



Alumni Spotlight: Dr. Paul Thornock

On July 20, 2015 Notre Dame alum (MM) Dr. Paul Thornock will take over responsibilities as Director of Music at St. James Cathedral, Seattle, Washington. Thornock has been Director of Music at St. Joseph Cathedral in Columbus, Ohio for the past sixteen years, and has his DMA from Cincinnati Conservatory. At Notre Dame, he was a student of Professor Craig Cramer and worked with Dr. Gail Walton in the Basilica of the Sacred Heart.



Graduate and Undergraduate Students Join in the Lady Chapel to Mount Händel's Easter Oratorio

On Friday, April 10, students from the Graduate Program in Sacred Music and undergrads from the Department of Music joined in a stunning performance of G. F. Händel's early oratorio *La Resurrezione*. The performance was conducted by JJ Wright (DMA), and Camilla Tassi of the Department of Music (2016) was the artistic director. Three MSM students were soloists: Samantha Dotterweich, Wesley Dunnagan, and Jessica Bush. Ms. Tassi's informative introduction to this collaborative effort, the first of its kind, can be seen [here](#).



Faculty Achievements January. 1-May, 15

Professional Activities of Faculty Fellows: **Alexander Blachly** reports the release of the CD by Pomerium, "Music for the Tudor Queens," featuring sacred music by Tallis, Sheppard, White, and Byrd. Blachly's professional presentations this past semester included: a pre-concert talk for the South Bend Symphony Orchestra; and an invited talk on the role of historical imagination in the performance of Renaissance music, for a symposium at the Smithsonian Institute on May 9. The event was titled "A Smithsonian Symposium: Historically Informed Performance in American Higher Education." Blachly's program with Pomerium "Imperial Augsburg: 1518-1548," was performed at "Music before 1800" in New York in January. **Christopher Chowrimootoo** published "Reviving the Middlebrow, or: Deconstructing Modernism from the Inside," *Journal of the Royal Musical Association* 139/1 (2014): 187-193; he gave the keynote address for *The State We're In: Directions in Researching Post-1900 British Music*: "Britten Minor: Sunken Civilizations or the Dialectics of Modernist Canonicity," at the University of Surrey, April 2015; and also in April the John Bird Lecture (Cardiff University): "The Burning Fiery Furnace and the Redemption of Religious Kitsch." **Craig Cramer** played recitals in Mercersburg, Pennsylvania; Cornell University (concert and masterclass), Hanover, Pennsylvania; the Cathedral of the Holy Name in Chicago; the Basilica in Steinfeld/Eifel, Germany; St. Willibald Kirche, Munich, Germany; The Silbermann organ in Nassau, Germany; and two recitals at the organ academy in Lufsta Bruk, Sweden. In February, the organ program enjoyed a recital and masterclass presented by Peter Sykes of Boston University and the Juilliard School. **Mark Doerries** led choral masses and vespers services with the Choirs of Leeds Cathedral this past March. Additionally, he led the Choirs of Ampleforth College in a performance of works by Haydn and Monteverdi. The Notre Dame Children's Choir Community Festival was led by Melanie Malinka, director of music for the Madeleine Choir School, and Cynthia Berryman, music educator at Nuner Primary Center of South Bend. The Chamber Choir was guest conducted in a performance of Britten's *Missa Brevis* in D by Benjamin Saunders, Director of Music for the Diocese of Leeds, UK. **Margot Fassler** gave scholarly presentations at the Medieval Academy of America, at Brandeis University, and at the Anselm Institute, Charlottesville VA; she was elected a fellow of the Medieval Academy of America and currently serves as Second Vice President for the Academy; she spoke at the International Medieval Congress at Kalamazoo, and contributed to a panel on music at the Congress. **Mary Frandsen** has published *Das Geistliche Konzerte am Dresdner Hof ca. 1660-1666: Die frühesten "Concerti con Aria,"* Denkmäler der Tonkunst in Dresden, vol. 18, Berlin: Ries & Erler, 2015. (Critical edition with historical introduction of the earliest known concertos with aria [sacred vocal works for solo voices, instruments, and basso continuo] by Dresden court Kapellmeister Vincenzo Albrici (1631-90) and Giuseppe Peranda (1626-75); and biographical article "Giuseppe Peranda" in the *Dizionario Biografico degli Italiani*, vol. 81, Raffaele Romanelli, ed., Rome: Istituto della Enciclopedia Italiana, 2015; she presented the paper "Locating Music within Spiritual Practice: Changes in the Titles of Music Prints in the Era of Lutheran *Frömmigkeit*," at the triennial meeting of Frühe Neuzeit Interdisziplinär, "Names and Naming in Early Modern Germany," March 5-7, 2015, Vanderbilt University, Nashville, Tennessee. **Peter Jeffery** chaired a session at the Medieval Academy of America's annual meeting: *Songs with Latin Texts*; he read the paper "The Right to Culture: Three developments since the Council that are Leaving the Church Behind" at the conference *Gaudium et Spes after Fifty Years*, sponsored by Notre Dame's Center for Social Concerns. *Gaudium et Spes* was the first Roman Catholic document to assert that there is a "right to culture," (though the Universal Declaration of Human Rights of 1948 had already done so). **Stephen Lancaster** performed songs of Arthur Honegger with the Brooklyn Art Song Society at the Brooklyn Public Library, played the role of Anthony in Sweeney Todd with Eugene Opera, and sang the baritone solos in Beethoven's 9th Symphony with South Bend Symphony. **Nancy Menk** served as guest conductor for the Heartland Voices Festival and Concert in Elgin, IL, April 17-18. **Pierpaolo Polzonetti** gave the invited lecture "Five Functions of Food in Opera," at the Opera Studies Forum discussion group, Obermann Center for Advanced Studies, University of Iowa, March 2015 and published "Visconti's Verdi: The Filmmaker's Passion for the Great Composer," *Italian Journal* 20 no. 10 (2014): 22-25 and "Rousseau, Tartini e a universalidade da música," in *Rousseau e as Artes*, ed. Paulo Kuhl and Celia Gambini (São Paulo, 2015). **Daniel Stein**, whose forthcoming CDs will be announced next year, gave several concerts with his ensemble Cuarteto Tanguero: an Orchestra Performance with the Kansas Southeastern Symphony Orchestra at Pittsburg State University; at Notre Dame (with a grant from the Kellogg Institute and support from Music and Sacred Music), and at the Chicago Tango Marathon 2015. **Carmen-Helena Téllez** was awarded grant monies to support a Latin American Colloquium, and to encourage visits by composers of sacred music to Notre Dame. **Paul Walker** published "A Long-lost Partbook of French Chansons Resurfaces at the University of Virginia," in *MLA Notes*, Vol. 71, No. 1 (September 2014), pp. 35-61.

STAFF: Margot Fassler, Director; Associate Directors: Peter Jeffery; Mark Doerries Carmen-Helena Téllez; Paul Walker; Coordinator of Recruitment, Craig Cramer; Performance Studios: Choral Conducting, Carmen-Helena Téllez; Organ, Craig Cramer; Voice, Stephen Lancaster; Faculty contributing to the MSM and DMA curricula: Kim Belcher, Alexander Blachly, Christopher Chowrimootoo, Craig Cramer, Mark Doerries, Michael Driscoll, Margot Fassler, David Fagerberg, Mary Frandsen, Tala Jarjour, Peter Jeffery, Maxwell Johnson, Stephen Lancaster, Nancy Menk, Pierpaolo Polzonetti, Carmen-Helena Téllez, Paul Walker; Post-Doctoral Fellow, Daniel Stein; Office Manager, Janet Rudaisics; Production Assistant: Matt Haines; Administrative Assistant: Christine Trail