From May 19 to June 1, the Notre Dame Concert Band toured China and Japan with stops in four cities: Beijing, Xi’an, Shanghai, and Tokyo. Each stop provided a glimpse into the cultures and histories of these countries.

In Beijing, Notre Dame students toured the Forbidden City and Tiananmen Square, witnessing the transformation of China’s capital into the host of the 2008 Summer Olympics. Sites included, the Great Wall of China, various Olympic venues, and the Beijing National Aquatics Center. Two concerts in Beijing, one at a university and the second in the beautiful Beijing Concert Hall, featured American and Chinese music and included selections from several past Olympics. Director of Bands Ken Dye wrote “The 2008 Olympic Suite for Band” especially for the tour. Both performances were well-attended by enthusiastic audiences.

Xi’an, the band’s second stop, is the ancient capital of China and home of the famous Terracotta Warriors, an unforgettable sight. The ND Band’s concert at Xi’an Communications University was dedicated to recovery efforts in the aftermath of the May 12 earthquake.

The final stop in China was Shanghai, the country’s most modern and largest city, with 18 million residents. The band performed at Shanghai Jiao Tong University, one of China’s finest schools. More than 1,000 students and staff attended the ND Band’s concert in the university’s beautiful concert hall. The Notre Dame students also experienced the modern Chinese entrepreneurial spirit in Shanghai, evidenced in the large malls, streets with modern stores, tiny shops in the Shanghai Bazaar, and enterprising street vendors.

The band tour concluded in Tokyo, Japan, and featured an outdoor concert at the

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Yamaha musical instrument factory in nearby Hamamatsu. A factory tour detailed Yamaha’s manufacturing process.

The 2008 Band tour was a huge success. Most importantly, Notre Dame students gained a new understanding for the histories and cultural traditions, and lifestyles of the Chinese and Japanese peoples.

Master Classes

The Department of Music welcomed several professionals to campus to perform as well as offer some helpful advice regarding technique to Notre Dame students. Most master classes are open to the public. A complete list of future events can be found at music.nd.edu. The following are master classes that have taken place on campus in recent years.

2007-08

- Joel Krosnick, cello
- Gilbert Kalish, piano/chamber music
- Barry Douglas, piano
- Denyce Graves, voice
- Cynthia Munze, voice

2006-07

- Jerome Lowenthal, piano
- Warren Jones, piano/voice

2005-06

- Leon Fleisher, piano

Conn-Selmer Institute Celebrates 10th Year

The 2008 Conn-Selmer Institute was held at Notre Dame’s McKenna Hall June 8-11. The Institute is one of the largest music education seminars in the United States, serving over 350 current music educators and graduating music education majors. While on the Notre Dame campus, participants attended classes, discussions, and lectures led by some of the nation’s leading professionals in the field, including Notre Dame Professor of Music, Ken Dye. This year’s workshop featured guest performers, The Synergy Brass, who were in concert at the DeBartolo Performing Arts Center on June 9, 2008.

Petros and Theis Receive Outstanding Senior Awards

Joseph Petros (piano performance) and Angela Theis (vocal performance) were co-winners of the Music Department’s Outstanding Senior award this year. The recipients of this award are students who excel in all aspects of the Music Major including: Performance on an instrument or voice, ensemble participation, and academic coursework. They need to be strong citizens of the Department who contribute in significant ways to its activities and mission. Both Petros and Theis received their awards at the Department of Music Commencement concert. From Chair, Louis MacKenzie.
Crowley Hall Begins Renovations

If you tried to visit Crowley this past summer you may have noticed the usual sounds of the violins, pianos and sopranos were replaced with noise from jack hammers and table saws. Although it may not sound pleasant, it is music to the Department’s ears. Crowley has begun what will be a two-summer renovation project.

This Fall students came back to all new sound proof Wanger practice rooms on the second floor. The rest rooms have also been completely renovated. In addition, the rest rooms have been completely renovated, interior electrical improvements have been made and work has been performed on the exterior brick.

Next summer, the renovations will continue with a completely new office suite plus additional interior improvements.
Professor Alexander Blachly directed Pomerium, his professional a cappella ensemble based in New York, in several distinguished venues in the 2007-2008 season: the Music Before 1800 concert series in New York; the J. Paul Getty Museum in Los Angeles; the annual meeting of the American Musicological Society in Quebec City; Dumbarton Oaks in Washington, DC; two different programs at The Cloisters in New York; the American Choral Directors Association Eastern Division annual meeting in Hartford, Connecticut; and the Pontifical Institute Josephinum in Columbus, Ohio. Pomerium was performed in two prominent concert series in Missouri: at the Church of the Visitation for Venue Visitation in Kansas City, and St. Peter’s Catholic Church in Joplin, for the Joplin Pro Musica. Pomerium’s performance in the J. Paul Getty Museum was to present a special program complementing the museum’s exhibition of *Music for the Masses: Illuminations in the Choir Books*. Pomerium is about to release on its own new label a CD of music by Lassus: “Orlande de Lassus: Motets and Magnificat.”

During the 2007–2008 season, John Blacklow, associate professor of piano, was a featured guest performer on NPR’s “Performance Today” program, hosted by Fred Child. This included an interview and a performance of Stravinsky’s “Duo Concertante,” Mozart’s Sonata K. 454, and Prokofiev’s Sonata in F minor, with violinist Jennifer Frautschi. Broadcast on hundreds of public radio stations nationwide, this program is also available on PerformanceToday.org. Blacklow performed a solo recital at Stanford University’s Center for Computer Research in Music and Acoustics, a world premiere solo work of composer Barbara White at Princeton University’s Taublin Auditorium, and was presented in concert series at the Los Angeles County Museum of Art, Regents’ Theatre in Oakland, and the California Institute of Technology in Pasadena. He also served on the adjudicating panel of the Los Angeles Philharmonic’s Bronislaw Kaper Awards, and released a solo piano CD, *Prism*, on EDI Records, Inc. This recording features works of Alban Berg, J.S. Bach, Robert Schumann, and Frederic Chopin and will soon be available on Amazon.com and iTunes.

Professor Craig Cramer recently performed the complete organ works of Dieterich Buxtehude in nine concerts. The performances, which took place on the Fritts organ in the Reyes Organ and Choral Hall of Notre Dame’s DeBartolo Performing Arts Center, were played in honor of the 300th anniversary of the composer’s death. Associate Professor Mary Frandsen provided pre-concert remarks about the music and the composer. Cramer also performed concerts in Europe, Indiana, Illinois, California, Oregon, and Kansas. His new recordings on the Fritts organ will appear next year on the JAV label.

In March 2008 Centaur Records released a CD featuring Associate Professor Karen Buranskas in performances of compositions for solo cello written by 20th-century composers Paul Hindemith, Gaspar Cassado, George Crumb, and Halsey Stevens.


This fall Peter Smith, associate professor of music, begins his second year serving as the director of undergraduate studies in the Department. His research activities have focused recently on the chamber music of Robert Schumann alongside his continued study of Brahms’ instrumental compositions. His article “Brahms’s Motivic Harmonies and Contemporary Tonal Theory: Three Case Studies from the Chamber Music” is forthcoming in *Music Analysis*. Smith is slated to present a lecture on Schumann at the 2008 joint meeting of the Society for Music Theory and the American Musicological Society and also has been invited to contribute an essay to the forthcoming book *Rethinking Schumann*, ed. Roe-Min Kok and Laura Tunbridge.

Smith is a longstanding member of the board of directors of the American Brahms Society and has recently been elected vice president of that organization. He serves the Society for Music Theory as a member of both the Publications Committee and Subventions Committee and participates on the editorial boards of *Music Theory Spectrum, Theory and Practice, Journal of Schenkerian Studies, and Indiana Theory Review*. 
In December 2007, Professor Susan Youens’s *Heinrich Heine and the Lied* was published by Cambridge University Press, her sixth book with that prestigious press and her eighth book overall. Her articles “Schubert’s Swan Songs” was published in a special Schubert issue of the British journal *Nineteenth-Century Music Review*, and her “The Cry of the Schuh: Schumann’s ‘Warnung’ and German Post-Revolutionary Despair” appeared in *The Oxford Companion to Schumann*, edited by Roe-Min Kok and Laura Tunbridge for Oxford University Press. Her chapter “‘So tönt in Welle Welle’: Schubert’s Pantheist Songs” was published by the German music publishing firm Universal Edition in *Verwandlungsmusik --- Übere komponierte Transfigurationen*, edited by Andreas Dorschel. Youens was the subject of a BBC Radio 3 interview on the show “Music Matters” for March 22, 2008, and has been commissioned by Cambridge University Press to a chapter on Richard Strauss’s songs for *The Cambridge Companion to Strauss*. In August 2007, she taught at the Steans Institute for Young Artists at the Ravinia Festival and will do so again in August 2008. She gave several invited lectures, including ones at the Cincinnati Conservatory, Stetson University and the Vancouver International Song Institute.

**Professor Paul Johnson** delivered a lecture/performance of his composition “Dreams of the Animals” at Congress 2008 in Vancouver. His orchestral composition “The Wild Swans at Coole” was performed by the South Bend Symphony in April.

**New to Music Staff**

**Noelle Elliott** joined the Department of Music staff in November 2007 as the concert and publicity coordinator. She attended Loyola Marymount University where she received a B.A. in theatre arts. A native of South Bend, she has been involved with marketing in the Michiana area for the past seven years. Elliott is passionate about the arts and is thrilled to be part of the Music Department staff and the College of Arts and Letters.

**Nikki Rector** is the Department of Music’s administrative assistant. Rector was previously employed at the St. Joseph County Library and is excited to be part of the University.

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### Upcoming Department Events

#### September 2008

- **Friday, September 5**
  - 8:00 PM  
  - Glee Club Concert
  - Leighton Concert Hall
  - DeBartolo Performing Arts Center

- **Friday, September 19**
  - 4:00–7:00 PM  
  - Opera Auditions
  - Crowley Hall

- **Sunday, September 21**
  - 2:00 & 5:30 PM  
  - Fleur de Lys
  - Reyes Organ and Choral Hall
  - DeBartolo Performing Arts Center

#### October 2008

- **Wednesday, October 1**
  - 7:30 PM  
  - Notre Dame Chamber Players
  - Leighton Concert Hall
  - DeBartolo Performing Arts Center

- **Wednesday, October 8**
  - 8:30–9:30 PM  
  - Schola Musicum
  - Reyes Organ and Choral Hall
  - DeBartolo Performing Arts Center

- **Friday, October 10**
  - 12:10 PM  
  - Bach’s Lunch
  - Penote Performers Assembly
  - DeBartolo Performing Arts Center

- **Wednesday October 29**
  - 7:30 PM  
  - John Blacklow and Georgine Resick
  - Leighton Concert Hall
  - DeBartolo Performing Arts Center

- **Friday, October 31**
  - 8:00 PM  
  - Glee Club Concert
  - Leighton Concert Hall
  - DeBartolo Performing Arts Center

#### November 2008

- **Monday, November 3**
  - 7:30 PM  
  - Roger Vignoles Recital
  - Leighton Concert Hall
  - DeBartolo Performing Arts Center

- **Friday, November 7**
  - 12:10 PM  
  - Bach’s Lunch
  - Penote Performers Assembly
  - DeBartolo Performing Arts Center

- **Friday, November 7**
  - 7:30 PM  
  - Notre Dame Symphony Orchestra
  - Leighton Concert Hall
  - DeBartolo Performing Arts Center

- **Friday, November 14**
  - 7:30 PM  
  - Notre Dame Chorale and Chamber Orchestra Concert
  - Leighton Concert Hall
  - DeBartolo Performing Arts Center

For ticket information and a complete list of upcoming Department events, please visit [http://music.nd.edu/](http://music.nd.edu/). Or call 574-631-6211
Student and Alumni News

Wendy (Weber) Grice (M.M. ’96) is living in Nanticoke, PA. She has a teaching studio in Tannersville and also teaches at East Stroudsburg University and Northampton Community College. Wendy sings principal roles with Amici Opera, a small company in Philadelphia whose mission is to bring lesser known works, in the original language, to the Philadelphia area. She also has had the privilege last season and this to sing with Maestro Martin Knoblauch and the Orchestra Society of Philadelphia. This season she sang the US premier of Donizetti’s Torquato Tasso, Leonore in Fidelio, Leonora in Trovatore, and Leonora in La Forza del Destino. In the 2008-09 season, she will sing Il Furioso (Donizetti), Cristoforo Colombo (Franchetti), Torquato Tasso, Herodiade (Massenet), Otello, L’amore dei tre re (Montemezzi), and Poliuto (Donizetti) with Amici Opera and Abigaille in Nabucco with Maestro Knoblauch. Wendy and her husband started a young artist summer program for college students in northeast PA. Their first production was Gilbert and Sullivan’s Gondoliers in 2005, and in 2006 Die Fledermaus. Wendy sings under the name Anna Salzgeber.

Mary Brewick, (’08)

Mary is the Worship Resources Editor for World Library Publications. They are one of the largest Catholic Music publishing companies in the country.

Angela Theis, (’08 BBA, with majors in Marketing and Music-Performance) will begin her studies this fall at the New England Conservatory in Boston, Massachusetts to obtain a Master of Music in Vocal Performance. She will be study privately with Patricia Craig, renowned operatic soprano and voice teacher who sang thirteen seasons with the Metropolitan Opera. In addition to her graduate work, she hopes to get involved in music ministry at Catholic churches while in Boston.

Philip Carl Smith (’08 with a degree in Music Theory/History, Honors and Philosophy). This summer, Smith gave a series of six presentations on Gregorian chant for the seminarians of Our Lady of Guadalupe in Denton, Nebraska. In August he will begin the novitiate for the Order of Preachers (also known as the Dominicans), with whom he will be studying for the priesthood. He hopes to pursue further music studies in the future.

The Journey of the NORA Trio to Fischoff

by Nicholas Shanefelt (’09)

Making chamber music at Notre Dame has provided me with more than I ever imagined or expected. I didn’t come to school with my sights set on entering music competitions, let alone participating in a chamber group. And despite our diligent work ethic from March 2007 until May 2008, I don’t think Audrey, Monica or I expected to be finalists in the Fischoff, either. But the acceptance e-mail arrived in my inbox, it was a triumphant moment and a validation of our musical efforts. Just weeks later, we were on the Leighton Concert Hall stage, in front of three judges and dozens of our peers, friends, and supporters (probably one of the largest quarterfinal audiences the Fischoff has ever seen). We were nervous, but we weren’t about to admit it before taking the stage.

We played with confidence and passion, but it wasn’t enough to earn a semifinal spot. A disappointing setback, an achievement nonetheless. We were the first chamber group in our Music Department’s history to come to the Fischoff, and perhaps one of the only trios that wasn’t from a big-name music conservatory. We may very well be the only group to make Fischoff in which all members double-majored in music and another discipline. In our post-performance critique with the judges, they were nearly speechless when they learned this, and that our trio had been together just over a year. Some of the competitors were pushing 30 years old and had been in their groups for many years.

Other groups who didn’t make the semifinals like us may have gone forward from Fischoff in a state of defeat, running a gauntlet of punishment in the practice room. I certainly have no regrets from this experience. The most important thing I learned is that music is even more
expressive and enjoyable when you play it with your dear friends. The bonds we developed outside and the musical bonds we developed as an ensemble. If anything, I will look back very fondly on this opportunity to learn about myself as a soloist and chamber musician. That alone makes this experience a success.

Gounod’s *Faust* a Success

In April 2008, Opera Notre Dame presented Charles Gounod’s masterpiece *Faust* in the DeBartolo Performing Arts Center’s Decio Mainstage Theatre. The nearly 60-member cast, mostly comprised of undergraduate students who were joined with some faculty, staff, and community members as well as two professional singers. Part of the “Faust at Notre Dame” project, this production was presented in repertory with FTT’s production of Marlowe’s *The Tragical History of Dr. Faustus*.

Gounod’s work was, at its premiere in 1859, a very different work than the grand opera we know today, with “simplicity which attains to the highest consummation of art” (Saint-Saëns). Opera Notre Dame’s production was in the nature of this more intimate original vision, based on original sources. Music and dialogue not performed for 150 years was heard in a re-examination of one of the most famous and beloved of all operas.

The production was an overwhelming success, with all performances continuing Opera Notre Dame’s tradition of being completely sold out. A considerable percentage of the audience was (based on a pre-performance show of hands) made up of first-time opera goers, who gave the production an enthusiastic reception. The opera was preceded by “The Audacity of Faust: Producing Opera at Notre Dame,” a lecture by Mark Beudert, director of Opera Notre Dame, and Scott Pratt, professor of philosophy at the University of Oregon. This lecture, also part of the “FAUST at Notre Dame” conference, discussed both the history of the opera and the philosophy of performance that influenced the production; it can be found, along with other information about Opera Notre Dame, at http://opera.nd.edu.
Crowley Hall (shown 1893) caught fire in 1916, at which time the third floor was destroyed.

Please visit the Department of Music's website for additional information and updates. http://music.nd.edu. Submit information for the next edition of *The Triad*, e-mail Noelle Elliott at nelliot2@nd.edu.