

The Triad



Notre Dame Band Awarded Prestigious Sudler Trophy

by Shannon Chapla

The University of Notre Dame Band has been awarded the 2011 Sudler Trophy, recognizing “collegiate marching bands of particular excellence that have made outstanding contributions to the American way of life.” The trophy was presented December 17 during the Midwest Band and Orchestra Clinic in Chicago.

Dating back to 1982, the trophy, presented by the John Philip Sousa Foundation, is considered the Heisman trophy for college bands and recognizes Notre Dame’s contributions over numerous years. It is the only nationally recognized award for college marching bands, and only one trophy is awarded bi-annually. Past winners of the Sudler Trophy include the University of Michigan, Michigan State University, University of Kansas, University of Texas at Austin, Florida A & M University and UCLA.

A formal presentation of the Sudler trophy will be made at Notre Dame Stadium this fall at a home football game. Kenneth Dye, director of Notre Dame Bands, was on hand as Notre Dame was announced as this year’s recipient. “I look for continued progress and success with the Notre Dame Band and wish to congratulate all the students, staff and supporters that have helped our program earn this recognition,” Dye said.

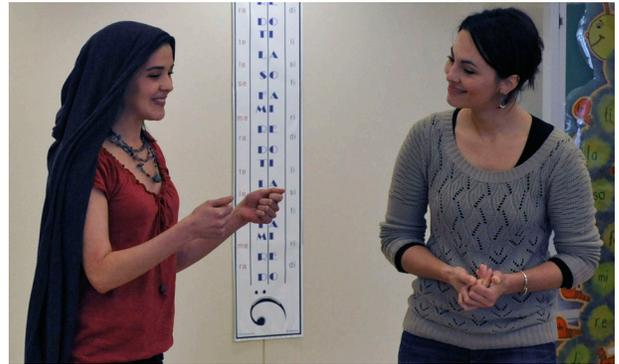
The Notre Dame Band, which includes more than 380 student musicians representing every field of study at Notre Dame, has earned a national reputation for its highly original and innovative performances. The band is the oldest college band (in continuous existence) in the United States and was honored as such by being declared a “Landmark of American Music” by the National Music Council and the Indiana Music Educators Association during the 1976 United States Bicentennial.

The band has played an active role in fueling the spirit of Notre Dame and recently celebrated the centennial anniversary of the “Notre Dame Victory March.” The fight song was first written in 1908 by two Notre Dame students and has maintained great popularity ever since its first performance in 1909.

Metropolitan Opera Star Visits the Department of Music

On April 4, 2011, Metropolitan Opera star, Isabel Leonard, the 6th and most recent recipient of the Beverly Sills award, instructed the Notre Dame Opera cast and other Department of Music performance majors in a personal setting. The Beverly Sills award is particularly meaningful to gifted singers. It is the largest of its kind in the United States, and is designated only for extraordinarily gifted singers between the ages of 25 and 40 who have already appeared in featured solo roles at the Met.

During Sunday's rehearsal, Leonard instructed the young singers with insights into the day-to-day realities of a performing artist, providing tips that only a successful young mezzo-soprano could offer. Realities, which, if not handled with grace and a sense of humor could scare off any young artist.



Bridget Mullins receives instruction from Isabel Leonard.

“It is not unusual to have premier performers work with our students. What is unusual is that, she is young enough to be part of their generation and nearing the pinnacle of her career. Leonard’s dedication to art and to excellence in performance demonstrated the potential in each of them to have a similar career. The opera cast was prepared and attentive to her insights, enabling her to provide instant feedback and allowing the cast to respond immediately. This opportunity was unique. I’m grateful to Louis MacKenzie, Chair of the Department of Music, for arranging the class and allowing me to be a part of it,” Mark Buedert, Director of Opera Notre Dame, said.

She also was able to give an individual instruction to soprano Angelina Delmastro-Smith, a performance major, who benefitted from Leonard’s personal instruction. “It was such an honor to be able to work with such a skilled artist.” Delmastro-Smith remarked, “She was able to break through so many of my barriers as an actor and singer in such a short time. It was an experience I will never forget!”

Leonard’s ability to enter into the minds of young singers will undoubtedly contribute to their success for years to come. It also provided a remarkable experience for our Opera program and its faculty.

“I wanted to thank you again for welcoming me into your production this weekend.” Leonard wrote to MacKenzie, “It was such a warm atmosphere and wonderfully open group of students and teachers. I really had a wonderful time getting to know everyone. I know I’ve said it many times: but I hope I was able to impart something productive and useful to the students all within the realm of what you and your fellow musicians have been teaching them. It was a privilege for me to “play” with them (as I say). They are very smart and have done such excellent work with *Nozze*. I hope they are proud of themselves. It is no easy task.”

Many Master Class Opportunities for Notre Dame Music Students

This year Department of Music students had unparalleled opportunities to attend and participate in masterclasses taught by highly skilled and successful musicians. The following is a list of musicians who taught in the 2010/11 academic year.

Philip Setzer, violin (Emerson String Quartet)
Heidi Grant Murphy, soprano; and Kevin Murphy, piano
Isabel Leonard, mezzo-soprano
John Perry, piano. Eric Weimer, piano

Jeremy Denk, piano
Roger Vignoles, piano/voice/chamber music
Ann Schein, piano
Nadja Salerno-Sonnenberg, violin

Celebrating the Works of Mozart with a Mozart Marathon

by Kate Cohorst

The University of Notre Dame celebrated Wolfgang Amadeus Mozart's 255th birthday on January 27, 2011, by performing his works in the O'Shaughnessy Great Hall.

Professor of Music Georgine Resick says the event was inspired by Sonnet Fest 2010 when Notre Dame faculty, students, and administrators took turns reading all 154 of William Shakespeare's sonnets.

"I thought, 'Wouldn't it be great if we could do a Mozart marathon?'" says Resick, who teaches voice and shares a birthday with the great composer. "There's been a lot of enthusiasm for it. Mozart is a wonderful composer for young musicians to be working on so we knew there would be a number of students interested and ready."

The event featured a variety of musical performances by students, faculty, and other members of the Notre Dame community, interspersed with readings by and about the composer, including excerpts from Mozart's prolific letters. Peter Jeffery, Michael P. Grace II Chair in Medieval Studies and co-director of the Master of Sacred Music program, hand-picked readings that relate to the specific works being performed.

The department's string faculty and students performed the 25-minute serenade *Eine kleine Nachtmusik*. Other performances included church sonatas by the organ and string faculty, solo piano and harpsichord works by students and faculty, performances by the faculty vocal quartet, concert vocal ensembles performed by students, and excerpts from several Mozart operas.

Opera Notre Dame Mozart's *Le nozze di Figaro* cast performed the Act II finale—a ground breaking work.

"Up to this point, there were very few ensembles in operas, and mostly the music was a fairly static reaction to some dramatic impetus that had taken place before the music starts," Resick says. "In this opera and in this particular finale, Mozart builds the drama symphonically. By the end of the finale, every character but two is on stage, and the finale lasts more than 20 minutes. For the time, it was unprecedented."

Resick says Mozart's works have stood the test of time for several reasons. "First of all, he was a consummate musician. Second, he took the musical language of the time and pushed it to its absolute limits," she says. "Third, he had a terrific range. He could write utterly sublime music and then turn around in the next breath and write something irredeemably silly. And, fourth, he developed a completely new way of creating drama in music."

Faculty News

Professor **Carolyn Plummer** retired from the department at the end of the Spring 2011 semester. Plummer began her career at the Houston Symphony where she was the Section First Violin. She continued at the Houston Symphony as the Assistant Concertmaster. In 1986 she joined the Faculty of the University of Florida. She joined the University of Notre Dame Department of Music in 1989. She served as an Associate Professor of Violin for 22 years and did several concerts and recitals.

Professor **Ethan Haimo** accepted a position at Bar Ilan University in Israel. He left the Department after teaching Music Theory and Composition since 1983.

Susan Youens and British pianist Malcolm Martineau together planned a series of ten recitals called “Decade by Decade” for Wigmore Hall in London, with each recital devoted to one ten-year period in the history of German song from 1810 to 1910. The recitals have included such world-famous singers as Simon Keenlyside, Alice Coote, Florian Boesch, Amanda Roocroft, Angelika Kirchschrager, and Christopher Maltman; the series will conclude in late June-early July 2011, with Susan Youens delivering a three-hour lecture on June 28 in summation. Prof. Youens also taught a course on “The Lieder of Hugo Wolf and Richard Strauss” with famous pianist Roger Vignoles at the Britten-Pears Institute of the Aldeburgh Festival in England in September 2010. She will be delivering keynote addresses at international conferences in Geneva, Switzerland and Dublin, Ireland this forthcoming summer and fall.

Louis MacKenzie, chair of the Department of Music was awarded the 2011 Thomas P. Madden Award. This award is given annually to a member of the faculty for outstanding teaching of first-year students.



Peter H. Smith has been promoted to Professor of Music. He currently serves as Director of Undergraduate Studies in the Department of Music and has taught music theory at Notre Dame for the past 20 years, since completing his Ph.D. degree at Yale University. His scholarly publications include *Expressive Forms in Brahms's*

Instrumental Music: Structure and Meaning in His "Werther" Quartet (Indiana University Press, 2005) and *Expressive Intersections in Brahms: Essays in Analysis and Meaning* (Indiana University Press, forthcoming), co-edited with Heather Platt. He serves as vice president for the American Brahms Society and on the editorial boards of the journals *Theory and Practice*, *Indiana Theory Review*, and the *Journal of Schenkerian Studies*.

During 2010-2011, **John Blacklow** was invited to perform as both soloist and collaborator at the following venues: Konzerthaus in Berlin, Germany; Pierpont Morgan Library in New York; Harvard Musical Association in Boston; Strathmore Performing Arts Center in Bethesda, Maryland; Olympia Performing Arts Center, Washington; Philips Performing Arts Center at the University of Florida; Evergreen Museum at Johns Hopkins University in Baltimore; Wellesley College in Massachusetts; the Armand Hammer Museum at UCLA in Los Angeles; and Cold Spring Harbor Laboratory on Long Island, NY.

Assistant Teaching Professor and M.M. alumnus (voice, '05) **Stephen Lancaster** sang his Carnegie Hall debut in May of 2010 with the Notre Dame Concert Band. He performed in Taiwan in June/July of 2010, singing art songs and musical theater duets with mezzo-soprano Lorraine Yaros-Sullivan and pianist Wanyi-Lo in the Chiang-Kai Shek Memorial

Concert Hall Recital Hall in Taipei, among other locations. He then traveled to Waterville, Maine, to perform as an artist fellow at the Atlantic Music Festival, performing Barber's "Dover Beach" and the world-premiere of "In a Mirror, Darkly" by American composer Christopher Weiss. After a busy spring in 2011, of performing Bob in the "Old Maid and the Thief" at St. Mary's College, and the Count in "Le Nozze di Figaro" with Opera Notre Dame, he returns to Arbor Opera Theater to perform the roles of Morales and Dancairo in Bizet's Carmen. In addition to his performing, Stephen continues to teach voice majors in the undergrad and MSM programs at Notre Dame and he recently toured with the Notre Dame Concert Band again, performing in Cleveland's beautiful Severance Hall.

Daniel Schlosberg was a staff accompanist for the vocal program at the Steans Institute for Young Artists at Ravinia in the summer of 2010. While there, he performed with emerging singers, and played for the masterclasses of James Conlon and Dame Kiri te Kanawa. In Chicago, his performance of John Luther Adams's "Dark Waves" with pianist Amy Briggs at Orchestra Hall was highly praised by the Chicago Sun Times. He also gave pre-concert lectures for the Chicago Symphony in February, 2011. In October, he organized and performed in the Baltimore Lieder Weekend, which featured Susan Youens as a special guest, and focused in the songs of Hugo Wolf. On radio, he performed Beethoven's Sonata, Op. 14, No. 2 on WFMT's month-long sonata cycle, and this March, he presented a full solo recital live in studio, featuring works by Schubert, d'Anglebert and Brahms.

The Department of Music welcomed a new violinist. **Trica Park** joined the faculty as a visiting assistant professional specialist. Miss Park received her Bachelor and Master of Music from the Juilliard School where she studied with Dorothy DeLay. She is a recipient of the Starling-DeLay Teaching Fellowship at the Juilliard School. She has studied and performed chamber music with Felix Galimir, Pinchas Zukerman, Cho-Liang Lin, Michael Tree, Gary Hoffman, Paul Neubauer, Robert McDonald, and members of the American, Guarneri, Juilliard, and Orion String Quartets as well as the new music

group, Eighth Blackbird. Other former teachers include Cho-Liang Lin, Donald Weilerstein, Hyo Kang and Piotr Milewski.

From 2005-2011, Miss Park was First Violinist of the Maia String Quartet, Faculty Quartet-in-Residence and Lecturer at the University of Iowa School of Music.



Tricia Park

Craig Cramer has played concerts in 2011 in Seattle, Goshen College, Knoxville, an organ dedicatory recital in Baton Rouge, eight concerts in Germany on historic organs, two concerts in Sweden (also on historic organs), and two concerts in Denmark, including Frederiksborg Castle on one of the oldest organs in the world. Next season he will play twenty concerts in Albany, New York; Champaign, Illinois; Medford and McMinnville, Oregon; Fort Wayne, Indiana; Little Rock; Millburn, New Jersey; Naples, Florida; Toledo, Ohio; Minneapolis; at Arizona State University; Chicago; and Angwin, California. In addition Cramer has been invited to perform the complete organ works of Buxtehude in six concerts on the magnificent Fritts organ at St. Joseph Cathedral in Columbus, Ohio.

In Memoriam, **Tina Durski**, passed away on September 7, 2011. Tina was the administrative assistant to the band.

Student and Alumni News



Mat Madonia pictured with violinist Gil Shaham, at the Aspen Music Festival 2011

Mat Madonia, violin performance '12 was accepted into the Aspen Music Festival this summer. He was the first Department of Music student ever accepted. It is one of the most competitive music festivals in the United States.

Mat Madonia was a student of Carolyn Plummer.

Paul Appleby, vocal performance '04 was featured in an article in Opera News. Appleby is currently a member of the Met's Lindemann Young Artist Development Program. He is a frequent performer in the New York Festival of Song programs. He made his official Met debut this past May, as an exuberant Brighella in Ariadne auf Naxos, and takes on Demetrius in the company's world premiere of The Enchanted Island this coming December.

Matthew Swanson, student of Dan Stowe: Is attending Cincinnati College-Conservatory of Music and pursuing a in M.M. choral conducting.

After serving four years in the US Air Force, **Joshua Frilling**, piano performance '07, has been accepted for the Fall of 2011 into New York University's Steinhardt School of the Arts, in the Master of Music program in piano performance. Josh will also serve on NYU's adjunct teaching faculty as an instructor of piano.

Nicholas Shaneyfelt, piano performance '09, has been appointed Instructor of Class Piano and Staff Collaborative Pianist at the University of Massachusetts/Amherst, where he has completed his Master of Music degree in piano. Nicholas was also accepted on scholarship at Oberlin Conservatory's Baroque Performance Institute, which takes place in Oberlin, Ohio during the summer of 2011.

Genevieve Neild, vocal performance '10, worked in the Development Office at the Ravinia Festival as the Donor Concierge Services Intern. She is now employed by deliverstar.com, an internet marketing sales company.

Kate Zinsmeister, piano performance '10, was selected to perform the piano solos in Stravinsky's Petrouchka with the Purchase Symphony Orchestra at SUNY, where she is a Masters candidate in piano.

Michael Rodio, piano performance '12, took first prize in the piano competition at the Royal Irish Academy of Music in Dublin, Ireland, in the winter of 2011, while studying overseas in Ireland. During the previous summer, Michael was selected to participate in the summer piano program at the Brevard Music Center in North Carolina.

Andrew White, piano performance '12 and theory/history '12, was accepted into the CCM Prague 2011 International Piano Institute. Held in the Czech Republic, the program features masterclasses and performances with internationally renowned faculty. During the previous summer, Andrew was selected to participate and perform at the Killington Music Festival in Vermont.

Jennifer Shaw, cello performance '11, was accepted to the MM degree program at NYU.

Margaret Jumonville, vocal performance '11 is attending Duquesne University on a scholarship for a M.M. in Voice Performance. She will study with Claudia Pinza (Ezio Pinza's daughter).

Joshua Diaz, vocal performance '11, is attending Peabody Conservatory for his MM in Voice Performance.

Daniel Crupi, vocal performance '11, will attend University of North Carolina/Greensboro for the M.M. in Voice Performance.

Lauren Desrosiers, vocal performance '11, will begin private voice study with Jane Eaglen, widely considered the foremost Wagnerian soprano in the U.S.

Christopher Gautsch, piano Performance '11, entered the novitiate of the Order of Preachers (the Dominican Order) in the Province of St. Joseph.

Elizabeth Dallacqua, piano Performance '11. began working at Chrysler as a Fuel Systems Engineer.



Angela Theis, vocal performance '08, made her professional operatic debut as the Taumännchen (Dew Fairy) in *Hansel und Gretel*. In March 2011, She sang the role of Beth in *Marc Adamo's Little Women* under the baton of Maestro Christopher Larkin.

Bridget Mullins, vocal Performance '11, is a Holy Cross Lay Missioner in Santiago, Chile, where she will be teaching and working at a program for youth with drug and alcohol addictions.

Kate Mullaney, vocal performance '11, is in St. Petersburg, Florida, where she teaches middle-school English through AmeriCorps.

Opera Notre Dame's 2011 Production a Success



“Being part of *Le Nozze di Figaro* was an unforgettable experience. The massive scope of the production, musically, materially, and humanly, was exhilarating: it required everyone to engage themselves fully at all times. Over the course of the preparation and production, each of us, but especially the students, grew in our confidence and craft, while simultaneously supporting one another, resulting in four spectacular performances.” - Stephen Lancaster,

Opera Notre Dame's 2012 next production is *Sweeney Todd, The Demon Barber of*

Fleet Street by Stephen Sondheim and Hugh Wheeler. Performances are April 26-29 at the DeBartolo Performing Arts Center. Visit Opera.nd.edu for details.

Notre Dame Music Students Attend the 2011 Kunming Opera Festival in China

By, Annie Flood '13

“Rice porridge for breakfast! Just like in *Mulan*! This is so legit!” Yes, I thought, my life has turned into a movie. Had I really just flown half way across the globe to sing opera in China? It took me a couple days to realize that the answer to that question was a resounding yes, and I couldn't have been happier about it. This summer I and my fellow Notre Dame student, Felicia Caponigri, had the awesome opportunity to be involved in the 2011 Kunming Opera Festival, located in the beautiful Yunnan Province of southwest China. This was a two-week long vocal program headed by Dr. Chia-wei Lee of Trinity University in San Antonio, Texas. The program included two weeks of rehearsals, lessons, and classes for students, all culminating in three performances of *Gianni Schicchi* by Puccini and *Die Zauberflöte* by Mozart.

Dr. Lee, originally from Kaohsiung, Taiwan, has been bringing American students to perform in Asia for a couple of years now, previous sites including Taiwan and Beijing. The 2011 program based in Kunming was made up of approximately 50 students, consisting of about 30 American students from six different schools across the nation, a few students from Taiwan, and about ten local Chinese students. There were three American teachers on the program as well, including Dr. Robin Rice from Ohio State University, Dr. Sarah Holman from Wheaton College, and Notre Dame's own Prof. Georgine Resick. The opera productions were directed by Dr. Bill McCrary of the University of Texas at San Antonio and conducted by Maestro Edoardo Lanza of Italy.

The first couple days of the program were pretty hectic, trying to get everybody together, coordinated, and de-jetlagged, but we quickly fell into a routine. A typical day started off with a quick breakfast followed by a yoga or tai-chi class. Following this would be a diction class, consisting of English, French, Italian, or German diction, the four main languages of Western classical singing. The next few hours would be pretty flexible, allowing time for private lessons (each student had four lessons with any teacher(s) of their choosing) and accompaniment class, where one could work with an accompanist and be coached on a song by Maestro Lanza. Around noon we would break for lunch and then the afternoon would be spent in opera rehearsal. All of our rehearsals, lessons, and classes were held at the Yunnan Performing Arts Center, located about two miles from the hotel we were staying at. After dinner we usually had free time, which was most often spent exploring the city.

At first, China felt like a completely different

world. Everything seemed so foreign, from the bamboo shoots we ate to the squat-style toilets we used. But, I was pleasantly surprised to find that for the most part, we were welcomed pretty warmly by the local community. I think we were viewed mostly as an amusing curiosity, really.

Kunming is a large city, but it is far enough away from the typical tourist cities that usually there are not large groups of Americans roaming the streets on a regular basis. As the jet lag faded away and the walk to and from the hotel and the performance space became more familiar, there were several things about the city that struck me as incredibly interesting.

The first thing one notices in the city is the plethora of pungent aromas. Of course there was the normal array of city smells, mostly emitted from car exhaust pipes or side street alleys. There was also the spicy smell of freshly-cooked meat wafting from almost every small restaurant, mixed with the sweet smells coming from corner bakeries and small outdoor fruit markets. The air was especially pungent around lunchtime, when shopkeepers would simply cook their meal on a small wok outside their store instead of going home for lunch, which brings me to my next topic: food!

I have not been able to bring myself to eat at the Oriental Section of South Dining Hall all semester in fear that it will disappoint me after eating in China. We ate most of our meals at the hotel, where we were waited on by a very lovely staff who spoke not a lick of English. We all chuckled the first night when we were brought out several traditional Chinese dishes...and a side of French fries with ketchup. Chinese food is typically very spicy, but they graciously cut down on the spices enough for our poor bland American taste buds to handle. A typical breakfast included hard-boiled eggs, rice porridge, several different types of bread- and cake-like dishes, and warm milk. I got the feeling that they catered to our Western tendencies for breakfast, for I noticed that the locals would often be eating a bowl of noodles for breakfast, just as they would for lunch and usually dinner as well. Lunches and dinners were much more traditional, though. There were usually several different dishes, including a couple meat dishes (pork was a favorite, as was chicken and duck), a plate of fish, several vegetable dishes (spinach, peppers, and bamboo shoots were common), rice, soup, some sort of bread roll, and fruit. There was never any desert served, but fruit seemed to serve the same purpose, because we quickly realized that when the fruit came out, no other dish would follow it. Eating with chopsticks was definitely a task, and often we would revert to simply eating with our fingers, but nobody seemed to mind.

I can't mention food without bringing up a Kunming delicacy known as Over-the-Bridge Noodles. The story goes that there was once a young scholar and his wife who lived in Yunnan. The scholar would have to walk to school every day, which was quite a ways away. His wife would bring him lunch every day, but by the time she got there, it would

always be cold. So one day she tried something new, and decided to bring along a pot of water and noodles over a small fire, with raw vegetables and meats on the side so that she could cook them when she arrived. However, when crossing a bridge on her way, she tripped and the meats and vegetables fell into the bowl of noodles. Every day this would happen, and every day she would trip over the bridge, spilling the meats and vegetables into the noodles. I guess she tripped enough that eventually this meal just became a provincial delicacy, and is now the most common food found in Yunnan. One is given a steaming hot bowl of noodles, and cracks a quail egg into it, and then throws in various raw meats, fish, and vegetables. After a few minutes of letting everything cook in the water, your Over-the-Bridge Noodles are ready to eat! (And delicious to boot.)

The sights of the city were also pretty awesome. Although Kunming is not the most clean or most modern city in China, it does have a sort of romanticism to it. Right in the middle of the city is a large park called the Green Lake Park. It is a beautiful area of the city, with a big lake surrounded by droopy weeping willow trees and covered with huge lily pads and gorgeous lotus flowers. Next to the lake is a small outdoor market where one can buy little trinkets and treasures for friends and family members. Not too far from the lake is a magnificent Buddhist Temple, which is pretty much carved right out of a small mountainside. The vibrant and rich colors adorning the different idols of Buddha are truly awe-inspiring. A small moat surrounds the temple as well, filled with hundreds of turtles. It was amazing to see a scene of such beautiful serenity in the middle of the city. There was also the Bird and Flower Market, a sprawling and vivacious market right in the center of Kunming. It had every animal imaginable for sale there, from tarantulas to squirrels. The various colors of flower displays, traditional clothing, jewelry (especially ivory), and hand-painted scrolls were incredible to see.

Of course, I must not forget the main purpose of our visit: to make music! It was a wonderful opportunity to be able to work with so many different people throughout the program. It was especially interesting to work with the Chinese and Taiwanese students, and learn more about our differences in both cultural and musical ideals and practices. Many Chinese people have not had much exposure to Western opera, so I was surprised and excited to see decently sized audiences come to our three performances. We performed a show of two acts, the first act being Puccini's Gianni Schicchi and the second being the second act of Mozart's Die Zauberflöte. Each opera had separate casts (save for a couple cross-overs) and most parts were double or triple cast. Felicia played a beautiful Lauretta in Gianni Schicci, while I played the First Spirit in Die Zauberflöte.

The setting of Die Zauberflöte is a distant and magical land, and so for staging purposes we used costumes of traditional Chinese dancers. It struck me each night as I donned my costume of all-gold, silky material that was in shape reminiscent of both Aladdin and the Power Rangers, that these were in fact the perfect symbol of my trip. Here I was singing in an opera set in a foreign land, wearing a costume from a country that not too long ago had in fact been quite distant and somewhat magical to me. I thought about how far I had evolved my Disney-influenced cultural ideas into much better understanding and appreciation. After each performance, we had the chance to speak with several local elementary school students who were learning English. Although some were timid, and most had obviously been given scripted questions to ask (I must have told about 12 different kids what my favorite food is), there was a certain wide-eyed eagerness to their interactions with us. I am certain we were some of the first Americans many of them had ever seen or had contact with, but this was a scene that held promise for a future of better cross-cultural understanding and engagement. Who knew this could all be brought upon by a couple of musical scores? It's an awesome feeling to learn that music really can successfully traverse time, space, and culture. And so, like Tamino, we play on, hoping to make friends in distant lands, guided by the power of music.



Professor Georgine Resick with Annie Flood.

Notre Dame Chorale Prepares for Papal Audience

by Kevin Clarke

“Toi, toi, toi” is a superstitious invocation of opera singers, meant to encourage a winning performance before taking the stage. “We don’t say, ‘Break a leg,’” fifth-year senior and University of Notre Dame Chorale member Joshua Diaz explains.

Diaz might be hearing that old stage charm at an extraordinary venue later this month—the Basilica of St. Peter in Rome—where he and about 50 other members of the Notre Dame Chorale are scheduled to perform for Pope Benedict XVI and the bishops and pilgrims in attendance at a general audience on May 25, 2011.

The vagaries of the Vatican schedule mean that the performance will remain tentative right up to the last second, but the Chorale will definitely get to perform for the Vatican’s resident and visiting cardinals during the Arch-priests Mass at the Altar of the Chair at St. Peter’s on May 28. The singers are also scheduled to give concerts at the Basilica of St. Francis in Assisi on May 27 and Rome’s St. Ignatius Church on May 29.

Rare Opportunity

Diaz, a chorale veteran who plans to pursue a career in opera performance after college, is the only undergraduate slated to conduct during the Chorale’s eight-day tour.

“I haven’t done anything on this scale before,” says Diaz, who has been involved in sacred music for most of his life. His father, Frank, is the director of music at the Cathedral of the Sacred Heart in San Angelo, Texas.

“It’s really exciting to have this opportunity,” Diaz says. “It’s a privilege that not a lot of people get to have.”

While excited, Diaz says he is not particularly nervous about the prospect of a papal performance—a fact he attributes to the discipline and professionalism of the Chorale, which includes students from across the University, not just music majors.

“The group is very strong musically,” he says, “and able to do some difficult work”—including one of the pieces he is planning to conduct, “Svéte tíhy” (“Gladsome Light”) a Russian romantic composition by Alexander Gretchaninoff.

“[As a conductor], they make my job very easy,” Diaz says.

Intense Preparation

Alexander Blachly, a professor of music and the University’s director of choral activities, says he’s supremely confident in the Chorale’s ability to respond well under pressure. “We will be prepared,” he says.



Alexander Blachly

“It’s very like a sport in a psychological respect,” Blachly says of the hours of devoted

work leading up to a performance. “It’s a team effort; the group is relying on each of them member. As individuals and as a group, they have to get it right. And they’ve worked hard on a lot of exacting details like how to stay in tune, how to listen, how to hear the other parts when they’re singing their own parts.

“That’s not easily done,” he notes. “Singing as a choir at a high level may be an intellectually and physically demanding effort, but it is one they all love”, Blachly says. “We’re working, but it’s a very pleasurable kind of work,” he says. “We are making music.”

The Chorale has been practicing a number of selections in preparation for their church concerts. “We’ve got an a cappella program that runs from the 12th century to the 21st century,” said Blachly, “from Gregorian chant and two medieval pieces all the way to a piece composed in 2005.” The Chorale will perform that final selection, *Christe qui lux es et dies*, composed by the professor’s son, James Blachly, for the Pope during the general audience if they get the chance.

Preparing for live performances wasn’t the only hard work leading up to the eight-day concert tour, says Stephen Santay, a senior and the president of the Chorale. He and his fellow Chorale members led a variety of fundraising efforts—including selling the Chorale’s CDs and brats and burgers during home football games—in order to get the costs down to a manageable level.

A \$20,000 grant from the University’s Nanovic Institute for European Studies was a tremendous help, he says. Among other things, the funding will provide for lectures on the history of Rome and its architecture to help students get the most from their trip.

Santay expects this once-in-a-lifetime opportunity to be among his most memorable experiences as a Notre Dame student. “We are all very excited, and I would say the most exciting thing is the possibility of performing for the Pope.”

But, he adds, “I think singing the Notre Dame alma mater in St. Peter’s square would be just fantastic.”



For the latest on upcoming events for the Department of Music visit
music.nd.edu

To join our listserv please email Noelle Elliott at nelliott2@nd.edu

Non-Profit
Organization
U.S. Postage
PAID
Notre Dame, IN
Permit No. 10



Historical Organ housed in the Reyes Organ and Choral Hall

The Italian organ was built around 1680 in Naples. It has five stops, a short octave compass, and is tuned in meantone. The case is elaborately decorated, and enough of the original paintings were intact to reconstruct how the organ case looked. After careful restoration in the workshops of Martin Pasi (Roy, Washington) and Robert Wech (Buchloe, Germany), the organ is in perfect playing condition. The organ can be pumped using two ropes on the right side of the organ.

This remarkable instrument is one of the oldest organs in the United States.

The organ students have taken advantage of this instrument by including seventeenth and eighteenth century Italian music on recent recitals. The organ, which is housed in the Reyes Organ and Choral Hall, is on anonymous loan to the university.