

LE CHEMIN

MARCEL DUPRÉ'S

THE WAY OF THE CROSS

DE LA CROIX



AN INTRODUCTORY NOTE

The subject matter of this evening's concert - Christ's walk from his condemnation to his death and subsequent burial - is terrible and gruesome. It leaves little room for moments of respite or even mild changes in character that might lighten the mood. Generally speaking, this would make for a poor concert, as it is difficult to listen to an entire program without moments of levity. In this singular instance, I think this is entirely appropriate. *The Way of the Cross* was unbearably awful, and even in the moments of kindness or relief, such as Jesus meeting his mother Mary, or receiving help with the cross from Simon the Cyrene, the underlying sentiment of the journey must be absolute anguish.

Marcel Dupré's *Le Chemin de la Croix* is not an easy piece to listen to. It has moments of genuine and heart-wrenching beauty, tender moments of love, kindness, and generosity, and even a brief glimpse of hope, but every moment of this piece is pierced through by pain and torment. In that it is uncompromising, it is an absolutely stunning depiction of this part of the Passion of Christ. That Dupré's harmonic language is foreign to many of us helps in the mission of portraying Christ's discomfort.

This program presents images of each station along with notes that relate the music to the image. I encourage you to follow through the program in this way and let this be a multi-sensory experience of sight and sound. Read the notes for each movement, and then let yourself live in the image, guided by the music to reflect on the art. Alternately, take in the image and then close your eyes and simply let the music wash over you.

After the last movement, we will rest in darkness for a moment to reflect on the total weight of the concert and the mysteries it depicted. Please hold any applause until the end of the program when the lights come back up.

Ultimately, I hope this evening's concert provides you a moment outside of time with one of the greatest organ works ever written and some deeply touching visual art. For those who are so inclined, I hope that this provides a new and unique way to pray the Stations of the Cross and bring to a renewed sense of reality the sacrifice that this season of Lent commemorates.

Pax Christi,

Michael

The First Station

JÉSUS EST CONDAMNÉ À MORT

“Jesus is Condemned to Death”



JAMES TISSOT
(1836-1902)

GOUACHE OVER GRAPHITE ON GRAY WOVE PAPER

The first movement of *Le Chemin de la Croix* begins with a terse, unsympathetic sentence of “death” made on the *Trumpet* stop. After this the simplicity of sentencing gives way to the manic hatred of a crowd at fever pitch. Beginning relatively softly - evocative of the plaintive depictions of Christ’s face in Tissot’s image above - the work’s relentless rhythmic energy begins to be matched by its volume and dissonance. Moving out from Christ in the painting we see figures of increasing violence and drama, with larger gestures of greater violence. Eventually, the driving eighth note motive of the first portion of the movement gives way to huge striking gestures as the organist plays full chords on loud registrations as Christ is hit, mocked, spat upon, and otherwise disgraced on his journey toward the ultimate cosmic abomination: the murder of the Son of God. As the piece concludes, Dupré draws us back, as he will frequently in this program, to Christ himself. The volume and rhythmic energy quiet and bring us back to the accepted sorrow of the willing Lamb. The movement ends with a plodding figure emerging from the fever pitch of the crowd as Christ begins to walk the Way of the Cross.

The Second Station

JÉSUS EST CHARGÉ DE LA CROIX

"Jesus Receives His Cross"



ANONYMOUS

CHURCH OF NOTRE-DAME-DES-CHAMPS, AVRANCHES, MANCHE, NORMANDIE,
FRANCE. FOURTEEN ENAMEL PAINTINGS, TECHNIQUE FROM LIMOGES

Taking up the plodding figure with which the first movement ends, *Jésus est chargé de la Croix* depicts both the real and emotional weight of the Cross as it, and the sin of the world, is laid on Christ's back. The brutal texture and subdued color of the second of the Stations of the Cross as depicted in this image from *Notre Dame des Champs* convey this weight. The musculature of the man laying the Cross upon Jesus shows a literal heaviness also depicted in the visual heft of the timbers. The weight of sin and evil can be seen on the variously accusatory or indifferent faces of all of those apart from Jesus, whose eyes look upward in the direction of God. The musical gestures of the first half of the movement also move upwards, showing that the heft of suffering is being offered up in hopes of strengthening and comfort. Of course, the gaze of the musical gesture must move downward to the road yet to be travelled. In the end, we are left once more with a slow, plodding gesture as Christ takes his first steps under the weight of the Cross.

The Third Station

JÉSUS TOMBE SOUS LE POIDS DE SA CROIX

"Jesus Falls for the First Time"



RAPHAEL

(1483-1520)

OIL ON CANVAS

The plodding figure becomes relentless in this third movement. A constant quarter-note figure of pained ambulation is joined by a sighing eighth-note gesture of anguish. This gesture becomes more prominent and louder as the Cross becomes more difficult to bear and Christ's badly damaged body struggles to continue. The music grows in dissonance and anguish as it rises in pitch and Christ's struggle becomes greater. There is no great moment of falling, rather a slow lowering after this immense struggle and the first entrance of the theme that will return each time Christ falls - a pained melody high in the musical tessitura with descending triplets rending the ear in the otherwise relentlessly duple meter movement. Raphael's painting shows a fallen Christ portrayed as though he has less fallen than gradually been pushed to the ground. In this image, though, Christ is not yet on the ground, his hand being supported by a sort of proto-altar of stone surrounded by what might be viewed as the palms left from his triumphal entry into Jerusalem. Ultimately, as Christ looks up for aid, both he and the music rise to continue the walk.

The Fourth Station

JÉSUS RECONTRE SA MÈRE

Jesus Meets His Mother



EDWARD ARTHUR FELLOWES PRYNNE
(1854–1921)

ST. STEPHEN'S HOUSE, UNIVERSITY OF OXFORD

This image of Christ meeting his mother is immediately characterized by what appears to be a look of challenged relief on Jesus' face. Though his mother appears beleaguered at the suffering of her son, her presence is a balm and gives to his visage the impression of something thoroughly unexpected: a smile. Dupré's depiction of this matriarchal moment is certainly sweeter and gentler than the first three movements, but it offers little comfort to the listener. The movement is characterized by a sighing motive that attempts to feel comforting but is so harmonically twisted that it proves still unsettling. The gentle melody that overlays the initial motive, though simply a deconstructed major triad, is robbed of its simple comforts by the emotion against which it is set. This is not a portrayal of a comforted Christ, but of a tormented mother comforting her Son in his divine work. We see the grief on Mary's face in this image, stayed momentarily by her desire to comfort Jesus, but revealed fully on the face of her attendant, whose anguish is apparent. At the end the hint of the walking gesture returns as Mary's major-triad motive is uttered one last time.

T H E F I F T H S T A T I O N

SIMON LE CYRÉNÉEN AIDE JÉSUS À PORTER SA CROIX

"Simon the Cyrene Helps Jesus to Carry the Cross"



ALBIN WINDHAUSEN
(1863-1946)

LOCATED IN SINT CLEMENSKERK, NUENEN

Both Dupré's and Windhausen's depictions of Simon coming to Christ's aid share in a definite ease and strength. Dupré's light setting of the piece depicts the lifting of the Cross from Jesus' shoulders and placement on the still-strong Cyrenian, perhaps portrayed by the *Trumpet* stop. The plodding motion is not gone from Dupré's work, but it is less challenged by the difficulties of a tortured body. We hear it rhythmically offset in the right hand in a way that suggests that Simon does not struggle with the Cross as does Christ, who retains the burden of the sins of the world. Similarly, Windhausen depicts the Cyrene not *helping* to carry the Cross, but carrying it entirely. We see the relief of Christ portrayed in flowing gesture by Windhausen as Jesus looks back appreciatively to his helper on this part of the walk to Golgotha. At the end of the movement, the Cross is given back and its weight once again felt in a long, low set of open fifths.

The Sixth Station

UNE FEMME PIEUSE ESSUIE LA FACE DE JÉSUS

"A Pious Woman Wipes the Face of Jesus"



GIOVANNI DOMENICO TIEPOLO
(1727-1804)

LOCATED IN THE CHIESA DI SAN POLO, VENICE. OIL ON CANVAS.

Une Femme Pieuse Essuie la face de Jésus is one of the most difficult movements of Dupré's suite to hear. It is so deeply sweet and yet so clearly grief-stricken, the intensely chromatic harmony robbing the gesture of much of its comforting character. The intensity of color, the malice on the face of Jesus' captor, and the pained look on Christ's face in Tiepolo's painting all reveal a gentle moment of paradoxically uncomfortable comforting. Though we do not see in this image the wounds that would certainly have adorned the face of Christ, they were surely there and, though wiping them would relieve the discomfort of bleeding and serve as a moment of human kindness in a scene of inhumane torture, wiping this wounded visage would surely have hurt. Its effect and the sentiment underlying the action result in the appearance of painful gentleness depicted by Tiepolo in this painting and by Dupré in his work as the movement ends with the soft undulating *Celestes* of the organ in a tender moment still marred by tortuous harmonic motion.

The Seventh Station

JÉSUS TOMBE À TERRE POUR LA DEUXIÈME FOIS

"Jesus Falls a Second Time"



THEOPHILE MARIE FRANCOIS LYBAERT
(1848-1927)

LOCATED IN OUR LADY OF GRACE CHURCH, ANTWERP. OIL ON PANEL.

Jesus' second fall on the way to crucifixion is portrayed more intensely in Lybaert's painting than was the first fall by Rafael. Here we see Christ looking more pained, weary, and tired than before. This time, he has fallen all the way to the ground, with one hand and presumably both knees making contact with the earth. In his frail and tortured state he no longer has the strength to look up, and his eyes reveal all of his manifold sorrow in this moment. The unforgiving onlookers sneer and bare their weapons, with one individual readying to whip Jesus for his stumbling. Dupré's portrayal of the second fall is similarly more intense than the first. The plodding gesture is mixed not with eighth-note figures but sixteenths, and the fevered chromaticism rises to big octave-spanning chords in the right hand as we hear the stumbling of Jesus. The sound quiets again as he passes us on the road, and the plodding gesture changes permanently from a simple pulse to the stumbling chromatic sixteenth notes that end the movement.

The Eighth Station

JÉSUS CONSOLE LES FILLES D'ISRAËL QUI LE SUIVENT

"Jesus Comforts the Women of Jerusalem"



ANONYMOUS

BETWEEN 1852 AND 1947

LOCATED IN CUYPERSHUIS, ROERMOND, NETHERLANDS.

Dupré's setting of *Jésus Console Les Filles d'Israël Qui Le Suivent* is perhaps the sweetest movement of the work. It alone is primarily comforting and tender, though a bitter mixing of major and minor modes betray the grim reality of the moment Jesus is marching ever toward. The anonymous image I have chosen for reflection here contains less the sweetness of Dupré than the bitterness of the reality of Christ's words. Comfort is not needed absent discomfort, and though it is Christ who has been beaten, carries the Cross, and will be killed, he still finds the strength to strengthen those who call upon him. Though Jesus' face is more pained in this movement than in the image of his meeting his mother earlier in the program, the faces of the women he comforts display less agony. Even in his most terrible moments, he takes on still more for those he loves. The movement shifts chromatically between sections, but allows the listener to sink into each key before moving on, leaving us still unsettled, but somehow hopeful. The final chord is a last and hopeful goodbye.

The Ninth Station

JÉSUS TOMBE POUR LA TROISIÈME FOIS

"Jesus Falls a Third Time"



ANONYMOUS

CHURCH OF NOTRE-DAME-DES-CHAMPS, AVRANCHES, MANCHE, NORMANDIE,
FRANCE. FOURTEEN ENAMEL PAINTINGS, TECHNIQUE FROM LIMOGES

Returning to the Stations of Notre Dame des Champs, the depiction of Jesus' third and final fall grips the viewer with the image of Christ fallen completely to the ground, a second man being compelled to hold the Cross up. Christ appears to have lost consciousness from the pain and physical damage he's endured, and still he is gestured onward by his tormentors. Dupré's setting of this scene is fully as dramatic. Doing away with the slow plodding figure of the first two falls, we are immediately surrounded by a sickening, twisting motive that feels as though it is constantly tripping over itself, carrying a density and weight that lays heavy on the spirit, particularly when meditating on its subject through both the music and this image. This figure breaks toward the end of the piece, replaced by high octaves punctuated with dissonant chords that sound like the strikes of the guards trying to get Jesus to continue walking. In the end, broken sighing - sobbing - gives way one last time to the familiar plodding gesture.

The Tenth Station

JÉSUS EST DÉPOUILLÉ DE SES VÊTEMENTS

Jesus Is Stripped of His Garments



JEAN-LOUIS FORAIN
(1852-1931)

LOCATED IN THE NATIONAL GALLERY OF ART. DRYPOINT AND ETCHING.

The indignity of being stripped of one's clothing is shown in the apparent chaos of Forain's sketch and Dupré's movement. The rough-hewn character of the people and the dark cloud of Christ's clothing in Forain's image give the sense of otherworldly obscenity. It is as though the removal of the Savior's clothing angers the clothes and causes them to revolt. They mirror the darkening sky that heralds the imminent death of the Son of God. Dupré's version of the scene is similarly chaotic. The swirling motion brings to mind the cosmic offense at what is happening. Dupré's music here has an almost carnival character about it, set with the ever-present undertone of uncomfortable bitterness that is heard throughout the work, pointing to the spectacle of this public execution and its entertainment for those amassed, who called for the death of the perfect Lamb rather than the continued imprisonment of a known criminal. The last section suddenly breaks into a soft, slow walk not with the Cross, but finally, to it. At the very end we hear, one last time, the plodding figure.

The Eleventh Station

JÉSUS EST ATTACHÉ SUR LA CROIX

“Jesus Is Nailed to the Cross”



MATTHIAS GRÜNEWALD

(c.1470-1528)

ISENHEIM ALTARPIECE AT THE UNTERLINDEN MUSEUM AT COLMAR, ALSACE.
INTERPRETIVE REPRODUCTION BY NIALL MCCARTHY, EAST CORK. OIL ON CANVAS.

Niall McCarthy's contemporary rendering of the central image of the Isenheim Altarpiece is entitled *Gruesome* for reasons that are apparent. By the time Christ is mounted upon the Cross, he is mutilated, tortured within an inch of his life. His hands writhe in pain and his feet buckle under weight they can no longer support. With this image we hear the most torturous movement of Dupré's suite. The plodding gesture of the previous movements is replaced with hammer strikes. The dissonant chords, which Dupré marks "*fortississimo*," "*fortississimo*," "*Sempre fortississimo*" (extremely loud, extremely loud, always extremely loud) - a repetition that is unneeded, as he never calls for a lesser volume - gives to the listener a unique experience in the concert: physical discomfort. What feel like interminable minutes of grating and grinding raise in one a feeling of anxiety and real dread. Take the time to live in this discomfort and allow it to bring you into the depth of the painting, as you hear the final nail strikes that replace the footfalls of the dying Lamb of God. Still, after these nail strikes, we hear a sickening bacchanale of soldiers gambling for the tunic they have just stripped from Jesus, before the scene fades - not through decrescendo, but simply by ceasing.

The Twelfth Station

JÉSUS MEURT SUR LA CROIX

“Jesus Dies Upon the Cross”

MAIN CRUCIFIX

THE CHURCH OF THE BLESSED SACRAMENT, SEATTLE.

I have chosen here not to present an image. Rather, take a moment to bring yourself into artwork that exists in this space in the form of the crucifix of this church. This is a moment for us to exist in the reality of the Savior’s dying gasps, short utterances with meanings not fully grasped. Hear the labored final gasps of the perfectly innocent Son of God succumbing to his wounds and breathing his last. After that last breath, feel the tremble of the earth and the wind and darkness of the temple veil tearing and all of creation crying out at the death of its creator before retreating into silence, as the echos of “It is finished” resound.

The Thirteenth Station

JÉSUS EST DÉTACHÉ DE LA CROIX ET REMIS À SA MÈRE

*"The Body of Jesus is Taken from
the Cross and Laid in Mary's Bosom"*



"PIETÀ"

MICHELANGELO

(1475–1564)

ST. PETER'S BASILICA, ROME.

Perhaps the most famous image of the deceased Christ in the arms of his mother, Michaelangelo's *Pieta*, shows a flowing delicateness, almost a sweetness, in Mary holding her Son. The limp body of Jesus is wholly supported by Mary, and the ungainly reality of an inanimate body can almost be felt in the position of Christ's torso and shoulder. This awkwardness is also felt in the twisting motive with which Dupré sets this movement. We hear the difficulty of removing Jesus from the Cross and the many hands that must have been involved in that task. At the end, finally removed, we hear the sweet voice of Mary who whispers softly to her Son in the same motive that she sang to Jesus on his way to Golgotha; the image and experience of her Son's death is seared in her mind. Yet the movement ends with the descending major chord that she uttered to Christ to comfort him in the fourth movement, signaling an understanding peace and faith that shine through the overwhelming grief.

The Fourteenth Station
JÉSUS EST MIS DANS LE SÉPULCRE

"The Body of Jesus is Laid in the Tomb"



REMBRANDT
(c. 1606–1669)

LOCATED IN THE ALTE PINAKOTHEK, MUNICH. OIL ON PANEL.

Dupré's final movement is unambiguously a funeral march, characterized by a dotted rhythm over the returned plodding figure. Unlike its previous utterances, which set the plodding on beats 1 and 3 (traditionally the "strong" beats of a measure), Dupré sets it here on beats 2 and 4, which obscures the meter and sets it apart from the path to Calvary. A gentle flowing motive is evocative of Rembrandt's portrayal of Christ being lowered into his grave on what would soon become his shroud. The middle of the movement contains the plodding figure once again, as the followers of Jesus leave the sepulchre. Both Dupré and Rembrandt cannot leave us totally in this moment, however. Visible through the mouth of the cave, the cast of the sun on the dark afternoon of Good Friday could be mistaken for a sunrise, a small glimpse of hopeful light pointing us toward the most glorious morning in all of time. Dupré concludes his monumental composition with a similar glimmer of light and the only moment of unadulterated peace and comfort in the work as he, too, points past the death of Christ to his forthcoming resurrection.

THE ORGANIST



Dr. Michael Plagerman was appointed Director of Sacred Music at the Church of the Blessed Sacrament in 2022. His areas of musical expertise are mainly in the realm of liturgical music, choral direction, and organ playing, and he has served as a church music director for the last sixteen years. Michael previously worked as the graduate assistant conductor of the Cornell University Chorus and Chamber Choir and in the same capacity for the Women's Liturgical Choir at the Basilica of the Sacred Heart at Notre Dame, and as assistant director of the chapel choir at Pacific Lutheran University. Michael studied choral direction and vocal pedagogy with Richard Nance, Brian Galante, Stephen Spinelli, Deborah Mayer, and Stephen Lancaster.

Michael has performed widely as an organist throughout the country. In 2023-24 he was the Visiting Lecturer in Organ and Acting University Organist at Pacific Lutheran University, where he succeeded his own undergraduate organ professor, Paul Tegels. Michael holds degrees (B.Mus, M.S.M, M.F.A, D.MA.) in organ from Pacific Lutheran University (summa cum laude), the University of Notre Dame, and Cornell University, and has studied with Craig Cramer, Douglas Reid, Nathan Laube, Annette Richards, and Christophe Mantoux, in addition to Paul Tegels. Michael is the recipient of the Craig Cramer Prize in Organ Performance from Notre Dame and the James D. Holloway Prize, which is PLU's highest prize in the music department across all media. His research focuses on the sounds and uses of organs in Boston at the end of the 19th century. Additionally, Michael holds the Choirmaster Certificate from the American Guild of Organists.

In the spring of 2025, Michael led the *Cantorei* of the Church of the Blessed Sacrament in the world premiere of three-time Grammy award-nominated composer Kile Smith's *Jesus Stood on the Shore*, a 20-minute work for choir, soloists, and organ. In that same spring, Michael premiered Judith Bingham's *The Seven Last Words* for solo organ in the context of Blessed Sacrament's observance of *Tre Ore*. When not making music, Michael enjoys recreating at his family's central Washington farm and otherwise enjoying life with his lovely wife, Erin.

THE ORGAN

STOPLIST

Bigelow and Co. Organ Builders
Op. 31/45

The Ruth and Paul Manz Organ

GREAT		SWELL	
Bourdon (1-24 from pedal)	16	Oak Gedackt	8
Præstant	8	Viola da Gamba	8
Chimney Flute	8	Voix Celeste	8
Harmonic Flute	8	Viol-Principal	4
Octave	4	Open Flute	4
Dolce Flute	4	Nasard	2 ^{2/3}
Octave	2	Conical Flute	2
Sesquialtera	II	Tierce	1 ^{3/5}
Mixture	IV	Plein Jeu	III
Trumpet	8	Clarinet	16
Horizontal Trumpet <i>prepared</i>	8	Oboe	8
		Horizontal Trumpet <i>prepared</i>	8

PEDAL		
Resultant	32	
Præstant	16	
Bourdon	16	Bell Star
Octave (ext.)	8	
Bourdon (ext.)	8	Great to Pedal
Octave	4	Swell to Pedal
Posaune	16	Swell to Great
Posaune (ext.)	8	
Horizontal Trumpet <i>prepared</i>	8	Tremulant (<i>effects manual divisions only</i>)

Combination action with 60 levels of memory, eight generals (all duplicated on toe studs), six divisionals per manual and pedal and piston sequencer.

Flexible Wind

Manuals = 3.5 inches of wind
Pedal = 3.9 inches of wind.

THE HISTORY OF THE ORGAN

Built in 2004 for the Lutheran School of Theology at Chicago, the “Ruth and Paul Manz” organ is so named to acknowledge the contribution of the Manz family to the world of church music. When Blessed Sacrament purchased the instrument in 2023, it was decided to keep the name as a way of paying homage both to the origins of the organ and to the work of Ruth and Paul. For increased flexibility, the decision was made to prepare for the addition of a horizontal trumpet to be electrically keyed and located below the loft railing. The scale of this rank will be identical to the *Great Trumpet*, with its distinction coming from both proximity and orientation. Additionally, a *32' Resultant* will be formed from the already electrically keyed *16' Bourdon*.

The Manz organ is 26 feet tall, 16 feet wide, 9 feet deep, and weighs approximately 18,000 pounds. At 31 ranks it is a substantial two-manual organ, with independent 16-foot stops on both manuals, as well as a variety of other colors.

In its new home at Blessed Sacrament, the organ accompanies weekend Masses, including choral anthems, congregational hymnody and psalmody, and the noon choral Mass each week. It is available for use by the community and parishioners and featured four times yearly in the Manz Organ Recital series.

Information about the church’s other instruments can be found at blessed-sacrament.org/instruments. Our instruments are available for you to try! Just send an email to the Director of Sacred Music at mplagerman@bspwa.org to set up an appointment.

FRIENDS OF MUSIC

Music at Blessed Sacrament and its concert arm specifically could not exist without the generous support of individual donors who, in addition to their regular gifts to the church, choose to specifically support music. We are grateful to these "Friends of Music" for making this evening and all our concerts and liturgical music possible.

ST DOMINIC CIRCLE

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UPCOMING CONCERTS

VIOLIN

Gallery Concerts

8 March 2026, 3:00pm

Brazilian phenomenon Edson Scheid returns to Gallery Concerts with his special brand of elegant and tasteful, yet irrefutably virtuosic, fireworks in a solo Sonata of J.S. Bach, Caprices of Nicolo Paganini, and the famous Erlikönig Caprice of Heinrich Wilhelm Ernst.

Details and Tickets at galleryconcerts.org

ORGAN - VOICE

Stephen Price and Carrie Shaw

14 March 2026, 7:30pm

Free Event

VOICE - ORCHESTRA

Stabat Mater

21 March 2026, 7:30pm
22 March 2026, 3:00pm

Assistant Director of Sacred Music, Caitlin Hennessy, and Staff Singers Yuhao Zhang, Emily Rice, and Nori Heikkinen sing settings of the "Stabat Mater" by Pergolesi and Scarlatti.

Suggested Donation: \$20, \$40, \$60, or pay as able

VOICE - PIANO

José Luis Muñoz Studio Recital

11 April 2026, 7:30pm

Free Event

ORGAN

Jeffrey Brillhart

22 April 2026, 7:30pm

Yale University professor of improvisation Jeffrey Brillhart plays a program of music based on the idea of improvisation as a concert discipline.

Suggested Donation: \$20, \$40, \$60, or pay as able

VIOLIN - VIOLA - CELLO

Gallery Concerts

26 April 2026, 3:00pm

Rachell Ellen Wong, Sarah Pizzichemi, Andrew Gonzalez, Jessica Korotkin, and Nathan Whittaker play Luigi Boccherini's "Musica notturna" and Schubert's String Quintet in C Major.

Details and Tickets at galleryconcerts.org

WITH THANKS TO THE STAFF OF
THE CHURCH OF THE BLESSED SACRAMENT

The Very Reverend Dominic Briese, O.P.
Prior Superior of the Dominican Community at Blessed Sacrament

The Reverend Dominic David Maichrowicz, O.P.
Pastor of the Church of the Blessed Sacrament

The Reverend John Peter Anderson, O.P.
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Dr. Michael Plagerman
Director of Sacred Music

Caitlin Hennessy
Assistant Director of Sacred Music

Kyle Canaday
Principal Organist

Youngjin Joo
Assistant Organist

**And to all the volunteers who contributed their time
and talent to make this concert possible. Thank you!**



THE CHURCH OF THE
BLESSED SACRAMENT

- To Praise - To Bless - To Preach -

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