



Presents

Tempus Liturgicum
The Sanctification of Time in Sacred Music

A Masters Organ Recital

Margaret Werth, *organ*

Poème Symphonique Pour le Temps De l'Avent, Op. 69 (2017) Rachel Laurin
b. 1961

Symphonie-Passion, Op. 23 (1925) Marcel Dupré
Le Monde dans l'attente du Sauveur (1886-1971)
Nativité
Crucifixion
Résurrection

Choral varié sur le thème du 'Veni Creator', Op 4 (1931) Maurice Duruflé
(1902-1986)

The performer gratefully requests that all applause be withheld until the end of the program.

Basilica of the Sacred Heart, Notre Dame
Sunday, April 24, 2022, 8:15 PM

This is a degree recital for the Master of Sacred Music.
Sacred Music at Notre Dame prohibits the unauthorized recording, publication, and streaming of live performances.
Please silence all electronic devices.

Texts and Translations

Creátor álme síderum,
ÆtéRNA lux credéntium,
Jésu, Redémptor ómniúm,
Inténde vótis súpplicum

Creator of the starry skies!
Eternal Light of all who live!
Jesus, Redeemer of mankind!
An ear to Thy poor suppliants give.

Jesu Redémptor ómniúm,
Quem lúcis ante orígíneM,
Párem patrénæ glóriæ,
Páter suprémus édidit.

Jesus! Redeemer of the world!
Who, ere the earliest dawn of light,
Wast from eternal ages born,
Immense in glory as in might.

Adeste fideles laeti triumphantes,
Venite, venite in Bethlehem.

O come, all ye faithful, joyful and triumphant!
O come ye, o come ye, to Bethlehem.

Stabat Mater dolorósa
Juxta crucem lacrimósa,
Dum pendébat Fílius.

At the Cross her station keeping,
Stood the mournful Mother weeping,
Close to Jesus to the last.

Adóro te devóte latens Déitas,
Quæ sub his figúris vere látitas:
Tibi se cor meum totum súbjicit,
Qui ate contéplans totum deficit

I devoutly adore You, O hidden Deity,
Truly hidden beneath these appearances.
My whole heart submits to You,
And in contemplating you, it surrenders
itself completely.

Veni Creátor Spíritus,
Mentes tuórum vísitá:
Imple supérna grátia
Quæ tu creásti péctora.

Come Creator Spirit,
Visit the sould of Thy people,
Fill with grace from on high
The hearts which Thou hast created.

Qui díceris Paráclitus,
Altíssimi donum Dei,
Fons vivus, ignis, caritas,
Et spirítális únció.

Thou Who art called the Comforter,
Gift of the most high God,
Living fountain, fire, love
And unction of souls.

Tu septifórmis múnere,
Dígíus patrénæ déxteæ,
Tu rite promíssum Patris,
Sermóne ditans gúttura.

Sevenfold in Thy gifts,
Finger of the Father's right hand,
Thou promised truly by the Father,
Giving speech to tongues.

Deo Patri sit glória,
Et Fílio, qui a mórtuis
Surréxit, ac Paráclito,
In sæculórum saécula. Amen.

To God the Father be glory,
To the Son Who rose from the dead
And to the Comforter, For all ages. Amen.

Program Notes

Tempus Liturgicum, Liturgical Time, refers to the sanctification of time as expressed by the Catholic Liturgical Year. This ordering of feasts and seasons is meant to invite the faithful into a greater participation in the mystery of Christ and His salvific work. Sacred Music offers an effective means of extending this invitation. This evening's program consists of such sacred works within the organ repertoire of the 20th and 21st century French tradition. The listener is invited to meditate on the chant from which these works are based, each sung before their corresponding piece, while the music progresses from the beginning of creation, the world awaiting a savior, the life, death, and resurrection of Christ, and finally the sending of His Holy Spirit at Pentecost.

Laurin's *Poème Symphonique Pour le Temps De l'Avent*, **Op. 69**, Tone Poem for the Advent Season, takes as its themes the *Creator alme Siderum*, Hymn for the Vespers of the First Sunday of Advent, and the *Kyrie* of Mass XVIII, *Deus Genitor alme*, assigned to seasons of Advent and Lent. The work seeks to musically express the verses of the chant, beginning with the "World of Stars" exhibited in a sixteenth-note toccata like passage with *Creator alme* played over top. The music begins to quickly crescendos into an outbreaking of creation. "Our Pleas" are introduced by the contrastingly soft presentation of the *Kyrie* chant before the musical tension builds again, approaching "The Universal Sin." Quick, alternating octaves are played at full organ with the pedal playing tritone intervals underneath to represent "Satan's Snare." "Power, Divine Glory" arrives with trumpets sounding. The mood changes entirely to a light and hopeful quality with "the Virginal Shrine, pure Victim." The music progresses meditatively until the return of the "sparkling stars" before another set of racing octaves, now combined with the *Kyrie* to beg the "Great Judge of All! In that Last Day, from Foes Defend." The tone poem reaches its "Amen" through the "sparkling" combination of the *Creator alme* and *Kyrie* themes as it expresses the desire for "Power, Honor, Praise and Glory" to the Trinity "From Age to Age, Eternally."¹

Dupré's *Symphonie-Passion*, **Op. 23** was originally improvised by the composer on December 8th, 1921 at the Wanamaker Department Store in Philadelphia. Dupré developed the work into a full composition over the course of four years.

The work begins with *Le Monde dans l'attente du Sauveur*, "The World awaiting the Saviour." Graham Steed notes that Dupré "depicts man's anxiety and restlessness in the pre-Christian world through a series of dissonant chords in an irregular time structure." This initial agitated state concludes with the introduction of the chant, *Jesu Redemptor Omnium*, "Jesus, the Redeemer of all." In this more meditative moment, the chant is placed first in the soprano voice before weaving into a canon with the pedal. The music gradually begins to build back up to its original tempo and frantic state, marking the end of the exposition and beginning of the development, suggesting the world's fight against redemption. The work barrels to its final climax in the recapitulation with the chant played triumphantly in canon between the soprano

¹ For more details see: Laurin, Rachel. "Poème Symphonique Pour Le Temps de l'Avent : Pour Orgue, Op. 69, Sur Creator Alme Siderum et Le Kyrie de La Messe XVIII = Tone Poem for the Advent Season, for Organ, Op. 69, on Creator Alme Siderum and the Kyrie of Mass XVIII." Colfax, NC: Wayne Leupold Editions, 2017.

and pedal, accompanied by fast paced descending chords. The work concludes with a “chorded peroration” wherein the chant is alternately presented in the soprano and pedal amidst massive accompanying chords. The work concludes with three striking, unsettling chords in a sort of final opposition before arriving at its ultimate, victorious D major chord.

The second movement, *Nativity*, as described by Abbé Delestre “is a triptyque that follows the biblical story step by step. First comes the manger scene: the quarters allotted to the Holly Family are open to the starry night of the east; the Virgin, nursing her baby, croons a lullaby. The second section depicts the approach of the shepherds, and the third section, using the plainsong melody *Adeste Fideles*, invites everybody – shepherds, wise men, all of us – to worship the Holy Child.”

Steed notes that the third movement, *Crucifixion*, is also a triptyque: “First comes the march to Calvary, then the Crucifixion, and lastly the vigil at the foot of the Cross...” The piece begins with one massive crescendo over a “jagged *ostinato* bass,” recalling Christ’s carrying of the weighty Cross. This crescendo continues as He ascends Calvary, and the agony increases until final, piercing chords recall Christ’s final moments and words before the gradual release of His last breath. What follows is the simplest musical material in the work, and perhaps the most touching. Slow, descending seconds in the manuals are accompanied by the *Stabat Mater* chant broken up in the pedal line. The imagery immediately called to mind by the musical gestures are the gentle tears of the Blessed Mother driven by her deep grief beneath. The chant weaves back and forth from the pedal to the right hand until the work softly concludes with an F minor chord. The striking imagery achieved by Dupré in these moments supports what Georges Humbrecht claimed when he stated “When Dupré improvised, he prayed.”

The final movement, *Resurrection*, can also be separated into three sections, as Steed notes “the miracle of the Resurrection does not happen all at once.” He identifies the first of three sections as Holy Saturday, in which quiet, flowing melodies accompany the chant *Adoro te Devote* played in the pedal. A crescendo continues over the first five pages until the second section arrives, which Steed, recalling Spencer’s phrase, describes as “the harrowing of hell.” This developmental section consists of a dissonant, toccata texture with fragments of the chant woven throughout. The recapitulation section, the Resurrection, continues the toccata texture into more stable tonal territory, with the chant placed once again in the pedal, but now also breaking off into a series of canons between the pedal and soprano. The final page is a racing passage of massive chords with the chant embedded within as the work reaches its triumphant end.²

Durufié’s *Choral varié sur le thème du 'Veni Creator'* is a highly compositionally developed set of variations with the *Veni Creator* chant as its theme. The variations conclude his masterpiece, the *Prelude, Adagio, et Choral Varié*, Op. 4. The set begins with the chant set as a choral before the first variation with the chant placed in the pedal while fragments are played in the top voice, accompanied by triplet motion in the left hand. The cross-rhythm, two against three, which results drives the music along and accentuates the chant theme. Durufié uses this rhythmic device throughout the work, and especially in the second variation in which the right hand plays

² For more details see: Steed, Graham. *The Organ Works of Marcel Dupré* Stuyvesant, NY: Pendragon Press, 1999.

the chant on top of triplet eighth-notes accompanied by duple eighth-notes in the left hand, creating a joyful, dance-like *affekt*. The third variation consists of the melody played in canon between the soprano and pedal, accompanied by lush, warm harmonies. The fourth and final variation is a thrilling toccata in which Duruflé again makes use of canon between the soprano and pedal line. The variation's drama increases both rhythmically and dynamically as it climbs to its glorious "Amen."

Acknowledgments

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