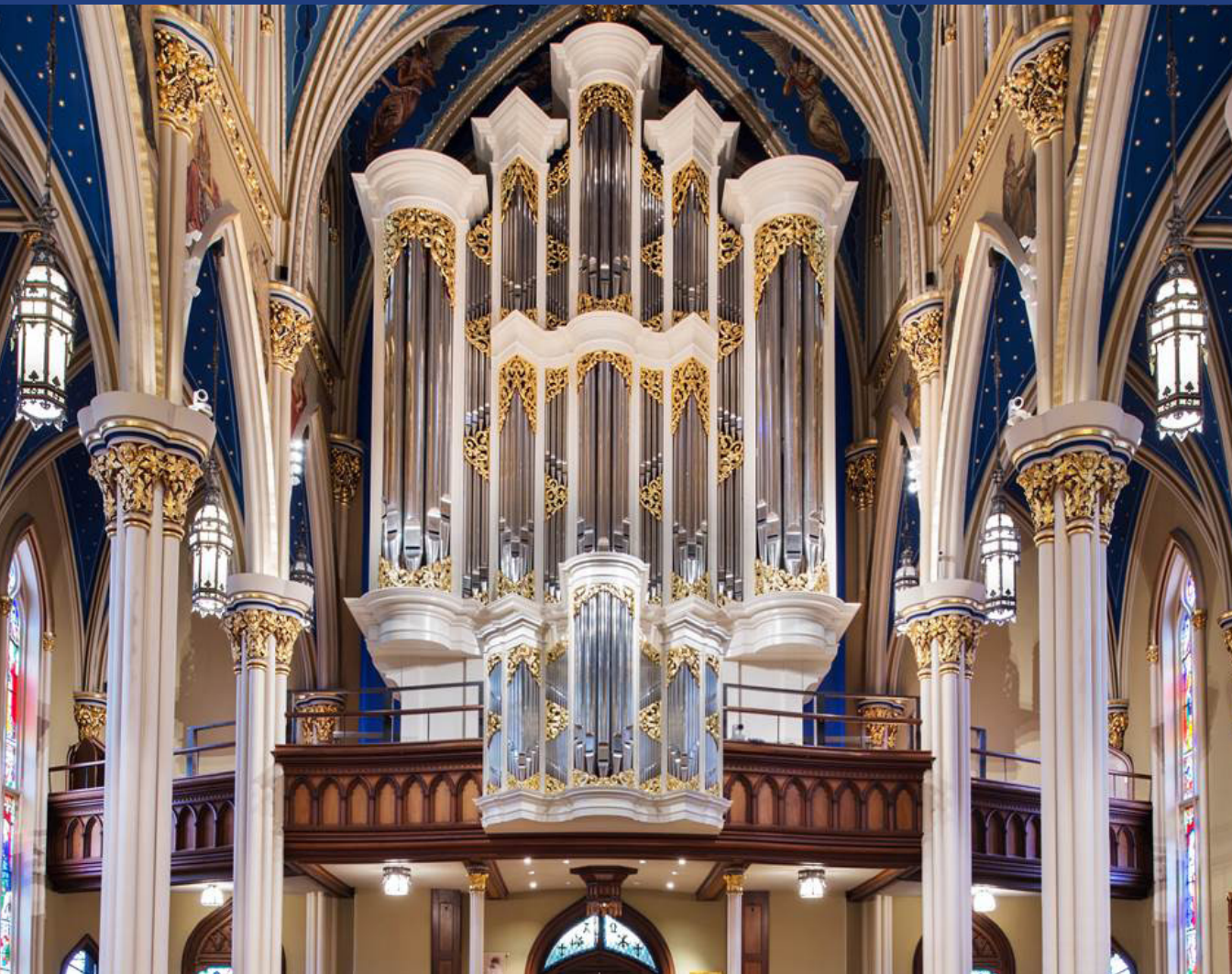


Reformations and the Organ, 1517–2017

September 10–13





Contents

<i>Schedule of Events</i>	p. 4
<i>Masterclasses in Organ</i>	p. 9
<i>Recitals</i>	p. 11
<i>The Murdy Family Organ</i>	p. 21
<i>The O'Malley Organ</i>	p. 22
<i>The Italian Organ</i>	p. 23
<i>Statement from the Organ Builder</i>	p. 24
<i>Presenter Biographies</i>	p. 25
<i>Acknowledgments</i>	p. 34



Schedule of Events

Unless otherwise indicated, events take place in the DeBartolo Performing Arts Center: Reyes Organ and Choral Hall, Penote Rehearsal Room, Decio Theatre

Group A=Blue Badges

Group B=Gold Badges

Sunday, September 10

- 1–4 PM Registration** DeBartolo Performing Arts Center
- 1:30 PM Group A: Masterclass** Reyes Organ and Choral Hall
Featuring Notre Dame Organ Students
Christophe Mantoux
- 2:45 PM Group B: Masterclass** Reyes Organ and Choral Hall
Featuring Notre Dame Organ Students
Christophe Mantoux
- 3:45 PM Coffee Break and Registration**
- 4:15 PM Keynote Address** Decio Theatre
“Reformations and Re-formations in the Organ World, 2017–1517”
Kerala Snyder
- 5:30 PM Dinner on your own**
- 7:15 PM Vespers** Basilica of the Sacred Heart
- 8 PM Organ Recital** Basilica of the Sacred Heart
Craig Cramer
- 9:15 PM Opening Reception** Morris Inn private dining room, first floor

Monday, September 11

- 8 AM Registration and Continental Breakfast** DeBartolo Performing Arts Center
- 9 AM Group A: Recital** Reyes Organ and Choral Hall
Annette Richards and David Yearsley
- Group B: Paper Session** Penote Rehearsal Room
“Innovation in Early 18th-Century German Organ Building”
Lynn Edwards Butler
- “Organ Music in 16th-Century Italy: A Reconsideration”
Paul Walker
- 10:15 AM Coffee Break**
- 10:45 AM Group A: Paper Session** Penote Rehearsal Room
“Innovation in Early 18th-Century German Organ Building”
Lynn Edwards Butler
- “Organ Music in 16th-Century Italy: A Reconsideration”
Paul Walker
- Group B: Recital** Reyes Organ and Choral Hall
Annette Richards and David Yearsley
- 12:15 PM Buffet Luncheon** Ballroom of the Morris Inn
- 1:30 PM Group A: Recital** Reyes Organ and Choral Hall
Bruce Dickey and Liuwe Tamminga
- Group B: Paper Session** Penote Rehearsal Room
“Musical Orreries in the Baroque: The Seven Planets in Bernhard, Buxtehude, and Bach”
Jeff Cooper
- “The Wars of Religion and the Origins of the French Classical Organ”
Robert Bates
- 2:45 PM Coffee Break**

3:15 PM Group A: Paper Session Penote Rehearsal Room
“Musical Orreries in the Baroque: The Seven Planets in Bernhard, Buxtehude, and Bach”
Jeffrey Cooper

“The Wars of Religion and the Origins of the French Classical Organ”
Robert Bates

Group B: Recital Reyes Organ and Choral Hall
Nicole Simental and Kevin Vaughn

4:45 PM Group A: Recital Reyes Organ and Choral Hall
Anne Laver and Matthew Dirst

Group B: Paper Session Penote Rehearsal Room
“Kultorgel oder Konzertorgel?: Snapshots of the early Organ Reform Movement and European Perspectives on Organ Reform in the USA”
Chris Bragg

6 PM Dinner on your own

8 PM Organ Recital Basilica of the Sacred Heart
Kimberly Marshall

Tuesday, September 12

8 AM Continental Breakfast DeBartolo Performing Arts Center

9 AM Group A: Paper Session Penote Rehearsal Room
“Kultorgel oder Konzertorgel?: Snapshots of the early Organ Reform Movement and European Perspectives on Organ Reform in the USA”
Chris Bragg

Group B: Recital Reyes Organ and Choral Hall
Anne Laver and Matthew Dirst

10:15 AM Coffee Break

10:45 AM Group A: Recital Reyes Organ and Choral Hall
Nicole Simental and Kevin Vaughn

Group B: Paper Session Penote Rehearsal Room
“French Baroque Livres d’orgue: Products of the French Catholic Reformation”
Alexis VanZalen

“The Organ’s Controversial Voice: A Critical History of the Vox Humana”
Edmond Johnson

12:15 PM Buffet Luncheon Morris Inn Ballroom

1:30 PM Group A: Paper Session Penote Rehearsal Room
“French Baroque Livres d’orgue: Products of the French Catholic Reformation”
Alexis VanZalen

“The Organ’s Controversial Voice: A Critical History of the Vox Humana”
Edmond Johnson

Group B: Recital Reyes Organ and Choral Hall
Bruce Dickey and Liuwe Tamminga

2:45 PM Coffee Break

3:15 PM Group A: Recital Reyes Organ and Choral Hall
Robert Bates and Chris Bragg

Group B: Paper Session Penote Rehearsal Room
“The Reform of the Reform: Paul Fritts & Co. Organbuilders”
Paul Thornock

“Rising to the Occasion”
Paul Fritts

4:45 PM Group A: Paper Session Penote Rehearsal Room
“The Reform of the Reform: Paul Fritts & Co. Organbuilders”
Paul Thornock

“Rising to the Occasion”
Paul Fritts

Group B: Recital Reyes Organ and Choral Hall
Robert Bates and Chris Bragg

6 PM Conference Banquet Morris Inn Ballroom

8 PM Organ Recital Basilica of the Sacred Heart
Christophe Mantoux

Wednesday, September 13

8 AM Continental Breakfast DeBartolo Performing Arts Center

9 AM Group A: Recital Reyes Organ and Choral Hall
Stephen Lancaster, Paul Walker, Heejin Kim, Benjamin Stone

Group B: Paper Session Penote Rehearsal Room

“Once and Future King: The Cultic and Cultural Significance of the Organ after the Reforms of Vatican II”
Kevin Vogt

“The Evolution of the Organ Sonata as an American Genre”
Christopher Marks

10:15 AM Coffee Break

10:45 AM Group A: Paper Session Penote Rehearsal Room

“Once and Future King: The Cultic and Cultural Significance of the Organ after the Reforms of Vatican II”
Kevin Vogt

“The Evolution of the Organ Sonata as an American Genre”
Christopher Marks

Group B: Recital Reyes Organ and Choral Hall
Stephen Lancaster, Paul Walker, Heejin Kim, Benjamin Stone

12:15 PM Roundtable Discussion Decio Theatre



Masterclasses

Christophe Mantoux

Sunday, September 10
Reyes Organ and Choral Hall
DeBartolo Performing Arts Center

1:30 PM

Sonata IV, First Movement
Michael LeGrand
Felix Mendelssohn

Hymne d'Action de grâces “Te Deum”
Daniel Schwandt
Jean Langlais

2:45 PM

Sonata II, First Movement: Lebhaft
Devin Atteln
Paul Hindemith

Fugue in F, BWV 540
Mary Zelinski
J. S. Bach





Recital

Craig Cramer

Sunday, September 10, 8 PM
Basilica of the Sacred Heart



Toccata in D, BuxWV 155

Dieterich Buxtehude
(1637–1707)

Partita diverse sopra: Sei gegrüset
Jesu gütig, BWV 768

Johann Sebastian Bach
(1685–1750)

Batalha de 6. Tom

Anonymous
(17th Century)

Noël à minuit fut un Reveil
Noël Pour l'Amour de Marie
Noël de Saintonge

Jean-François Dandrieu
(1682–1738)

Le Mystère de Noël

Auguste Fauchard
(1881–1957)

+ In memoriam Gail Walton +
Initiator of the Basilica organ project

Recital

Annette Richards and David Yearsley,
organ, harpsichord, fortepiano

Monday, September 11, 9 AM and 10:45 AM

Reyes Organ and Choral Hall,
DeBartolo Performing Arts Center

Travel and the Reformation of Taste: Music for four hands from Charles Burney's Europe

Concerto a due Organi Spiritoso Allegro	Giovanni Bernardo Lucchinetti (1730–1803)
Sonata in d, per due organi o cembali [Allegro] [Andante] [Allegro]	Bernardo Pasquini (1637–1710)
Fuga a 4, a 2 Claviere Fuga a 4, a 2 Claviere, alio modo From <i>The Art of Fugue</i> , BWV 1080	Johann Sebastian Bach (1685–1750)
Sonata in G, à due cembali obbligati Allegro Tempo di Menuetto	Johann Christoph Bach (1735–1782)
Fourteen Canons, BWV 1087	J. S. Bach
Affettuoso in B-Flat Major	Charles Burney (1726–1814)
Duet in B-Flat Major, Wq 115/1	C. P. E. Bach (1714–1788)
Andante larghetto, e staccato From <i>Concerto per l'Organo in G minor, Op. VII no. 5</i> (1685–1759)	George Frederick Handel
Aria: Lascia ch'io pianga, from <i>Rinaldo</i>	G. F. Handel
Concerto II para dos organos Andante Allegro	Padre Antonio Soler (1729–1783)

Recital

Bruce Dickey, cornetto
Liuwe Tamminga, organ

Monday, September 11, 1:30 PM

Tuesday, September 12, 1:30 PM

Reyes Organ and Choral Hall, DeBartolo Performing Arts Center

Canzon II del XII toni a 4 (1608) (cornetto and organ)	Giovanni Gabrieli (1556–1612)
Canzon francese del XII toni (ms. Torino) (organ)	
Canzon prima a 5 (1615) (cornetto and organ)	
Ricercar IV tono a 4 (organ)	Giovanni Pierluigi da Palestrina (1525–1594)
Mottetto <i>Nigra sum</i> , diminutions by Bruce Dickey (cornetto and organ)	
Ricercar I tono a 4 (organ)	
Madrigal <i>Vestiva I colli</i> , diminutions by Bruce Dickey (cornetto and organ)	
Capriccio sopra <i>La Sol Fa Re Mi</i> (1624) <i>Toccata per l'Elevazione</i> (Messa degli Apostoli) <i>Fiori Musicali</i> , 1635 (organ)	Girolamo Frescobaldi (1583–1643)
Mottetto <i>Tota pulcra es</i> , diminutions by Bruce Dickey (cornetto and organ)	Giovanni Pierluigi da Palestrina
Aria sopra <i>La Spagnoletta</i> (1664) (organ)	Bernardo Storace XVII century
Mottetto <i>Angelus ad pastores</i> , diminutions by Giovanni Battista Bovicelli (cornetto and organ)	Cipriano de Rore (1515–1565)
Canzon <i>La Guamina</i> a 4 (organ)	Giuseffo Guami (1542–1611)
Canzon <i>La Brillantina</i> (cornetto and organ)	



Recital

Nicole Simental and Kevin Vaughn

Monday, September 11, 3:15 PM

Tuesday, September 12, 10:45 AM

Reyes Organ and Choral Hall
DeBartolo Performing Arts Center

Toccata in F, BuxWV 156

Dieterich Buxtehude
(1637–1707)

Nicole Simental

Orgelsonate (Trio), Op. 18, No. 2

Hugo Distler
(1908–1942)

Rasche, energische Halbe
Einleitung: Sehr erregte Achtel, dabei frei im Zeitmass
Recht geschwinde Achtel

Kevin Vaughn

Variations sur un theme de Clément
Janequin, JA 118

Jehan Alain
(1911–1940)

Nicole Simental

Two Pieces

Herbert Howells
(1892–1983)

Kevin Vaughn

Sonata in B-flat Major, Op. 65, No. 4

Felix Mendelssohn
(1809–1847)

Allegro con brio
Andante religioso
Allegretto
Allegro maestoso e vivace

Nicole Simental

Prélude et danse fuguée

Gaston Litaize
(1909–1991)

Kevin Vaughn



Recital

Anne Laver and Matthew Dirst

Monday, September 11, 4:45 PM

Tuesday, September 12, 9 AM

Reyes Organ and Choral Hall
DeBartolo Performing Arts Center

Praeludium in D, BuxWV 139

Dieterich Buxtehude
(1637–1707)

Vater unser im Himmelreich (I)

Heinrich Scheidemann
(c.1595–1663)

1. Versus: Corahll im Bas
2. Vers auf zwey Clavier vnd Pedahll
3. Vers

Vater unser im Himmelreich

Georg Böhm
(1661–1733)

Praeludium in G

Nicolaus Bruhns
(1665–1697)

Anne Laver

Selections from the *Livre de 1656*

Johann Jakob Froberger
(1616–1667)

Toccata I
Capriccio II

Three Fantasies on *Une jeune fillette*

Eustace du Caurroy
(1549–1609)

Prelude and Fugue in A Major, BWV 536

Johann Sebastian Bach
(1685–1750)

Concerto in C

Christian Friedrich Rüppe
(1753–1826)

Allegro maestoso
Larghetto con espressione
Rondo

Matthew Dirst

Recital

Kimberly Marshall

Monday, September 11, 8 PM

Basilica of the Sacred Heart

Toccata X from <i>Apparatus Musico-Organisticus</i>	Georg Muffat (1653–1704)
Praeludium in F-Sharp Minor, BuxWV 146	Dieterich Buxtehude (1637–1707)
Maria zart Ascendo ad patrem meum	Arnolt Schlick (1460–1521)
Excerpts from Suite du 1 ^o Ton Plein Jeu Tierce en taille	Louis Marchand (1669–1732)
<i>Grand Dialogue</i> in C (Versailles manuscript, dated 1696)	
Toccata in D Minor, BWV 538	Johann Sebastian Bach (1685–1750)
Paraphrase on “See the conqu’ring hero comes” (Judas Maccabeus, Op. 90)	Alexandre Guilmant (1837–1911)
Es ist ein Ros’ entsprungen, Op. 122, No. 8 Schmücke dich, o liebe Seele, Op. 122, No. 5	Johannes Brahms (1833–1897)
Redeuntes in la	Buxheimer Orgelbuch c.1455
Choral III in A Minor	César Franck (1822-1890)

Recital

Robert Bates and Chris Bragg

Tuesday, September 12, 3:15 and 4:45 PM

Reyes Organ and Choral Hall

DeBartolo Performing Arts Center

Dances and Chansons of the Renaissance	Anon. French Pub. Pierre Attaignant (1531)
Pavane	
Galliarde	
Chanson: “Jouyssance vous donneray”	
Chanson: “Tant que vivray”	
Fantazia	Jacques Champion de la Chappelle (c. 1555–1642)
Tiento de medio registro de tiple de segundo tono	Francisco Correa de Arauxo (1584–1654)
Ave maris stella (4 versets)	Jean Titelouze (1562–1633)
	Robert Bates
Praeludium in E	Nicolaus Bruhns (1665–1697)
Chorale Fantasia, ‘Gelobet seist du, Jesu Christ,’ BuxWV 188	Dieterich Buxtehude (1637–1707)
Organetto	Joris Verdin (b. 1952)
	Chris Bragg

Recital

Christophe Mantoux

Tuesday, September 12, 8 PM

Basilica of the Sacred Heart

Praeambulum Primi toni a 5 in d
Matthias Weckmann
(1616?–1674)

Christ lag in Todesbanden
Franz Tunder
(1614–1667)

In dulci jubilo, BWV 608
Herr Gott, nun schleuss den Himmel auf, BWV 617
Johann Sebastian Bach
(1685–1750)

Herr Jesu Christ, dich zu uns wend, BWV 709

Allein Gott in der Höh' sei Ehr, a 2 Clav e Pedal, BWV 676

Fuga super: Meine Seele erhebet den Herrn (Magnificat), BWV 733

Prélude, Adagio et Choral varié sur
le thème du Veni Creator
Maurice Duruflé
(1902–1986)

Recital

Stephen Lancaster, baritone

Paul Walker, organ

Heejin Kim and Benjamin Stone

Wednesday, September 13, 9 and 10:45 AM

Reyes Organ and Choral Hall, DeBartolo Performing Arts Center

Ave Dulcissima Maria (*Ghirlanda sacra*, 1625)
Giovanni Priuli
(c.1575–1626)

Salve Regina (*Ghirlanda sacra*, 1625)
Claudio Monteverdi
(1567–1643)

Ave Sanctissima Maria
Michel'Angelo Grancini
(*Sacri fiori concertati*, Op. 6, Bk. 4, 1631) (1605–1669)

Canzon Decima, La Rosa (*Libro primo de canzoni...a quattro voci*, 1584)
Florentio Maschera
(c.1540–1584)

O Jesu, nomen dulce
Heinrich Schütz
(*Kleine geistliche Konzerte II*, 1639) (1585–1672)

O misericordissime Jesu
(*Kleine geistliche Konzerte II*, 1639)

Recital *continued*



The Wayne and Diana Murdy Family Organ Basilica of the Sacred Heart

Paul Fritts & Company Organ Builders,
Op. 37 (2016)

Magnificat primi toni, BuxWV 203	Dieterich Buxtehude (1637–1707)
Auf meinen lieben Gott	Johann Nicolaus Hanff (1664–1711)
Auf meinen lieben Gott, BuxWV 179	Dieterich Buxtehude
Auf meinen lieben Gott, BWV 744	Johann Sebastian Bach (1685–1750)
Toccatina in C, BWV 566	J. S. Bach
Heejin Kim (9 AM only)	
Es ist das Heyl uns kommen her	Matthias Weckmann (1616?–1674)

Primus Versus a 5 Voc. Im vollem Werck
 Secundus Versus Manualiter Canon in hyperdiapente post minimam
 Tertius Versus Vff 2 Clavier
 Quartus Versus a 3. Pedaliter Canon in subdiapason post semiminimam
 Quintus Versus a 3. Pedal[iter] Canon in disdiapente post semiminimam
 Sextus Versus Vff 2 Clavier
 Septimus et ultimus Versus Im vollem Werck Coral im Tenor
 Manualter et pedal[iter]

Benjamin Stone (10:45 AM only)

Great:		Swell:		Rückpositive:	
16'	Principal*	16'	Bourdon	8'	Principal
8'	Octave	8'	Principal	8'	Gedackt
8'	Flûte Harmonique	8'	Violdigamba	8'	Quintadena
8'	Rohrflöte	8'	Voix Celeste	4'	Octave
8'	Salicional	8'	Rohrflöte	4'	Rohrflöte
8'	Unda Maris	8'	Baarpjip	3'	Nasat
4'	Octave	4'	Octave	2'	Octave
4'	Spitzflöte	4'	Koppelflöte	2'	Waldflöte
3'	Quinte	3'	Nasat	1 1/3'	Larigot
2'	Octave	2'	Octave	II	Sesquialtera
III-IV	Rauschpfeife	2'	Blockflöte	V-VI	Mixture
VII-VIII	Mixture	1 3/5'	Terz	16'	Dulcian
1 3/5'	Mixture Tierce	V-VI	Mixture	8'	Trompet
V	Cornet	16'	Fagott	8'	Cromorne
16'	Trompet	8'	Trompet	8'	Trichterregal
8'	Trompet	8'	Hautbois		
8'	Trompette	8'	Vox humana		
4'	Clairon	8'	Praestant (façade)		

Pedal:

16'	Principal
16'	Subbaß
16'	Violon
8'	Octave
8'	Bourdon*
4'	Octave
2'	Nachthorn
III	Rauschpfeife
VII-VIII	Mixture
32'	Posaune
16'	Posaune
16'	Bombarde
8'	Trompet
8'	Trompette
4'	Trompet
2'	Cornet

Direct mechanical key action, suspended
 Direct mechanical stop action
 Electric combination system with sequencer
 Variable Tremulants
 Zimbelstern
 Wind Stabilizer

Temperament: Kellner

Compass: Manuals 58 Notes
 Pedal 30 Notes

Couplers: Rückpositive to Great
 Swell to Great
 Trompeteria to Great
 Swell to Rückpositive
 Great to Pedal
 Rückpositive to Pedal
 Swell to Pedal
 Trompeteria to Pedal

*shares some pipes with another stop



The O'Malley Organ

*Reyes Organ and Choral Hall
DeBartolo Performing Arts Center*

**Paul Fritts & Company Organ Builders,
Op. 24 (2004)**

Hauptwerk:

16'	Principal
8'	Octave
8'	Rohrflöte
8'	Viol di Gamba
4'	Octave
4'	Spitzflöte
3'	Quint
III	Nasat/Cornet (half-draw Nasat)
2'	Octave
IV-VI	Mixture
16'	Trompet
8'	Trompet
8'	Baarpfeife

Rückpositive:

8'	Principal
8'	Gedackt
8'	Quintadena
4'	Octave
4'	Rohrflöte
2'	Octave
2'	Waldflöte
1 1/3'	Siffelöte
II	Quint/Sesquialtera (half-draw Quint)
IV-V	Scharff
16'	Fagott
8'	Trichterregal
4'	Schalmey

Pedal:

16'	Principal*
8'	Octave
4'	Octave*
2'	Nachthorn
V-VIII	Mixture
16'	Posaune
8'	Trompet
4'	Trompet
2'	Cornet*

**shares some pipes with another stop*

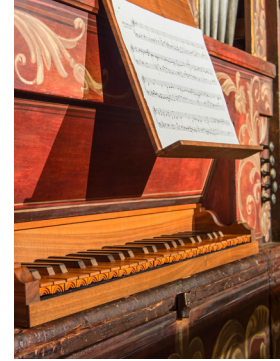
Suspended mechanical key action
Mechanical stop action

Temperament:
Kirnberger, modified

Compass:
Manuals 58 Notes
Pedal 30 Notes

Couplers:
Rückpositive to Hauptwerk
Hauptwerk to Pedal
Rückpositive to Pedal

Variable Tremulant (whole organ)
Wind Stabilizer



The Italian Positive Organ

**Anonymous builder, Naples, Italy (c.1680)
Restored by Robert Wech and Martin Pasi**

Manuale:

8'	Principale
4'	Ottava
2'	Decimaquinta
1 1/3'	Decimanona
1'	Vigesimaseconda

Suspended mechanical key action
Mechanical stop action
Manual Compass: CDEFGA-c'''
Temperament: Quarter-comma Meantone



Statement from the Organ Builder

Building the new organ for the University of Notre Dame has been a momentous opportunity and effort spanning five years of planning, fundraising, and design. The process of building and voicing the organ took three years, including on-site voicing in the Basilica of the Sacred Heart.

Virtually all of the components of the organ were designed and crafted from raw materials in our workshop. Most of the pipe sheets of high tin or high lead alloys were cast over sand, an old technique that results in pipes that are lively and that speak freely. These traditional techniques fit well with our desire to draw heavily upon organbuilding of the Baroque and earlier periods in Northern Europe. The design and voicing style employed in the Basilica achieves a relaxed intensity in the sound, enabled in part by low wind pressure and open voicing. The effect is of a colorful tone that enhances blending possibilities between the stops and adds character to the sounds of individual stops. Later French Classical and French Romantic stops contribute to this large, more eclectic concept.

The case is inspired by outstanding Dutch Baroque cases. The visual design contains elaborate curved towers, polished tin pipes, and detailed gold-leafed carvings. It has been carefully designed for the Basilica gallery, a truly fitting setting for a case of this style. The Rückpositive (the second one on campus) is particularly complex in its design and features doubled unison façade pipes for the treble range.

The highly responsive key action is direct-mechanical and features a design and construction that enables a light touch, even for an instrument of this large scope. While the lightness is not the result of a strictly historic method, it is our approach for this modern organ. The stop action is likewise direct-mechanical with an integrated pre-set system. The stop action remains operational even when the electrical components eventually need replacement.

This instrument would not have been possible without the support of many people, particularly the Murdy family, the late Gail Walton, Craig Cramer, Andrew McShane, The Rev. Peter Rocca, C.S.C., and many others at Notre Dame who worked tirelessly to make this project a reality. At the workshop, the eight craftsmen all deserve immense credit for their dedicated work.

—Paul Fritts

Presenter Biographies

Devin Atteln

Devin Atteln, originally from Tomah, Wisconsin, received his bachelor's degree in organ performance (as a student of Jeffrey Verkuilen) and German from St. Norbert College in De Pere, Wisconsin. During his time at St. Norbert, Devin was the organist and assistant director of music at St. Norbert Abbey, a community of religious priests and brothers. He has been a Biggs Fellow of the Organ Historical Society. Atteln is a second-year master's degree student studying Sacred Music and Organ at the University of Notre Dame, where he studies with Douglas Reed and Craig Cramer.

Robert Bates

Robert Bates retired this fall from his position as professor of organ at the Moores School of Music, the University of Houston. He received his Ph.D. in musicology from Stanford University in 1986, where he also served as university organist. He has been a fellow at the Institute of Sacred Music and senior research scholar at Yale University. Dr. Bates won prizes for organ performance in Fort Wayne (both first and second), San Antonio, Detroit, and Bruges; he was awarded two French conservatory prizes, the *Prix d'Excellence* and the *Prix de Virtuosité*, both from the class of Marie-Claire Alain. He has performed widely in Europe and at universities throughout the United States. His articles have appeared in the *Organ Yearbook*, *Music and Letters*, *Performance Practice Review*, *Les Cahiers d'Artes*, and *The Journal of Early Keyboard Music*. His extensive discography includes the complete organ works of Brahms, Louis-Claude Daquin, Jehan Titelouze, and Francisco Correa de Arauxo; his Titelouze recording recently won the German Quarterly Critics Award. A live performance for the AGO National Convention in Seattle is also available on CD (ReZound Recordings). He is currently writing a book on the organ in France in the 16th century.

Chris Bragg

Chris Bragg was born in Stirling, Scotland, in 1980. Following a period as organ scholar of Dunblane Cathedral under the tutelage of Matthew Beetschen, he studied at the former Royal Scottish Academy of Music and Drama, graduating in 2002 as a pupil of George McPhee and Michael Harris. Between 2002 and 2009 he lived in the Netherlands, where he completed his master's organ study at the Conservatory of Amsterdam in the class of Pieter van Dijk. In addition, he undertook private organ study with Pier Damiano Peretti in Hannover as well as studying church music at the Conservatory of Utrecht. Chris Bragg has performed solo recitals in six European countries and broadcast on both British and Dutch radio. He is concerts administrator at the University of St. Andrews, where he also directs an annual summer academy for organists. Bragg is organist of St. Salvador's Episcopal Church in Dundee and is further active as a freelance performer, teacher, and translator. Chris Bragg is also a features and reviews writer for the Rhinegold publication *Choir and Organ*. In that role he is currently researching a series about forgotten historic organs in Scottish houses courtesy of funding from the Eric Thompson Trust (Royal Philharmonic Society).

Lynn Edwards Butler

Lynn Edwards Butler is an organist and scholar living in Vancouver, British Columbia. A Loft Recordings artist, she has played concerts on the clavichord, the harpsichord, and on fine tracker organs in Canada, the United States, Europe, and Mexico. She co-founded and for 20 years (1979–99) directed the Westfield Center, a nonprofit organization that promotes classical keyboard music and its instruments, and she is currently a member of the editorial board of *The American Bach Society*. Her scholarly research has focused primarily on Central German organ building. Her work includes the English translation of Christoph Wolf and Markus Zepf's *The Organs of J.S. Bach* (University of Illinois Press, 2012). She is currently writing a book on the organs of Leipzig at the time of Bach.

Jeffrey Cooper

Jeffrey Cooper is a doctoral candidate in organ performance at the University of Houston, with prior degrees from Notre Dame and California State University, Chico. He has studied organ with Robert Bates, Craig Cramer, and David Rothe, as well as harpsichord with Matthew Dirst. He serves as organist at St. Christopher Episcopal Church in League City, Texas, and concurrently as organ scholar at St. Philip Presbyterian Church in Houston.

Craig Cramer

Craig Cramer is professor of organ at the University of Notre Dame, a position he has held since 1981. One of the most traveled organists of his generation, Cramer has performed throughout the United States and Europe. Cramer has 14 compact disc recordings to his credit, including releases on the Arkay, Dominant, Dulcian, Motette-Ursina, Naxos, Organeum, and Sonic Windows labels. A noted pedagogue, the University of Notre Dame recently recognized Cramer with a Kaneb Award for excellence in teaching.

Bruce Dickey

Bruce Dickey was a trumpeter by training, but a contact with the recorder while a student sparked an interest in early music, which he pursued while earning a degree in musicology at the Indiana University School of Music. A year of recorder studies at the renowned Schola Cantorum Basiliensis in Basel (Switzerland) turned into a permanent job as teacher of cornetto at the same institution. Many years of performing and recording with the leading figures in the field of early music (Jordi Savall, Andrew Parrott, Nikolaus Harnoncourt, Gustav Leonhardt, Ton Koopman, Monica Huggett, Philipp Herreweghe, and others) provided the background for what has become his principal activity, the ensemble Concerto Palatino.

Bruce Dickey can be heard on more than five dozen recordings. His solo recording (“*Quel lascivissimo cornetto...*”) on Accent with the ensemble Tragicomedia was awarded the prestigious *Diapason d’Or*.

In addition to performing, Bruce Dickey is much in demand as a teacher, both of the cornetto and of 17th-century performance practice. In addition to his regular class at the Schola Cantorum, he has taught at the Royal Conservatory in The Hague, the Accademia Chigiana in Siena, and the Early Music Institute at Indiana University, as well as master classes in the United States, Canada, Europe, and Japan. He is also active in research on performance practice and has published, together with Michael Collver, a catalog of the surviving cornetto repertoire. In 1997, together with his wife Candace Sith, he founded Artemisia Editions, a small publishing house which produces editions of music from the 17th-century Italian convents. In 2000, the Historic Brass Society bestowed on him the prestigious Christopher Mond Award for “his monumental work in cornetto performance, historical performance practice and musicological scholarship.” In 1981, Bruce Dickey moved to Italy, partly to be closer to the origins and source materials for his instrument and its music. He currently lives in Bologna, home of the original Concerto Palatino and of the best pasta in the world.

Matthew Dirst

Matthew Dirst is the first American musician to win major international prizes in both organ and harpsichord, including the American Guild of Organists National Young Artist Competition and the Warsaw International Harpsichord Competition. Widely admired for his stylish playing and conducting, the *Dallas Morning News* recently praised his “clear and evocative conducting” of Handel’s *Alexander’s Feast*, which “yielded a performance as irresistibly lively as it was stylish.” As

artistic director of the period-instrument ensemble Ars Lyrica Houston, Dirst has made a number of acclaimed recordings, including the world première recording of J. A. Hasse’s *Marc Antonio e Cleopatra*, which earned him a Grammy nomination in 2011 for best opera. His degrees include a Ph.D. in musicology from Stanford University and the Prix de Virtuosit  in both organ and harpsichord from the Conservatoire National de Rueil-Malmaison, France, where he spent two years as a Fulbright scholar. Equally active as a scholar, Dirst is professor of music at the Moores School of Music, University of Houston. His publications include *Engaging Bach: The Keyboard Legacy from Marpurg to Mendelssohn* (Cambridge University Press, 2012) and *Bach and the Organ* (University of Illinois Press, 2016).

Paul Fritts

Paul Fritts was born in Tacoma, Washington, in 1951. Pipe organs have been a significant part of his life from an early age, along with his studies in violin performance. From 1966 through 1980, Fritts worked with his father completing organ projects throughout Washington and Alaska. He then formed a partnership with Ralph Richards to build mechanical action organs. The Fritts-Richards workshop built eight organs from 1980–86. By 1985, the workshop was equipped to make virtually every component in the organs including the pipes. The partnership was reorganized as a sole proprietorship at the end of 1986. The recent installation at the Basilica of the University of Notre Dame is the 40th instrument built by the firm. Fritts and nine associates build mechanical action, classically inspired organs at the Tacoma workshop, where the next instrument is underway for First Presbyterian Church in Bloomington, Indiana. This organ will be installed in the fall of this year.

Edmond Johnson

Edmond Johnson is director of academic advising and coordinator of the Core Program in liberal arts at Occidental College in Los Angeles, where he also teaches courses in music history. He received his Ph.D. in musicology from the University of California, Santa Barbara, in 2011. He has contributed several entries on musical instruments to the *Grove Dictionary of American Music* and the *Grove Dictionary of Musical Instruments*, and his article “The Death and Second Life of the Harpsichord” (*Journal of Musicology*) was awarded the 2015 Frances Densmore Prize by the American Musical Instrument Society. His research interests include the early music revival and the history of musical instruments, focusing on their intersecting social, cultural, and technological identities.

Heejin Kim

Heejin Kim is a doctoral student at the University of Notre Dame. She completed her bachelor’s degree under Moon-Kyung Chae at Ewha Womans University in Seoul. After further studies in Germany, she earned her master’s degree and Konzertexamen under Pieter van Dijk and Wolfgang Zerer in Hamburg. She won first prize in the Arp Schnitger Organ Competition in Bremen/Hamburg (2014). She has participated in international organ masterclasses with Ewald Kooiman, Ludger Lohmann, Christoph Bossert, Jon Laukvik, Harald Vogel, Carsten Lohff, and Lorenzo Ghielmi. Among other places, Ms. Kim has played recitals in St. Wilhadi Kirche and St. Cosmae Kirche in Stade, the Nieuwe Kerk in Amsterdam, the St. Laurenskerk in Alkmaar, and in several churches in Hamburg including the St. Marien Dom, St. Jacobi, St. Petri, and St. Katharinen.

Stephen Lancaster

Described as “a fine storyteller” (*American Record Guide*), baritone Stephen Lancaster engages audiences through diverse repertoire in concert, recital, and opera. Winner and Audience Favorite in the Nico Castel International Master Singer Competition and winner of The American Prize for men in art song and oratorio, he has been featured in venues around the world, including Carnegie Hall, the Kennedy Center, Chicago Cultural Center, Chiang-Kai Shek Memorial Hall, Centro Cultural de

Belém, Petit Palau de la Música Catalana, and Vatroslav Lisinski Concert Hall. Recent concert and operatic appearances include Eugene Opera, Apotheosis Opera, South Bend Symphony, and the Atlantic Music Festival. A passionate recitalist, he has performed in Paris, Frankfurt, Gstaad, and Musique dans le Grésivaudan, as well as for the Brooklyn Art Song Society in New York. He has recorded an album of French art songs with Martin Katz (Centaur Records) and serves as associate professor of the practice in voice at the University of Notre Dame.

Anne Laver

Anne Laver performs frequently in the United States and Europe, and has been a featured recitalist and clinician at regional and national conventions of the American Guild of Organists, the Organ Historical Society, the Society for Seventeenth-Century Music, and the Eastman Rochester Organ Initiative Festival. In 2010, she was awarded second prize in the prestigious American Guild of Organists' National Young Artist Competition in Organ Performance (NYACOP). Anne is assistant professor of organ and university organist at Syracuse University's Setnor School of Music. In this role she teaches organ lessons and classes, serves as artistic director for the Malmgren Concert Series, accompanies the Hendricks Chapel Choir, and plays for chapel worship services and special university events. Prior to her appointment at Syracuse, Anne served as instructor of healthy keyboard technique and organ repertoire, as well as coordinator of organ outreach programs at the Eastman School of Music in Rochester, New York. Anne's teachers have included Mark Steinbach (Brown University), Jacques van Oortmerssen (Conservatory of Amsterdam), and Hans Davidsson, William Porter, and David Higgs (Eastman School of Music).

Michael LeGrand

Michael LeGrand, a native of Florida, is a third-year undergraduate organ major at Notre Dame. He studies with Paul Walker. He recently won the seventh annual Young Artists Competition at East Carolina University.

Christophe Mantoux

Christophe Mantoux is professor of organ at the École Supérieure and the Conservatoire Régional de Paris, where he teaches students from all over Europe, the United States, South America, South Korea, and Japan. Previous to his appointment in Paris, he was professor of organ at the Conservatoire National de Région of Strasbourg. He also holds the post of titular organist at the famous Church of Saint-Séverin in Paris, where he has served since 1995. His international career as a concert organist has taken him to more than 25 countries. He has played some of the most prestigious instruments in Europe, including the organs in the Freiberg Dom, Lübeck Jakobikirche, Naumburg St. Wenzel, Haarlem St Bavo, Amsterdam Oude Kerk, and in the United States, organs by Paul Fritts in Columbus, Tacoma, San Diego, Princeton, and the Fisk organ at Stanford University. He recently was invited to hold a weeklong teaching residency and present a concert at Yale University, and he has also taught at the Haarlem Summer Academy and the Europäische Orgelakademie in Leipzig. In 1984, Mr. Mantoux won the prestigious Grand Prix d'Interprétation at the Chartres International Organ Competition. He served as titular organist of the Chartres Cathedral from 1986 to 1992, and he remains a member of the artistic committee of the Chartres International Organ Competition. Born in 1961 in Paris, Mr. Mantoux completed his organ studies with Gaston Litaize at the Conservatoire National de Région of Saint-Maur-des-Fossés. He later studied at the Conservatoire National Supérieur de Musique in Paris, where he won first prizes in harmony and counterpoint. Besides his active concert schedule and teaching, Mr. Mantoux is regularly invited to give masterclasses and workshops as well as to serve as adjudicator for international organ competitions, including the International Organ Competition at Chartres (France), the Gottfried-Silbermann-Organwettbewerb Freiberg (Germany), the International Organ

Competition in Nürnberg (Germany), the International Organ Competition Tokyo-Musashino (Japan), the Miami International Organ Competition, (Miami, Florida), the International Organ Competition at Pistoia (Italy), and the International BACH/LISZT Organ Competition in Erfurt and Weimar (Germany). He is a member of the National Commission for Historical Organs of France. He also leads organ tours in France for interested groups from the United States and other English-speaking countries. Christophe Mantoux has contributed articles to numerous organ journals. He has recorded two CDs, one of which features the music of Guilain and Marchand; the other includes works of Jehan Alain recorded on the celebrated Cavallé-Coll organ in the Abbey Church of St. Ouen de Rouen (Motette 13651), which won the coveted Grand Prix de l'Académie Charles Cros. He recently recorded a disc of music by Johann Sebastian Bach on the new organ built in the "Bach" style, by Dominique Thomas in Strasbourg, France. Mr. Mantoux is represented by Penny Lorenz Artist Management.

Christopher Marks

Christopher Marks is associate dean of the Hixson-Lied College of Fine and Performing Arts at the University of Nebraska-Lincoln. He is also associate professor at the Glenn Korff School of Music at Nebraska, where he has taught organ and music theory since 2006. From 1999 to 2006, he taught organ and served as university organist at Syracuse University. He holds degrees from University of Richmond, University of Illinois at Urbana-Champaign, and the Eastman School of Music. An active proponent of new music, Marks has premiered a number of commissioned organ works. His diverse stylistic interests also steer him towards a variety of other repertoire, with a recent interest in American organ music of the late 19th and early 20th centuries. Marks is an active performer, having played organs in major venues in the U.S. and England. He has made several recordings, including a three-volume series devoted to the organ music of Seth Bingham (1882–1972). He has served on the board of directors of the Organ Historical Society, for which he served as chair from 2015–2017.

Kimberly Marshall

Kimberly Marshall is known worldwide for her compelling programs and presentations of organ music. She is an accomplished teacher, having held positions at Stanford University and the Royal Academy of Music, London. Winner of the St. Albans International Organ Playing Competition in 1985, she has been a recitalist, workshop leader, and adjudicator at seven National Conventions of the American Guild of Organists. From 1996-2000, she served as a project leader for the Göteborg Organ Research Center (GOArt) in Sweden. She currently holds the Patricia and Leonard Goldman Endowed Professorship in Organ at Arizona State University.

Kimberly's compact disc recordings feature music of the Italian and Spanish Renaissance, French Classical and Romantic periods, and works by J. S. Bach. Her most recent recording, *Recital in Handel's Church*, includes music by Bach and Handel on the new instrument in London at St. George's, Hanover Square. Her recording of Arnolt Schlick on the 500th anniversary of its publication (2012) and a CD/DVD set titled *A Fantasy through Time* (2009) received great critical acclaim. Her expertise in medieval music is reflected in her recording, *Gothic Pipes*, as well as through her scholarly contributions in such publications as the *Grove Dictionary of Music* and the *Oxford Dictionary of the Middle Ages*. To increase awareness of this repertoire, she published anthologies of late-medieval and Renaissance organ music in 2000 and 2004.

Kimberly Marshall is often invited to perform at conventions and festivals. During the summer of 2013, she appeared in Amsterdam, Seoul and Sweden; in 2014, she was a featured artist for the National Convention of the American Guild of Organists in Boston, as well as on performance series in England, Germany, France, New York, and San Diego. During the summer of 2015, she was on

the jury for the Schnitger International Organ Competition, where she performed on the earliest surviving instrument in the Netherlands, built in 1511. In 2016, Kimberly played concerts in Seattle, Philadelphia, Bolivia, Amsterdam, and Vienna, while her engagements in 2017 include the opening recital for the AGO regional convention in Salt Lake City and concerts in England and Austria.

Annette Richards

Annette Richards is a professor of music and university organist at Cornell University. Laureate of international organ competitions at Dublin and Bruges, she gives concerts frequently in North America and Europe. Among her CDs are the Complete Works of Melchior Schildt played on the historic organ at Roskilde Cathedral, Denmark; and music from the library of Princess Anna Amalia of Prussia, recorded on the new Schnitger-style organ at Cornell. She was educated at Oxford (B.A., M.A.), Stanford (Ph.D.), and the Sweelinck Conservatorium Amsterdam (Uitvoerend Musicus), where she was a student of Jacques van Oortmerssen. She has won numerous honors, including fellowships at the Stanford Humanities Center, the Getty Center in Santa Monica, and from the Mellon Foundation and the Alexander von Humboldt Foundation in Berlin. Annette is founding editor of *Keyboard Perspectives*, a yearbook dedicated to historical performance and keyboard culture, but her scholarly work extends far beyond the organ and its music. Her book *The Free Fantasia* and the *Musical Picturesque* (Cambridge, 2001) explores the intersections between musical fantasy and the landscape garden in late 18th- and early 19th-century music across German-speaking Europe and England. She is also editor of *C.P.E. Bach Studies* (Cambridge, 2006) and rediscovered and reconstructed that composer's extraordinary collection of musical portraits, published by the Packard Humanities Institute in 2012. With David Yearsley she has edited the complete organ works of C.P.E. Bach for the new *C.P.E. Bach: Complete Works* edition. Since 2006, she has been the executive director of the Westfield Center for Historical Keyboard Studies.

Daniel Schwandt

Daniel Schwandt is the cantor of Immanuel Lutheran Church (ELCA) in the Edgewater neighborhood of Chicago. For 12 years he served as the cantor to the seminary community at the Lutheran School of Theology at Chicago and is currently pursuing graduate studies in sacred music at the University of Notre Dame as a student of Douglas Reed and Craig Cramer. He holds a degree in church music from St. Olaf College and has served congregations in Wisconsin and the Twin Cities. His compositions are published through Augsburg Fortress and MorningStar Music.

Nicole Simental

Nicole Simental is a doctoral student in organ performance at Indiana University's Jacobs School of Music, where she studies with Dr. Christopher Young. Ms. Simental holds degrees from the University of Notre Dame and Wheaton College, where she studied with Dr. Craig Cramer and Dr. Edward Zimmerman. She has served as assistant music director at First Christian Church and accompanist at St. Paul's Catholic Church in Bloomington, Indiana. She recently was appointed principal organist and assistant director of music at St. Joseph Cathedral in Columbus, Ohio. She also maintains an active performing career. In 2015, she played in a "Rising Stars" concert at St. Paul's Episcopal Church in Indianapolis. In 2016, she won the Immanuel Lutheran Organ Scholar Award and she was co-winner at the First Sursa American Organ Competition at Ball State University. Additionally, she was a semifinalist for the National Young Artists Competition in Organ Performance. In September 2016, she was awarded first prize and a diploma for the best performance of the obligatory piece at the IV International Goedicke Organ Competition at the Moscow Conservatory in Moscow, Russia.

Kerala Snyder

Kerala J. Snyder is professor emerita of musicology and an affiliate faculty member in the Department of Organ, Sacred Music, and Historical Keyboards at the Eastman School of Music, University of Rochester. She has also taught at Yale University and the Hartt School of Music, worked as senior researcher at the Göteborg Organ Art Center, and served as organist at a number of churches. She studied at Wellesley College, Harvard Divinity School, and Yale University, where she received a Ph.D. in music history. She is widely acknowledged as a leading expert in German baroque music, particularly the music of Dieterich Buxtehude. For her work in this area she received the Buxtehude Prize from the city of Lübeck, Germany, in 1990; was made an honorary member of the Society for Seventeenth-Century Music in 2007; and received an honorary doctorate from Gothenburg University in Sweden in 2010. Among her publications are the books *Dieterich Buxtehude: Organist in Lübeck; The Organ as a Mirror of Its Time: North European Reflections, 1610-2000* (as editor); and *The Choir Library of St. Mary's in Lübeck, 1546-1674: A Database Catalogue*, accessible at <http://goart-vas-1.it.gu.se/webgoart/goart/Snyder.php>.

Benjamin Stone

Benjamin Stone serves as organist at First United Methodist Church in South Bend, Indiana, and is a Doctor of Musical Arts candidate at the University of Notre Dame, where he studies with Craig Cramer. He also holds Master of Sacred Music and undergraduate degrees, summa cum laude, from Notre Dame, and was the recipient of Sacred Music at Notre Dame's Craig Cramer Award in 2015, and the Gail L. Walton Endowment for Excellence Scholarship for an undergraduate organist in 2012 and 2013. A native of Potsdam, New York, Ben is a regular collaborator with the Northern Adirondack Vocal Ensemble, including for their recent performance of Maurice Duruflé's *Requiem*, Op. 9, and Gerald Finzi's *Magnificat*, Op. 36. His forthcoming thesis will be on the chorale-based organ works of Johann Ludwig Krebs (1713-1780).

Liuwe Tamminga

Born in Friesland, the Netherlands, Liuwe Tamminga is considered one of the major specialists of 16th- and 17th-century Italian repertoires for organ. He is the organist of the historic organs at the Basilica of San Petronio in Bologna. He has recorded numerous highly acclaimed CDs, among them the complete works of Marc'Antonio Cavazzoni; the complete Fantasies, Ricercars, and Capricci of Frescobaldi, Giovanni Gabrieli, Mozart in Italia, The Historic Organs of the Canary Islands, Il ballo di Mantova, and La Tarantella. His recording of Marc'Antonio Cavazzoni's organ works received the *Diapason d'Or*, "preis der Deutschen Schallplattenkritik" and *Goldberg 5 stars*. As a scholar and as a performer, he has done extensive work on 16th-century Italian organ music and edited keyboard music by de Giovanni de Macque, Giulio Segni, Palestrina (Andromeda), Jacques Buus (Forni) and literature for two organs (Doblinger). Since 2010, he has been the curator of the San Colombano-Tagliavini collection of early music instruments in Bologna. He performs all over Europe, in the United States, South America, and in Japan.

Paul Thornock

Paul Thornock is director of music at St. James Cathedral in Seattle. He earned a Bachelor of Music degree from the University of Puget Sound, where he studied organ with Edward Hansen and conducting with Paul Schultz. He earned a Master of Music in organ performance from the University of Notre Dame as a student of Craig Cramer and Gail Walton. Thornock earned a Doctor of Musical Arts degree at the University of Cincinnati College-Conservatory of Music, where he studied with Roberta Gary. In 2012, Thornock was awarded a grant from the Tangeman Sacred

Music Center to record four representative organs by Paul Fritts and Company, demonstrating the northwest firm's four decades of development. Thornock has performed for regional conventions of the American Guild of Organists, the 2008 national convention of the Organ Historical Society, the American Institute of Organ Builders, and has been heard as both an organist and conductor on the nationally syndicated radio programs *Pipedreams* and *With Heart and Voice*. He won first prize in the 2010 Strader Organ Playing Competition.

Alexis VanZalen

Alexis VanZalen musicology Ph.D. candidate at the Eastman School of Music of the University of Rochester. Alexis has long been interested in historical keyboard music, both as a scholar and performer. In previous work, she has discussed, among other things, Dieterich Buxtehude's self-fashioning through his organ preludia, as well as representations of colonial power in Quinault and Lully's first opera, *Cadmus et Hermione*. Her dissertation explores the influence of the French Catholic Reformation on the musical style and publication of French baroque organ music. Alexis has presented papers at conferences such as the annual meetings of the Society for Seventeenth-Century Music and the Society for Christian Scholarship in Music. She has also studied organ and harpsichord with Edoardo Bellotti, Anne Laver, and Kathrine Handford, as well as baroque performance practice with Paul O'Dette and Christel Thielmann. Previous degrees include an M.M. in early music (2017) and an M.A. in musicology (2015) from Eastman, as well as a B.A. in history and a B.M. in organ performance from Lawrence University (2013, summa cum laude).

Kevin Vaughn

Kevin J. Vaughn is director of music and organist at Gloria Dei Lutheran Church in South Bend, Indiana, and instructor of organ and harpsichord at Goshen College. He performs regularly as a solo organ recitalist and also appears frequently in collaborative programs of sacred music for voice and organ with baritone Stephen Lancaster. Recent engagements include lecture recitals at the University of Notre Dame, Valparaiso University, and for various American Guild of Organists chapters; solo recitals in California, Illinois, Indiana, Kentucky, Missouri, New York, Ohio, and Washington; and collaborative programs in Illinois, Virginia, and Michigan. He also enjoys performing as soloist for Haydn and Handel organ concerti and as organist for major choral works, most recently Duruflé's *Requiem*, Faure's *Requiem*, Mendelssohn's *Elijah*, Haydn's *Lord Nelson Mass*, and Dubois's *Le sept paroles du Christ*.

Kevin was a semifinalist in the 2013-2014 cycle of the National Young Artist Competition in Organ Performance sponsored by the American Guild of Organists, and, in February 2015, he won first prize in the Immanuel Lutheran Church Organ Scholar Competition in Evanston, Illinois. He holds undergraduate and graduate degrees in piano, organ, and sacred music, including the first Doctor of Musical Arts degree in organ performance conferred by the University of Notre Dame. His former teachers include Phyllis Warner, Gail Walton, and Craig Cramer. An active member of the American Guild of Organists, Kevin currently serves as dean of the St. Joseph Valley (IN) Chapter and holds the Guild's Colleague certificate. He also maintains active membership in the American Musicological Society, the Association of Lutheran Church Musicians, and the Organ Historical Society.

Kevin Vogt

Kevin Vogt is music director for St. Michael the Archangel Catholic Church in Leawood, Kansas, and lecturer in organ and church music at the University of Kansas. He holds degrees in organ performance and church music from St. Olaf College, the University of Notre Dame, and the University of Kansas. While at Notre Dame, he was a graduate assistant to Dr. Gail Walton at the

Basilica of the Sacred Heart. Dr. Vogt has subsequently served a variety of Roman Catholic churches throughout the Midwest, including the Cathedral of Saint Paul in St. Paul, Minnesota, and Saint Cecilia Cathedral in Omaha, Nebraska, where he founded the Saint Cecilia Schola Cantorum, an innovative diocesan initiative aimed at developing an exemplary cathedral music ministry, a choir school, and an institute of sacred music. There, he also led the commissioning of a celebrated dual-tempered cathedral organ by Martin Pasi. He was concurrently a visiting lecturer at The Liturgical Institute of the University of St. Mary of the Lake in Mundelein, Illinois. Kevin resides in Overland Park, Kansas, with his wife Susan and their three children, Grace, Anna Magdalena, and Andrew.

Paul Walker

Paul Walker teaches organ and organ- and church-music-related courses at the University of Notre Dame. His scholarly work focuses on the early history of fugue and more generally on the music of the 16th and 17th centuries. He authored the articles on fugue and related topics for *New Grove II*, his book *Theories of Fugue from the Age of Josquin to the Age of Bach* (University of Rochester Press, 2000) won the American Bach Society's biennial William H. Scheide Prize in 2002, and he is currently at work on a book-length history of the fugue before Bach. Walker's editorial work includes two forthcoming editions: a Venetian printed chansonnier of 1535 (A-R Editions), and the final two volumes of the *Buxtehude Collected Works* (Broude Brothers), for which he also serves on the editorial board. In his capacity as a countertenor he leads the Notre Dame Medieval Quartet, which specializes in the vocal performance of late-medieval polyphony.

David Yearsley

David Yearsley was educated at Harvard College and Stanford University, where he received his Ph.D. in music history. He is author of the widely praised *Bach and the Meanings of Counterpoint* (Cambridge, 2002) and *Bach's Feet: The Organ Pedals in European Culture* (Cambridge, 2012), which received the Ogasapian Book Award from the Organ Historical Society. *Sex, Death, and Minuets: The Anna Magdalena Bach Book Revisited* is due out later this year. Among his honors as an organist are all major prizes at the Bruges Early Music Festival. He has been an Alexander von Humboldt Foundation Fellow at the Humboldt University in Berlin, a Wenner-Gren Foundation Fellow at the University of Gothenburg, and recipient of an American Council of Learned Societies Fellowship. His recordings include most recently J. S. Bach's organ trio sonatas and Bach & Sons, both on the Musica Omnia label. Mr. Yearsley has been music critic for the Anderson Valley Advertiser for 25 years; his weekly column can also be read at counterpunch.org. A long time member of the pioneering synthesizer trio Mother Mallard's Portable Masterpiece Company, he teaches at Cornell University.

Mary Zelinski

Mary Zelinski is a second-year master's degree student studying sacred music and Organ at the University of Notre Dame. Currently an intern at the Basilica of the Sacred Heart, Zelinski previously served as director of music at St. Gerald Catholic Church in Farmington, Michigan. A native of southeastern Michigan, Zelinski holds a Bachelor of Music degree in organ performance and sacred music from the University of Michigan. She has studied with Craig Cramer, Douglas Reed, James Kibbie, Kola Owolabi, and Karl Schrock.

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