



2012



Lancaster joins Concert Band on Tour

During the month of May, members of the Notre Dame Concert Band participated in concert tours to Illinois, Wisconsin, and Europe. The domestic concert tour included performances in Tinley Park, Libertyville, and Naperville, IL, and Greendale, WI. The band had wonderful audiences and hosts in each city, and were excited to share their music with those in the Midwest.

Following Commencement weekend performances, the band departed for Europe. The tour included stops in London, Paris, and Rome, with 6 performances in 9 days.

The band was joined on both tours by Stephen Lancaster. Lancaster sang a wide variety of songs with the band, including Georges Bizet's 'O Nadir, tendre ami', Louiguy & Edith Piaf's "La Vie En Rose", and Volare by Modungo and Migliacci.

In September members of the Notre Dame Marching Band traveled to Dublin, Ireland for the opening football game vs. Navy. Most of the band's time in Dublin was spent preparing for the "Notre Dame: A Welcome Home" program, held in the O2 Arena. The program featured famous Irish musicians and dancers, along with the Band of the Fighting Irish, the Notre Dame Cheerleaders, and the Leprechaun. The show was broadcasted live across Ireland. Other appearances made by band members included parades, a pep rally, and performances during the game.

Music historian and liturgical scholar Margot Fassler wins three research awards

Art. Sacred music. Medieval history. And the digital humanities. Margot Fassler, Keough-Hesburgh Professor of Music History and Liturgy at the University of Notre Dame, brings them all together in her current research on Hildegard of Bingen — research for which she has been recently awarded fellowships from both the American Council of Learned Societies (ACLS) and the John Simon Guggenheim Memorial Foundation.

Adding to these accolades, Fassler, a professor in the Department of Theology who co-directs the Master of Sacred Music program in the College of Arts and Letters, on May 11 (Friday) received the 2012 Otto Gründler Book Prize for *“The Virgin of Chartres: Making History Through Liturgy and the Arts”* (Yale University Press, 2010).

“It seems that 2012 is my year,” Fassler says.

Excellence in medieval studies.

The annual Gründler prize recognizes an author whose work in any area of medieval studies is judged to be an outstanding contribution to the field. Fassler accepted the award before 3,000 of her peers at the International Congress on Medieval Studies at Western Michigan University.

Her winning book, about the history of the Cathedral of Notre Dame in Chartres, France, draws on local histories, letters, obituaries, chants, liturgical sources and reports of miracles to explore the cult of the Virgin of Chartres and its development in the 11th and 12th centuries. The book explores how the past was made in the central Middle Ages and argues for an understanding of the liturgical framework of time.

“It was especially meaningful to win this prestigious award in 2012,” Fassler says, “because I am the third Notre Dame faculty member in a row to win, joining my colleagues John Van Engen and Thomas Noble — all three of us fellows of Notre Dame’s Medieval Institute.”

Noble, a professor in the Department of History, won in 2011 for his book *“Images, Iconoclasm, and the Carolingians,”* marking the first time the Gründler prize had ever been awarded twice to faculty from the same university, let alone in back-to-back years. Van Engen, the Andrew V. Tackes Professor of History, won in 2010 for



“Sisters and Brothers of the Common Life: The Devotio Moderna and the World of the Later Middle Ages.”

In addition to the 2012 Gründler prize, Fassler’s “The Virgin of Chartres” received the biennial ACE/Mercers’ International Book Award in late 2011 for “an outstanding contribution to the dialogue between religious faith and the visual arts.”

Humanities in the digital age

Next up for Fassler are two research projects focusing on the medieval figure Hildegard of Bingen. The first, called “Hildegard’s Scivias: Art, Music, and Drama in a Liturgical Commentary: Book and Digital Model,” is supported by an ACLS Digital Innovation Fellowship — one of only eight given out each year.

“My project concerns a set of interlocking illuminations provided for a late-12th-century copy of Hildegard’s theological treatise ‘Scivias,’ written in the 1140s,” Fassler says. “I will be working with Christian Jara, a talented and experienced digital artist, to create a digitized model of the cosmos as Hildegard envisioned it, adding music and dramatic dimensions to the model, all of which are texts and musical compositions by Hildegard as well.”

The new project, Fassler says, will take advantage of Notre Dame’s “splendid” Digital Visualization Theater (DVT), a 50-foot dome that allows viewers to fully immerse themselves within and fly through high-resolution and high-fidelity images. “We hope to have this 12th-century universe ready for display in the DVT when the Medieval Academy of America meets at Notre Dame in spring 2015,” she says.

Peter Holland, McMeel Family Chair in Shakespeare Studies in the Department of Film,

Television, and Theatre and the associate dean for the arts in the College of Arts and Letters, says the use of new technologies in projects such as Fassler's is transforming the work of humanities scholars.

"We have wonderful people doing brilliant work in the digital humanities here in the College — cutting-edge, innovative projects that take the way we can understand something in wholly new directions," Holland says.

And the possibilities are endless, notes Susan Ohmer, director of DigitalND, a new initiative designed to streamline and strengthen digital work at Notre Dame. "Research such as Margot's exemplifies the contributions that digital humanities can make to scholarship by opening up new methods of analysis and new bodies of research material for scholars to consider."

Interdisciplinary exploration

In addition to the ACLS Digital Innovation Fellowship, Fassler was this year named a Guggenheim fellow, a mid-career award based on both "prior achievement and exceptional promise."

The award will support Fassler's new book about Hildegard's early writings. The first interdisciplinary monograph on "Scivias," it treats the work as a liturgical commentary, one that incorporates art, drama and music in its explanations of the sacraments, she says.

"It is an exciting time to be finishing a study of Hildegard, as she will be named a Doctor of the Church in fall 2012," Fassler adds.

Although deep into her Hildegard research, Fassler has certainly not forgotten about the subject of her last book, which she turned into a College Seminar course called "Chartres Cathedral in the Middle Ages and Today: Art, Music, Liturgy and Identity."

As part of this Arts and Letters undergraduate class, Fassler and Katie Bugyis, a teaching associate in the Medieval Institute, took 14 students to France during spring break to study the art, architecture and theological importance of the cathedral, which houses the most complete array of in situ medieval glass and sculpture in Europe. The trip was supported by the College of Arts and Letters, the Nanovic Institute for European Studies and "Les Amis de la Cathédrale de Chartres."

"We are preparing a website on our trip and our studies in Chartres, so stay tuned," Fassler says, adding with a note of pride that "the work of these students has been the best thing yet about 2012."

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Crowley Room 122

Crowley Hall Classroom Renovation.

This past summer Crowley Hall underwent another renovation. For the past two years the building, built in 1893, has been under construction. As a result the second floor has all new soundproof practice rooms and the main office has had a facelift. Its latest improvement is two state of the art classrooms.

Improvements include two 70 inch Sharp displays, a Dennon Blu-Ray player, Mac Mini computer, Technics Turntable, Klipsch speakers, WolfVision Document cameras, new desks and sound proofing.

Upon returning, the faculty and students were amazed with the improvements.

Faculty News

John Blacklow, Associate Professor of Piano, performed in the 2011-2012 season in such prestigious venues abroad as London's Royal Albert Hall, Berlin's Konzerthaus (Grosse-Saal), Latitude Festival in England, the Palazzo dei Congressi in Lugano, Switzerland, as well as in the United States at the Washington Center for Performing Arts, the Rubin Museum for Himalayan Art, the Fontana Chamber Music Festival, and the Museum of Modern Art in New York. Supported by a grant from the Alice M. Ditson Fund, he and violinist Jennifer Frautschi will be recording several contemporary works for Albany Records. In the coming season, Blacklow will appear at the Charlottesville Chamber Music Festival, the Phillips Collection Concert Series, in Washington, D.C., and UCLA Live in Los Angeles.

Paul Johnson's composition "The Wild Swans at Coole" will be performed Oct. 21 by Serenata in Santa Fe, NM.

Assistant Professional Specialist in Voice, **Stephen Lancaster (M.M. '05)**, performed in London, Paris, and Rome as a guest soloist with the Notre Dame Concert Band during their European tour in May. He also spent time in Paris working on French mélodies with French coach and pianist Antoine Palloc, on a research grant from Notre Dame. He is the 2012 central region winner of the National Association of Teachers of Singing Artist Award Competition.

Daniel Schlosberg made his debut as a featured soloist with the Chicago Symphony Orchestra in four subscription performances of Olivier Messiaen's "Trois Petites Liturgies", with Ludovic Morlot, conductor. The Chicago Classical Review wrote, "'Chorus and strings are often paired together and set against the more earthy angularities of the keyboard instruments, including a prominent, challenging piano part, played here with great fire and conviction by Daniel Schlosberg in a notable CSO debut.'" And John van Rhein in the Chicago Tribune wrote, "'Daniel Schlosberg played the daunting piano part splendidly.'"

In July, he released his first solo album, "*Child's Play*", featuring works by Schumann, Pärt, Lachmann, and Debussy, on Centaur Records.

Peter H. Smith, Professor of Music Theory, begins his sixth year as Director of Undergraduate Studies in the Department of Music. A book he co-edited, *Expressive Intersections in Brahms: Essays in Analysis and Meaning*, was published in June 2012 by Indiana University Press; in addition to his editorial work, Smith contributed two essays to this volume. His recent research on the harmonic language and formal procedures of Schubert, Schumann, Brahms, and other related composers continues with an article he has forthcoming in the Spring 2013 issue of *Music Theory Spectrum*, the flagship journal for the Society for Music Theory. Smith was elected President of the American Brahms Society for a four year term beginning in January 2012; he is the Society's most recent past Vice President and has served on the Board of Directors for the organization since 1996. He was the Chair of the Program Committee for the international conference "Brahms in the New Century" sponsored by the Brahms Society and hosted by the City University of New York Graduate Center in March 2012. He continues to serve on the editorial boards of the journals *Theory and Practice*, *Indiana Theory Review*, and *the Journal of Schenkerian Studies*.

Susan Youens, delivered the keynote address at an international Schubert conference ("Thanatos as Muse: Schubert's Late Style") in Maynooth, Ireland in October 2011 and also gave invited lectures at Cambridge University, the Vancouver International Song Institute, the Georgetown Festival of the Arts, the LaJolla Chamber Music Festival, BBC Radio 3, and more. Essays she has written this year will appear in publications by Cambridge University Press, Oxford University Press, and Boydell & Brewer. In the fall, she will deliver lectures at Duke University and London's Royal Academy of Music.

Craig Cramer, Professor of Organ, and Paul Walker, took eight Notre Dame students on an organ study tour of the Netherlands and Germany. The group studied and played twenty-five organs between May 22 and May 31, 2012. Included in the tour were several organs built by the famed builder Arp Schnitger. Schnitger occupies a place in organ building history that is analogous to that of Stradivarius in violin making. The group was fortunate to play the Schnitger organ in Noordbroek, the organ that served as the model for the Fritts organ in the DeBartolo Performing Arts Center. One of the highlights of the tour was an evening playing and studying the organ in the Aa-Kerk in Groningen. This magnificent Schnitger organ has only recently been restored; it was silent for twenty years following protracted legal issues surrounding the proposed restoration. The organ study tour was supported by the Undergraduate Studies Office, College of Arts and Letters; The Department of Music; The Department of Theology; The Hunt Fund in the Master of Sacred Music Program; and The Nanovic Institute for European Studies; and The Graduate School. One undergraduate organ major and seven students in the Master of Sacred Music program and Profs. Cramer and Walker appreciate the support from the various entities on campus which made the trip possible. The experience of learning first hand how these antique instruments sound and respond was an invaluable experience.

New Faculty

Distinguished conductor **Carmen-Helena Tellez** has joined the Notre Dame faculty as of July 2012, with an appointment in the Department of Music as Professor of Conducting, and a concurrent appointment in the Department of Theology. She is also a fellow in the Institute for Latino Studies. At Notre Dame, she heads the Conducting Studio, which is a component of Sacred Music ND. Tellez is a specialist in the performance and study of contemporary sacred music.

André Redwood comes to Notre Dame from the Eastman School of Music, where he completed his B.M. in music theory, and more recently Yale University, where he completed his Ph.D. in music theory this past May. His research centers primarily on the history of music theory, with a particular focus on the relationship between music and rhetoric as it was

theorized in the seventeenth and eighteenth centuries. His recently completed dissertation, "The Eloquent Science of Music: Mersenne's Uses of Rhetoric in the *Harmonie Universelle*," examines music and rhetoric in the writings of seventeenth-century French clergyman and polymath Marin Mersenne. In 2011, he was awarded a grant from the Andrew W. Mellon/ACLS Early Career Fellowship Program to support his research in this area. He is also interested in twentieth-century tonal music, music and politics, and music and culture in Brazil. More recently, he has developed a growing interest in law and the arts; he is currently writing an article that explores the practices of the controversial record label Sublime Frequencies against the backdrop of today's intellectual property regime. In 2010, he achieved minor fame for playing the *tastiera per luce* during a fully-lit production of Scriabin's *Prometheus: Poem of Fire* at Yale's Woolsey Hall; he has been invited to give a repeat performance this September with the Cape Cod Symphony Orchestra.

Tala Jarjour (B.A., Higher Institute of Music, Damascus; M.Mus, Ohio University; M.Phil., University of Cambridge; Ph.D., University of Cambridge Assistant Professor Tala Jarjour works on various aspects of musical practice and knowledge in the Middle East. A classical violinist by training, she studies popular and religious musics in rural and urban settings, and has a particular interest in Syriac chant. Her current work examines intonation and musical systems, minority and ethno-religiosity, sociability and performability, emotion, survival and power. A Gates Scholar, she wrote her PhD on the Syriac Chant of Edessa at the University of Cambridge, and has an upcoming invited contribution to *The Oxford Handbook of Music and World Christianities*.

Student and Alumni News

Laura Portune '98 graduated with DMA from OSU last August.

Patrick Quigley '00, Seraphic Fire's artistic director was recently nominated for three Grammys. The celebrated choir was recognized for two recordings. Its disc of *Brahms' German Requiem* was nominated for best Choral Performance of the Year and Best Producer of the Year for Peter Rutenberg. A Seraphic Fire Christmas is up for Best Small Ensemble Performance. This is the first time Quigley's choir has been nominated for a Grammy in any category.

Khanh Pham '13, provided live piano accompaniment for the F.W. Murnau film "*The Last Laugh*" at the DeBartolo Performing Arts Center, as part of the PAC 100 series. This project took a lot of research as well as practice, and Khanh culled excerpts from Chopin and Gerswhin, as well as stock music from silent film anthologies, not to mention a certain amount of improvising. Everyone in attendance was very impressed.

Callista Hoffman '08 married baritone Timothy Campbell. She sang Handel's *Messiah* at Disney Hall in L.A. in December and in January she sang the Mozart Requiem with Helmut Rilling and the L.A. Chamber Orchestra.

Angela Theis '08 has several upcoming professional opera engagements: Marzelline in Michigan Opera Theater's *Fidelio* (April 2013), plus a small role (High Priestess) in their production of *Aida* next May. She will sing Johanna in Syracuse Opera's *Sweeney Todd* next February and participate in a traveling scenes program with the same company this fall. She will sing Mabel in *Pirates of Penzance* at Eugene Opera this December.

Steven Soebbing has received a Ph.D. from University of Nebraska/Lincoln and has taken a teaching position at Frostburg State University (Maryland). He is currently writing two libretti: one for an opera based on C.S. Lewis' *Till We Have Faces*, the other an oratorio libretto entitled *The Word Revisited: the sacred and profane memories of John, called beloved*.

Zachary Angus '12, a recent graduate of the vocal performance concentration and student of Stephen Lancaster, was awarded a scholarship to study voice with Judith Haddon in the M.M. performance program at Chicago College of Performing Arts. He begins his studies there this fall, after performing the role of Guglielmo in "*Così fan tutte*" at the Tuscia Opera Festival in Italy this summer.

Daniel Crupi B.A. '11, performed the role of Masetto in "*Don Giovanni*" this spring with UNCG Opera Theater and the role of Pirate King in "*Pirates of Penzance*" with Greensboro Light Opera. He is entering his second year on scholarship in the M.M. vocal performance studies at UNCG.

Opera Notre Dame presented *Sweeney Todd: The Demon Barber of Fleet Street* by Stephen Sondheim

The two Mrs. Lovetts of the production, Lina Delmastro (2012) and MurphyKate Montee (2013), talk about the show and the process of preparation:

The story of Sweeney Todd first appeared in the 1830s in England and was soon adapted for the London stage. When Sondheim, the celebrated composer of hit Broadway musicals such as *A Funny Thing Happened on the Way to the Forum*, *A Little Night Music*, and *Pacific Overtures*, saw a version of the play in London in the mid 1970s, he asked Hugh Wheeler to collaborate with him on a musical adaptation. When the new *Sweeney Todd* opened on Broadway in 1979, it became an instant hit and later walked away with that year's Tony award—Broadway's highest honor.

The public was shocked but thoroughly entertained by the gruesome storyline of this musical thriller,

which focuses on the murderous machinations of a vengeful English barber and his accommodating landlady. The play follows the barber, Sweeney Todd, as he plots his revenge against Judge Turpin, who sent him to prison on false charges—an act which causes the destruction of Sweeney’s family. As Sweeney’s revenge plot accidentally broadens to include other citizens of the corrupt society of Victorian London, his landlady, Mrs. Lovett, finds a way to cover up the barber’s crimes as well as her own: she uses the bodies of Todd’s victims as the ingredient for the meat pies she sells in her bakery! Through this darkly comic story, Wheeler explores the motivations for, and consequences of, revenge.

Sweeney Todd will be the first time that Opera Notre Dame explores the “crossover” area of American musical theater—works such as *Street Scene*, *Candide*, *West Side Story*, and most recently *Show Boat*. These are compositions that more closely resemble operetta and opera in their choice of subject matter and the form in which it is expressed. The vocal and musical demands of Sweeney Todd are operatic in scope, and the work will be performed with an orchestra of over 25 and a chorus (made up of Notre Dame students, faculty, staff, and students from South Bend schools) of close to 50.

In addition to musical preparation, the cast is studying the work in the class Opera in Preparation. As we did last year with *Le nozze di Figaro*, we are going through the entire work in great detail, not only analyzing Sondheim’s work and source material but also other works that examine alienation (*Wozzeck*) and revenge (*Il trovatore*).

On the surface, most of the themes of *Sweeney Todd* seem to be the provenance of older men and women. In our study, we are finding ways of discovering

most of these themes in our own lives, and thus we can make the work live in a way that is appropriate to the ages of the performers. One subject matter, however, seems unique to the original work: cannibalism! In our discussions with Dr. Mark Beudert, the director of our production, we’ve discovered that we each have a different take on an important question: did Mrs. Lovett partake of her own wares?

Lina Delmastro views Mrs. Lovett as an opportunist and a survivalist first and foremost. In her opinion, cannibalism cannot be ignored as a central theme of the character. Mrs. Lovett is the proprietor of an ailing business, and in “A Little Priest” we hear that she and Todd view themselves as victims of the upper class. For Mrs. Lovett, cannibalism is a completely natural response to the poverty she faces daily. Therefore she is not disturbed by her secret ingredient, and from Delmastro’s perspective, Mrs. Lovett not only uses the bodies for financial gain, but for her own meals as well.

From MurphyKate Montee’s perspective, Mrs. Lovett is still, at heart, a normal and good human being who could not knowingly eat other people. Feed other Londoner’s human flesh, yes, but eat it herself? No. For Montee, Mrs. Lovett only commits this crime to help herself and her adopted family - Sweeney and Tobias. Mrs. Lovett wants more than anything to be wealthy and be able to live a life of luxury with the man she loves and her surrogate child. Selling human meat pies is a means to an end. Their shared crime binds Mrs. Lovett and Sweeney together, and the profit from the pies allows Mrs. Lovett to pamper her two men with good, non cannibalistic, meals.

*Written by MurphKate Montee ‘13 and
Lina Delmastro-Smith ‘12*

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