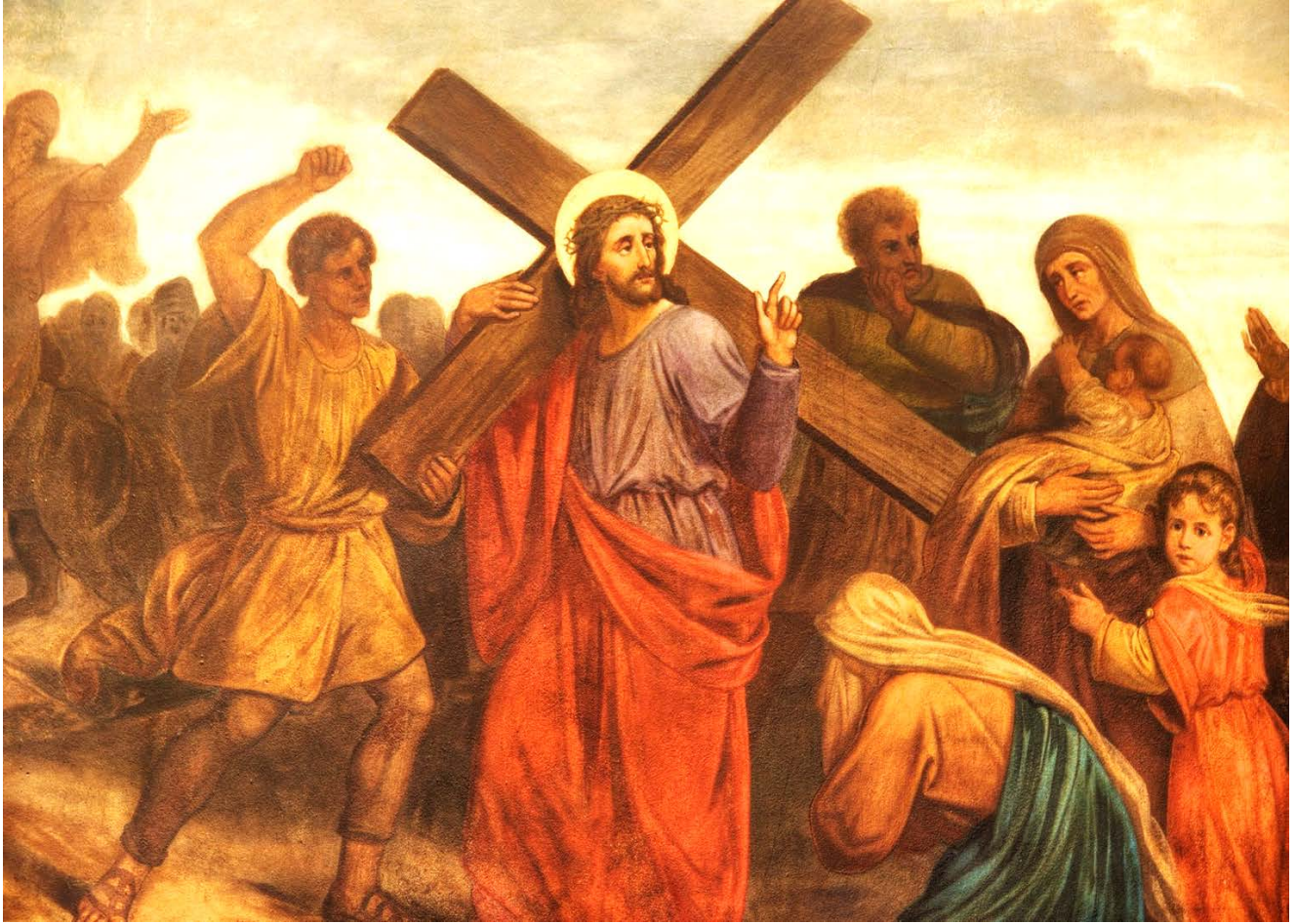
**THE SEVENTH STATION**  
**Jesus Falls the Second Time**

*Proclaimed in English by Roberto Gutiérrez*

It is not the stones under foot, nor the halter overstrained; It is the soul which suddenly fails.  
O in the middle of our life! O the spontaneous fall!  
When the magnet no longer has a pole and faith no longer a heaven,  
Because the road is long and the end distant,  
Because one remains alone without any consolation!  
How slowly time passes! Nurturing a secret hatred for the uncompromising injunction  
And for this wooden companion!  
This is why we stretch forth both arms at once like someone swimming!  
No longer do we fall on our knees, but on our face.  
The body falls, it is true, and in the same moment the soul consents.

Save us from the Second fall, which one takes willfully and out of boredom.





## **Eighth Station: Jesus Comforts the Women of Jerusalem**

Continuing on the way to Calvary, Jesus encounters many of His women followers from Jerusalem, dressed in many colored robes and head scarves, crying and lamenting over the pain that He is suffering. Jesus turns to them, telling them not to weep for Him, but for themselves and their children.

## **THE EIGHTH STATION**

### **Jesus Comforts the Women of Jerusalem**

*Proclaimed in French by Christina Amendolia*

Before he ascends the mountain for the last time,  
Jesus raises his hand and turns toward the people following him,  
A few poor women in tears with their children in their arms.  
Let's not simply look, let's listen to Jesus, for he is there.  
It is not a man who raises his hand at the center of some pitiful painting,  
It is God himself who, for our salvation, has suffered.  
Thus was this man Almighty God! It is true then!  
There was a day when god truly did suffer for us!  
What is this danger, from which we have been spared at such a price?  
Is man's salvation such a simple matter that the Son must tear himself  
Away from the Father to attain it?  
If that is Paradise, What is Hell?

**What shall be done with dead wood, if green wood is treated like this?**

*Luz Marina Diaz ~ choreographer  
Xavier Dancers*





## **Ninth Station: Jesus Falls the Third Time**

Overwhelmed by the heavy weight of the Cross, Jesus Falls to the ground for the Third Time. Ridiculed by both the Roman Soldiers and the crowd, Jesus is yet again forced to His feet by the soldiers, while the crowd admonishes Jesus by pointing towards Calvary.

**THE NINTH STATION**  
**Jesus Falls the Third Time**

*Proclaimed in English by Roberto Gutiérrez*

**“I have fallen again, and this time it is the end.  
I would like to get up again, but it’s impossible.  
For I have been squeezed like a fruit  
and the devil on my shoulders weighs too much.  
I have done evil and the man who died in me is too heavy!  
So let me die, for it is easier to lie down than to stand up,  
Harder to live than to die, more difficult yet, on the Cross than beneath it.”**

Save us from the Third sin, that of despair!  
Nothing is lost as long as death has not been tasted!  
I have finished with this piece of wood, but the nails are yet to come!  
Jesus falls a third time, but he is at the top of Calvary.





## **Tenth Station: Jesus is Stripped of His Garments**

While the Cross is being readied for the Crucifixion, Jesus is stripped of His outer robe and tunic, left standing in only His white loincloth before the crowd, who angrily continue to leer at Jesus.

## **THE TENTH STATION**

### **Jesus is stripped of His Garments**

*Proclaimed in French by Christina Amendolia*

Behold the floor on which the grain of the holy wheat is ground.  
The Father stands naked; the Temple veil has been torn away.  
God is manhandled, the Flesh of the Flesh trembles,  
The Universe, attacked at its source, shudders to its very core!

Now that they have taken the tunic and seamless robe,  
We raise our eyes and dare to look at Jesus, pure and unadorned.  
They have left you nothing, Lord, they have taken everything,  
Even the clothes which cling to the flesh, for today  
They pull off the monk's hood and the blessed virgin's veil.  
They have taken everything, he has nothing left to cover himself.  
He stands totally defenseless and stark naked.  
He is delivered to mankind and revealed.  
What! That's your Jesus! He is ridiculous!  
He is beaten and covered with filth.

**“Gross beasts have besieged me. Deliver me, Lord, from the mouth of the dog.”**

He is not the Christ. He is not the Son of Man. He is not God.  
His teachings are false and his Father is not in heaven.  
He's crazy! He's an imposter! Make him talk! Keep him quiet!  
They took everything. But the scarlet blood remains.  
They took everything. But the open wound remains!  
God is hidden. But the man of sorrows remains.  
God is hidden. My weeping brother remains!

From your humiliation Lord, from your shame,  
Take pity on the defeated, on the weak oppressed by the strong!  
From the horror of that last garment taken from you,  
Take pity on all those who are mutilated!  
On the child, operated on three times, encouraged by the doctor,  
And on the poor invalid whose bandages are changed,  
On the humiliated husband, on the son beside his dying mother,  
And on this terrifying love, which must be torn from our heart!

*Luz Marina Diaz ~ choreographer for the Xavier Dancers*



## **Eleventh Station: Jesus is Nailed to the Cross**

Laying the Cross flat on the ground, Jesus is pushed down on top of it, His hands nailed to the crossbeam and His feet, one on top of the other, are nailed to the vertical post. Above His head is nailed the inscription “Jesus of Nazareth, King of the Jews.”

**THE ELEVENTH STATION**  
**Jesus is Nailed to the Cross**

*Proclaimed in English by Roberto Gutiérrez*

God is no longer with us. He lies on the ground.  
The mob has taken him by the throat as dogs take a stag.  
So you did come! You are truly among us Lord!  
You have been sat upon; your heart has been knelt upon.  
This hand forced by the executioner is the right hand of the Almighty.  
The Lamb has been tied by the feet, the Omnipresent is bound.  
His height and span have been marked on the cross.  
When he feels our nails, we'll watch his expression.

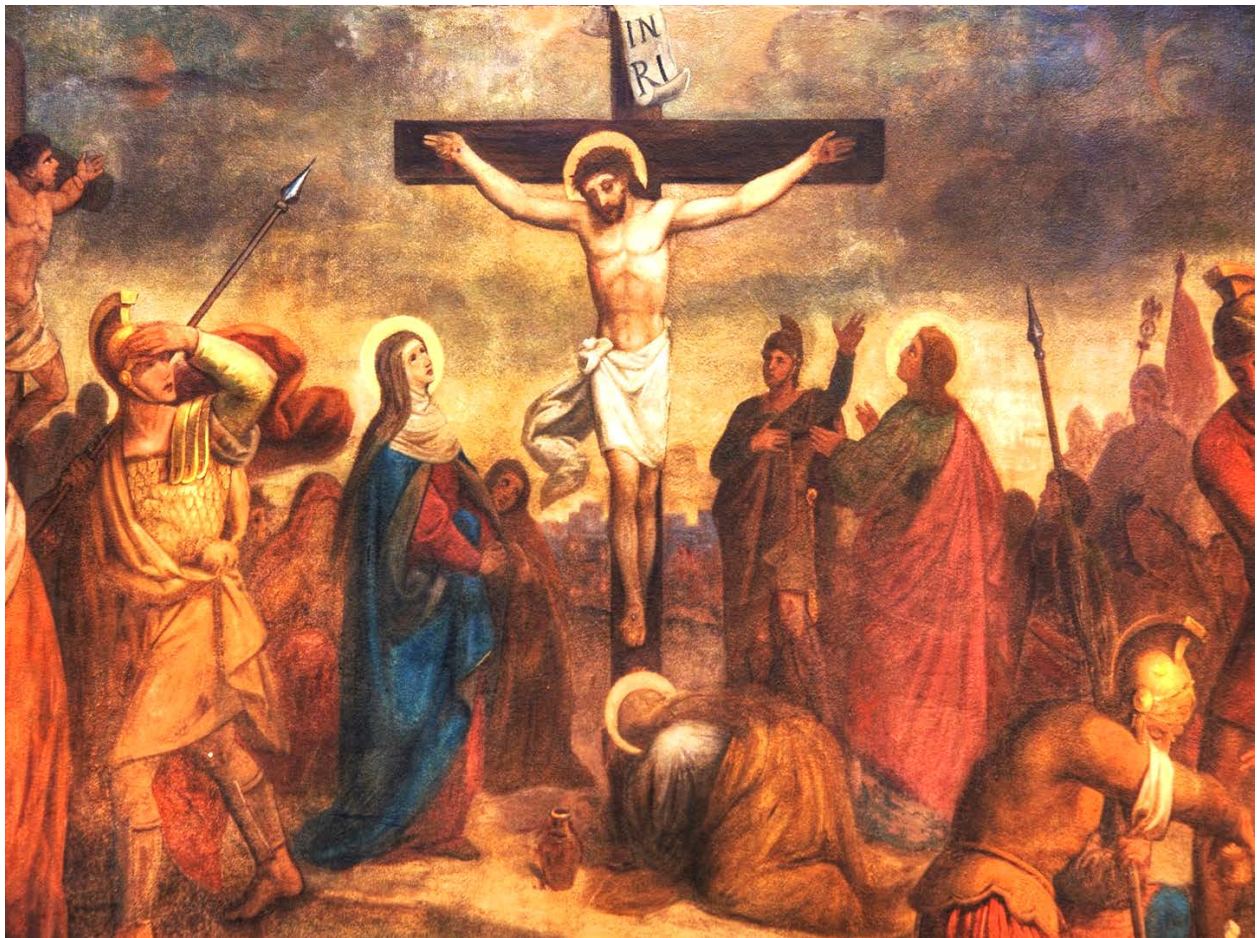
Eternal Son, limited only by the bounds of Infinity,  
Marked here among us by that narrow space which you have coveted!  
Here in his body Elijah stretches out in death,  
Here lies David's throne and Solomon's glory,  
Here is the bed of our cruel, powerful passion.  
It is difficult for God to assume our stature.  
They tug, and the half-dislocated body snaps and cries aloud.  
Drawn with the tension of a wine press, he is hideously quartered.

So that the prophecy might be fulfilled that:

**“They have pierced my hands and feet, they have numbered each of my bones.”**

You are captured Lord, and can no longer escape.  
You are nailed on the cross, hand and foot.  
Like a heretic or a lunatic, I seek nothing more from heaven.  
This God held by four nails is enough for me.





## Twelfth Station: Jesus Dies on the Cross

The soldiers hoist the Cross up in place. Jesus' final agony begins as He is crucified between two thieves. While the soldiers cast lots for His clothing and the crowd throws insults at Him, Jesus, suffering from pain, dehydration, and asphyxiation, breaths His last breath.

**THE TWELFTH STATION**  
**Jesus Dies upon The Cross**

*Proclaimed in French by Christina Amendolia*

A moment ago he was suffering, it is true, but now he is going to die.  
The Great Cross sways faintly in the night to the pulse of God's breathing.  
Everything is ready.

One can only leave the Apparatus alone,  
To inexhaustibly draw from the bond of man's double nature,  
From the hypostatic union of body and soul,  
All of his inherent potential for suffering.  
He is all alone as Adam was alone in Eden.  
For three hours he remains alone and savors the Wine,  
The unconquerable ignorance of man in the absence of God!  
Our guest grows weary and his forehead slowly droops.  
He no longer sees his Mother, and his Father abandons him.  
He tastes the cup, and death, which slowly poisons him.  
Have You not had enough of this bitter wine diluted with water  
To cause You to suddenly straighten up and cry: "**I thirst**"?  
Are You thirsty Lord? Are You talking to me?  
Do You still need me and my sins?  
Am I needed so that all may be consummated?

*Lynn Parkerson ~ choreographer  
dancers from the Brooklyn Ballet*





**The Thirteenth Station:  
The Body of Jesus is Taken from the Cross**

Jesus' lifeless body is taken down from the Cross and placed in the arms of Mary, His mother. Surrounded by Mary Magdalene and John the Apostle, all are sorrowful and weeping.

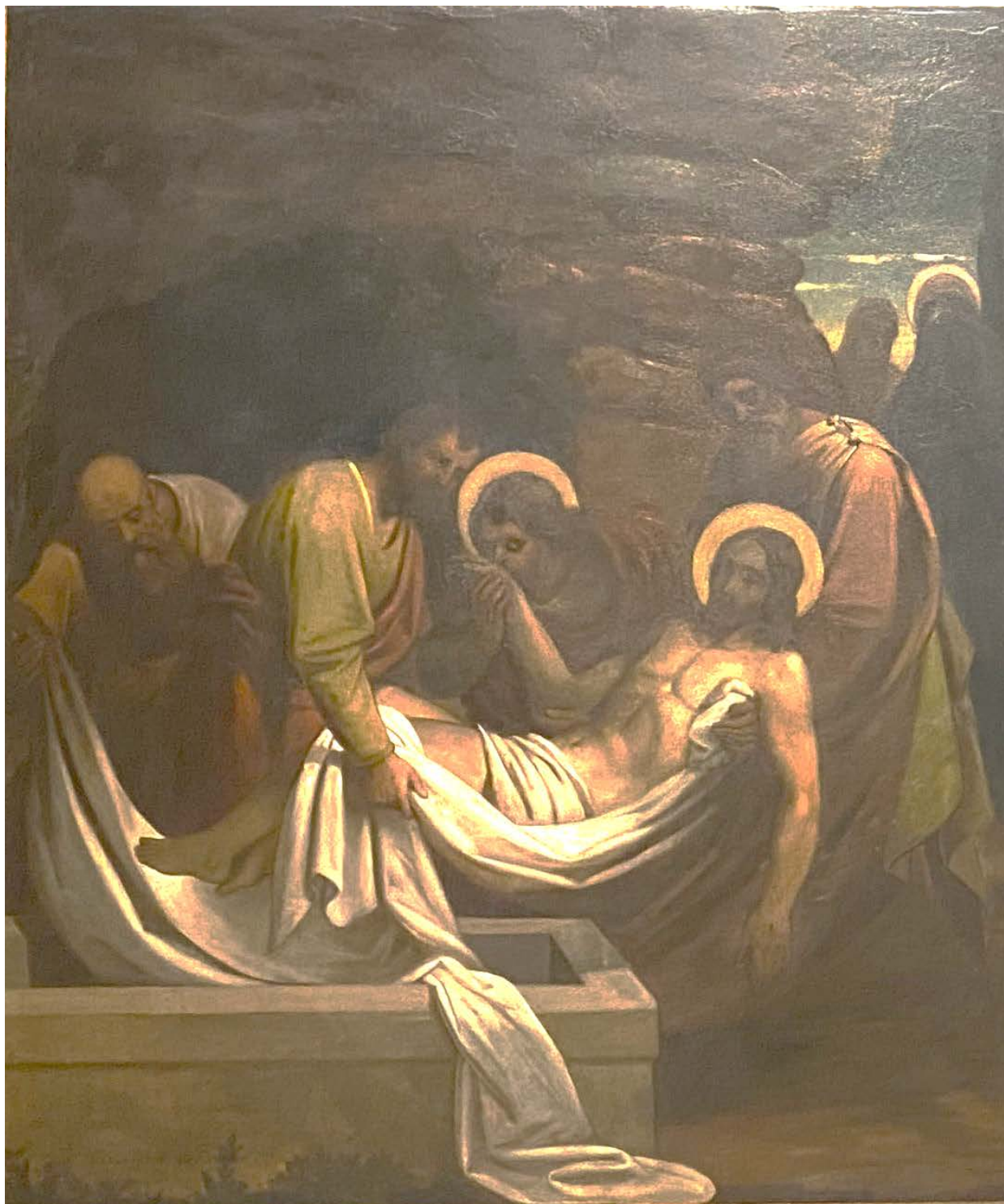
**THE THIRTEENTH STATION**  
**The Body of Jesus is Taken from The Cross**

*Proclaimed in English by Roberto Gutiérrez*

Here the Passion ends and the Compassion continues.  
Christ is no longer on the Cross. He is with Mary, who has received him:  
As she accepted him in prophecy, she receives him consummated.  
Christ, who suffered before all, is again cradled at his Mother's breast.  
The Church forever embraces and watches over her beloved.  
That from God, that from the Mother, and that which man has done,  
All of this is with her forever under her habit.

She has taken him in: she sees, touches, prays, weeps, and admires;  
She is the grave cloth and the ointment, the sepulcher and the incense.  
She is the priest and the altar, the cup and the Communion.  
Here ends the Cross and begins the Tabernacle.





## **The Fourteenth Station: Jesus is Laid in the Tomb**

Jesus' body, wrapped in the white ceremonial Jewish burial cloth, is placed in the tomb by Joseph of Arimathea and an attendant. The Blessed Mother and Mary Magdalene watch from outside the entrance to the tomb.

**THE FOURTEENTH STATION**  
**The Body of Jesus is Laid in a Tomb**

*Proclaimed in French by Christina Amendolia*

The tomb where Christ is laid after his suffering and death,  
The hastily unsealed cave, where he might spend his night  
Before the returning to life and ascending to the Father,  
This is not merely a new tomb, it is my flesh.  
It is man, your creature, more profound than the earth!  
Now that his heart is open and his hands are pierced,  
There is no cross among us on which his body will not fit,  
There is no sin in us to which his wound will not reach.  
So come to us, from the altar where you are hidden,  
Redeemer of the World!

*Lynn Parkerson, choreographer  
dancers from the Brooklyn Ballet*

**STEPHEN HAMILTON**, virtuoso concert organist, has long been prominent on the American organ scene. *The New York Times* wrote of Hamilton's performance of the Bach *Passacaglia and Fugue in C Minor*: "Hamilton, as organist at the Church of the Holy Trinity (Episcopal) obviously knew the instrument's sonorous capabilities and brought them powerfully to bear in a rousing account." *The Charleston Daily Mail* reviewed: "This performance had to be one of the supreme moments of music making in this year's or any other year's Orgelfest offerings."

The newspaper *La Dépêche du Midi* (Toulouse, France) wrote: "The world premiere of the American composer Kenton Coe's *Concerto for Organ, Strings and Percussion*, in the Cathedral of St. Bertrand in Comminges was received with rousing applause and standing ovation. The soloist, the American organist Stephen Hamilton, and the Parisian conductor, Jean-Pierre Marty, with the Orchestre national du Capitole de Toulouse, gave the work a magnificent performance."

For the past thirty years, such consistent critical review has earned Hamilton acclaim as a thoroughly engaging and popular artist and has firmly established his reputation as a leading and much sought-after personality. Recent performances include concerts in London at Westminster Abbey and Saint Paul Cathedral as well as Merton College-Oxford and St. Giles in Edinburgh; St. Sulpice and Notre Dame Cathedral in Paris; and at the Cathedral of Saint Peter in Regensburg. Hamilton has appeared three times at Grace Cathedral in San Francisco and at the National Cathedral in Washington, D.C., Second Presbyterian Church in Indianapolis, and Columbia University and Saint Ignatius Loyola in New York City. In Minneapolis, Hamilton has performed on the organ series at the Cathedral Church of Saint Mark and at Central Lutheran Church.

Highlights of Hamilton's career, in addition to the premiere of Kenton Coe's *Concerto*, include a performance of the Enrico Bossi *Organ Concerto* with the Detroit Symphony and conductor David Zinman. He frequently appears with regional orchestras playing concertos of Handel, Albinoni, Hindemith, Piston, Copland, Rheinberger, and Poulenc. A recent appearance with the Austin (Texas) Symphony Orchestra, Peter Bay, conductor, featured the Barber *Toccata Festiva*.

Hamilton has been heard in hundreds of solo recitals and on the WETS-FM public radio program *Pipes, Pedals and Pistons*. His recitals feature solo works from the standard repertoire as well as ensemble works for organ and instruments. Often in these recitals he enjoys collaborating with local musicians. Additionally he has been heard as collaborative artist with choral ensembles in the concert Requiems of Fauré, Duruflé, Mozart, Vierne, and Handel's *Messiah*.

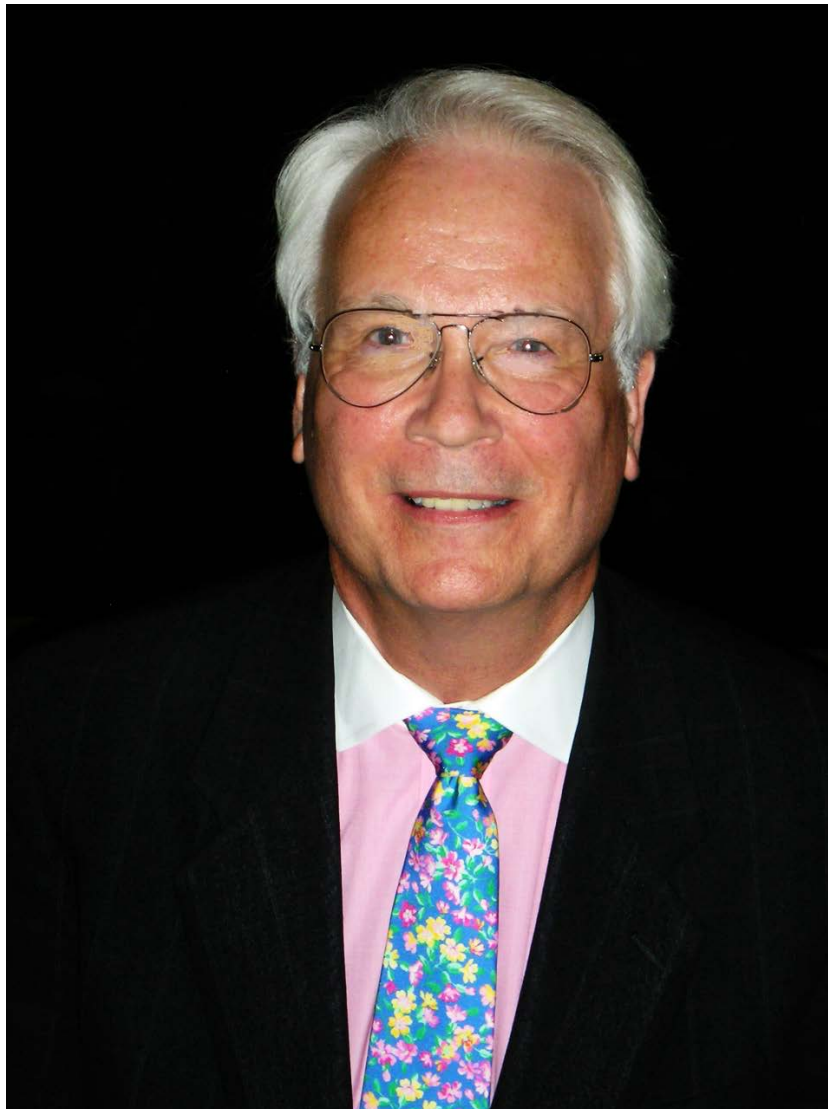
Hamilton has gained an increasingly popular presence for his vivid and moving interpretation of Marcel Dupré's *Le Chemin de la Croix*, in over fifty concert performances. In 1992 a stunningly inspirational performance in New York City featured narration, dramatic lighting, and modern dance choreographed by Lynn Parkerson which led to subsequent liturgical dance collaborations. His compact disc release of *Le Chemin de la Croix* met with exceptional reviews from a number of magazines and trade journals including *The American Organist*, *The American Record Guide*, and *The Diapason*.

STEPHEN HAMILTON is Minister of Music *Emeritus* at the historic Church of the Holy Trinity (Episcopal), in New York City, where he conducted the semi-professional Holy Trinity Choir and was Artistic Director of *Music at Holy Trinity*, the church's subscription concert series for twenty years. *The New York Times* acknowledged Hamilton's concert series as "an important venue for week-end presentations" and consistently reviewed the series' offerings.

In addition to his duties at the Church of the Holy Trinity (Episcopal), Hamilton was a member of the artist faculties of Hunter College, Manhattan School of Music, and Queens College. Hamilton is in demand as a clinician for master classes and workshops, frequently lecturing on issues related to church music as well as organ pedagogy, performance, and interpretation. His classes on various aspects of church service playing have been featured at the Church Music Conference of the University of the South and by the publishers Augsburg, MorningStar Music, and Oxford. His “Church Music Repertoire Classes” have been presented at eight National Conventions of the American Guild of Organists. The Pipe Organ Encounters program of the AGO has often engaged Hamilton as clinician and teacher.

As a writer, Hamilton championed the music of American composer Kenton Coe in his doctoral thesis at the Manhattan School of Music. Subsequently Part I of that research was published in *The American Organist*. Additionally, Coe's *Fantasy for Organ* was recorded at The Church of the Holy Trinity (Episcopal) in New York City and is included in the *Great Organs of New York* compact disc collection issued by B&V Recordings.

[www.stephenjonhamilton.com](http://www.stephenjonhamilton.com)



*Picture of Stephen Hamilton, the organist, smiling, in a pink shirt with a white collar, and a brightly colored floral tie.*



**JULIETA VALERO, DANCER / CHOREOGRAPHER.** Born in Caracas, Venezuela. Studied at Danzahoy-Escuela, Venezuela and later joined the professional company, DANZAHOY. Artistic Director and founder of Rastro. Has twice received the Astral Career Grant, the D'jerassi Artist Residency Program in California, which distinguished her with the Bessie Schönberg Memorial Endowed Fellowship 2003, and an Artward Bound artist in residency at White Oak Plantation with The Field. Her choreography has been presented at Joyce SoHo, Institute of Contemporary Art, London, Dance Theater Workshop with The Field, Center for Performance Research, DUMBO Dance Festival, to name a few and internationally in Mexico, Venezuela, Belize, Colombia, Brazil, Holland, England, Canada and Germany. More recently, Julieta was an international guest artist at the DanzaExtrema Festival Internacional, Veracruz MX, 2016, where she premiered "Pain, nothing new" and received recognition for her artistic trajectory. In 2017, she was the first artist in residency at Triskelion Arts, Brooklyn, culminating with three fully produced shows there that spring. In 2019 Julieta was selected to be part of Queensboro Dance Festival for the 3rd time and Rastro was presented at the DanzaExtrema Dance Festival at Xalapa, Veracruz, México 2018 again. In 2020, Julieta Valero was selected to be artist of the month (February) at Beat Global Studio, in Long Island City, Queens, NYC.

**LYNN PARKERSON, BROOKLYN BALLET FOUNDING ARTISTIC DIRECTOR,** was honored to be invited to present her latest work *Unnatural Surrounding* at the Brooklyn Academy of Music (BAM) this November. The piece, performed live with poet Jasmine Mans, celebrated The 1619 Project book launch of Pulitzer Prize-winning journalist Nikole Hannah-Jones. In 2018 Ms. Parkerson was invited by the City of Munich for a 12-week artist residency at the Villa Waldberta including a culminating performance at the Schamrock Women's Poetry Festival, White Box Munich.

Ms. Parkerson began ballet studies as a child with Barbara Bounds in Chapel Hill, NC. She later danced with the Boston and Chicago Ballets, performing many Nutcrackers and Balanchine ballets. In New York City, she was a trainee at the Harkness House for Ballet Arts and on scholarship at the Merce Cunningham School, where she studied technique and learned repertory. Ms. Parkerson began to choreograph while living in Munich, Germany. Her work has been presented at many prominent international events and venues, including the Munich Theater Festival, Frankfurt's Theatre am Turm, the Florence International Festival of Dance, Moers New Jazz Festival, Jazz Festival Baden-Baden and An Appalachian Summer Arts Festival in Boone, NC, among others. In New York City, she presented annual dance programs—notably the popular ballet series *To the Pointe*—as Director of Dance at Holy Trinity from 1991-2001. While there she created numerous works for the altar including Marcel Dupre's *Le Chemin de la Croix* and Olivier Messiaen's *L'Ascension* both commissioned and performed by organist Stephen Hamilton. Ms. Parkerson was on the faculty at the 92nd Street Y Harkness Dance Center from 1989-1996 and then served as its Assistant Director from 1996-1999.

She founded Brooklyn Ballet in 2002 and the Company celebrates its 20th Anniversary this year. In recognition of her exceptional leadership contributions to Brooklyn's cultural community, Ms. Parkerson received the Betty Smith Arts Award as part of the Women's "Herstory" Induction Ceremony in 2007 and in 2006 she received the Paul Robeson Award for Artistic Excellence and Community Service.

## **BROOKLYN BALLET DANCERS**

Courtney Cochran, Aoi Ohno, Christine Sawyer

**LUZ MARINA DIAZ** was born in Caracas, Venezuela. She studied modern dance at Taller de Danza de Caracas with Jose Ledezma and Mirjam Berns. She continued her studies with Abelardo Gamache, joining Danza Teatro Abelardo Gameche. Luz Marina participated in the American Dance Festival and dance festivals in India, Germany, Belgium, Bolivia, and Brazil. Later, she joined Taller de Danza de Caracas. She was a pioneering dance teacher at the National School of Dance in Caracas. In 1994 she came to New York to study postmodern dance at Movement Research. In New York, Luz Marina danced in Matthew Brookoff Dance Ensemble, Namaste Dance, IATI company and danced for independent choreographers such as Janet Panetta, Ernesta Corvino, David Zambrano, Julieta Valera, Stelle Eichenberger, Karen Bösser, and Rachel Thorne Germond as well as presenting her dance productions, among them "In Spite of Everything" and "La Luna me esta mirando." In 2002 she stopped dancing professionally and began dancing and choreographing liturgical compositions for professional dancers, former dancers, and amateurs. In 2002, she received an award from the Hispanic Organization of Latin Actors for her interpretation as Ruandi in the Cuban play Ruandi with IATI company.

### **XAVIER DANCERS**

Kathleen Cagnina, Theresa Herron, Bianca Miller, and Elizabeth (Betsy) Mills.

*IN GRATITUDE TO THE PARISH STAFF  
for their continued support to PAX and the Music Ministry*

*Fr. Kenneth Boller, Pastor  
Cassandra Agredo, executive Director of the Xavier Mission  
Robert Choiniere, Director of Adult Formation  
Luz Marina Diaz, Director of Religious Education  
Stephanie Fuentes, Assistant to the Pastor  
Fr. Zachariah Presutti, Associate Pastor  
Fr. Ricardo da Silva, Associate Pastor  
Gregory Timmes, Assistant Business Manager  
Jovidannia Vilavicencio, Business Manager*



*Image of the Organ Console in the Music Ministry area to the right of the altar.  
In the background is the "lighted" Boys Saint's Altar.*

# PAX

*Performing  
Arts at Xavier*

*John Uehlein, Director of Music Ministries*