

Curriculum Vitae

MARY E. FRANDBSEN
Associate Professor of Music
University of Notre Dame
21 July 2022

HIGHER EDUCATION

Ph.D. 1997 University of Rochester/Eastman School of Music
Dissertation: "The Sacred Concerto in Dresden, ca. 1660–1680"
M.A. 1985 Eastman School of Music
B.M. 1980 Crane School of Music, State University of New York at Potsdam

TEACHING POSITIONS

University of Notre Dame
2004– Associate Professor of Music
1997– 2004 Assistant Professor of Music

Ithaca College (1994–95). Assistant Professor of Music
Eastman School of Music (1990–92). Instructor (part-time)

ADMINISTRATION

2005–09 Associate Director, Master of Sacred Music Program
2005–08 Director of Resources and Outreach (Assistant Chair), Dept. of Music

FELLOWSHIPS

2001–02 American Council of Learned Societies Fellowship; Project Title: "Crossing Confessional Boundaries: The Patronage of Italian Sacred Music in Seventeenth- Century Dresden"
1993–94 American Association of University Women Dissertation Fellowship
1987–90 Heinemann Award (Musicology fellowship, Eastman School of Music)

RESEARCH TRAVEL GRANTS

2017 Small Research and Creative Work Grant from the Institute for Scholarship in the Liberal Arts for research in Germany (Dresden), 14–20 September 2017. Project: research for article for the forthcoming *Schütz-Handbuch* to be published by Bärenreiter, and research for an update of an article on Vincenzo Albrici for *Grove Music Online*.
2015 Small Research and Creative Work Grant from the Institute for Scholarship in the Liberal Arts for research in Germany (Coburg and Luckau), 26 September–1 October 2015. Project title: "Music and Lutheran Devotion in the 17th Century."

- 2005 Research Travel Award, Institute for Scholarship in the Liberal Arts, University of Notre Dame. Project title: "Lutheran Spirituality and Devotional Music in the 17th Century."
- 1999 National Endowment for the Humanities Summer Stipend; Project Title: "The Patronage of Italian Sacred Music in Seventeenth-Century Dresden"
- 1991 Theodore Presser Award (support for summer dissertation research in Sweden and Germany)

RESEARCH GRANTS

- Jan. 2013 Small Research and Creative Work grant from the Institute for Scholarship in the Liberal Arts in the amount of \$2,500.00, used to purchase scans of the music of composer Sebastian Knüpfer. (With Paul Walker; see under "Musical Editions.")

RESEARCH LEAVES

- Fall 2008 Projects: Music and Devotion in Seventeenth-Century Lutheranism; Hymnody at the Court of Dresden; Documents of 17th-century organ builder Gottfried Fritzsche
- 2001-02 Project: completion of monograph, *Crossing Confessional Boundaries*.

CONFERENCE GRANTS

- 2019 Mini-conference grant from the Institute for Scholarship in the Liberal Arts in the amount of \$2794.10 for visit of harpsichordist Jory Vinikour, 6–7 November 2019. Funding also received from the Concert Committee of the Department of Music (\$1500.00) and Sacred Music at Notre Dame (\$1000.00). Mr. Vinikour's visit included a recital, a master class on ornamenting Handel arias for undergraduate and graduate students, private coachings with graduate students, and participation in a class on Bach's Goldberg Variations for students in MUS 50110 / DMA 80110.
- 2013 Mini-conference grant from the Institute for Scholarship in the Liberal Arts in the amount of \$2,157.00 for visit of harpsichordist Jory Vinikour, 9-10 October 2013. Funding also received from the Concert Committee of the Department of Music (\$1500.00) and Sacred Music at Notre Dame (\$500.00). Mr. Vinikour's visit included a recital, a master class on continuo playing for MSM students, and a lecture-demonstration for students in MUS 10111.
- 2008 Mini-conference grant in the amount of \$3,125.00 (written in collaboration with Prof. Michael Driscoll) for the annual meeting of the Forum on Music and Christian Scholarship, held at the University of Notre Dame, 27-28 February 2009.
- 2006 Mini-conference grant in the amount of \$4,800.00 from the Institute for Scholarship in the Liberal Arts and a grant of \$2,500.00 from the Department of Music (Alice Tully Endowment for the Fine Arts) for the annual meeting of the Society for Seventeenth-Century Music, held at the University of Notre Dame, 19-22 April 2007.

GRANTS FOR TRAVEL TO INTERNATIONAL CONFERENCES

- 2015 Interim Travel to International Conferences Grant from the Institute for Scholarship in the Liberal Arts for travel to the meeting of the International Heinrich Schütz Society in Dresden, 1–4 October 2015. Amount: \$906.00. (I also received a travel allowance of 500 Euro from the International Schütz Society.)
- 2010 Grant from the College of Arts and Letters Institute for Scholarship in the Liberal Arts for travel to the conference “Heinrich Schütz in Europa – Heinrich Schütz in Kassel,” 26 October – 3 November 2010. Amount: \$909.31. (I also received a travel allowance of 400 Euro [\$536.00] and an honorarium of 150 Euro [\$201.00] from the International Heinrich-Schütz Society.)
- 1997 Grant from the College of Arts and Letters Institute for Scholarship in the Liberal Arts for travel to the 36th International Heinrich Schütz Festival and Colloquium, Flensburg, Germany, 18-21 September 1997. Amount: \$500.00.

TEACHING GRANTS

- 2013 Small Teaching Beyond the Classroom Grant (Associate Dean’s Office) to enable students in History II (MUS 20112) to attend the Metropolitan Opera’s *Live in HD* broadcast of Handel’s *Giulio Cesare* on 27 April/5 May 2013.

DISTINCTIONS, HONORS, AWARDS

- 2005 Book publication subvention, Manfred Bukofzer Publication Endowment Fund of the American Musicological Society
- 2005 Book publication subvention, Institute for Scholarship in the Liberal Arts at the University of Notre Dame
- 1997 Charles Warren Fox Memorial Award, Eastman School of Music

PUBLICATIONS

Monographs

Crossing Confessional Boundaries: The Patronage of Italian Sacred Music in Seventeenth-Century Dresden (New York: Oxford University Press, 2006).

Reviews:

1. Peter Wollny, “Italians at Dresden,” in *Early Music* 36 (2008): 457–8.
2. Kathryn Welter, in *Early Music America* vol. 14, no. 3 (2008), pp. 53–4
3. Robin A. Leaver, in *Renaissance Quarterly* 60.4 (2007): 1395–97.
4. James L. Brauer, in *CrossAccent. Journal of the Association of Lutheran Church Musicians* vol. 15, no. 3 (2007), 32–34.
5. Peter Williams, in *Musical Times*, vol. 148, issue 1900 (Fall 2007), pp. 97–102.
6. Alexander J. Fisher, in *Journal of Seventeenth-Century Music* 15 (2009) [published Spring 2013]; <http://www.sscm-jscm.org/>

Refereed Articles

- “Matters of Taste: the Lutheran Market for Sacred Music in the Seventeenth Century.” *Early Music History* 39 (2020): 149–218.
- “The Hymn Repertory of the Dresden Court Chapel in the Later Seventeenth Century.” *Jahrbuch für Liturgik und Hymnologie* 59 (2020): 136–55.
- “Gottfried Fritzsche (Frietzsch) at the Dresden Court, 1628-29.” *The Organ Yearbook* 41 (2012): 91–114.
- “*Salve Regina/Salve Rex Christe*: Lutheran Engagement with the Marian Antiphons in the Age of Orthodoxy and Piety.” *Musica Disciplina* 55 (2010): 129–219. [Published in October 2011.]
- “Music in a Time of War: The Efforts of Saxon Prince Johann Georg II to Establish a Musical Ensemble, 1637–51,” *Schütz-Jahrbuch* 30 (2008): 33-68.
- “*Eunuchi conjugium*: the Marriage of a Castrato in Early Modern Germany,” *Early Music History* 24 (2005): 53–124.
- “‘Schütz and the Young Italians at the Dresden Court’ Revisited: Roman Influences in *O bone Jesu, fili Mariae virginis* (SWV 471),” *Schütz-Jahrbuch* 26 (2004): 133–54.
- “Allies in the Cause of Italian Music: Schütz, Prince Johann Georg II, and Musical Politics in Dresden,” *Journal of the Royal Musical Association* 125 (2000): 1–40.

Other Refereed Publications

Worship Culture in a Lutheran Court Chapel: Sacred Music, Chorales, and Liturgical Practices at the Dresden Court, ca. 1650-80, JSCM Instrumenta, vol. 5, <https://sscm-jscm.org/instrumenta/instrumenta-volumes/instrumenta-volume-5/>. 200 pp. ISBN: 978-0-9984967-4-0. Published 9 January 2019.

(This book-length publication represents a compilation of very rare information on sacred music, hymnody, and liturgy that is recorded in diaries from the Dresden court. It includes introductory and explanatory materials, various indexes, and the compilation itself, which presents several hundred composite orders of worship for the liturgical year as well as for numerous special services.)

Invited Publications

- “Schütz am Dresdener Hof, 1645–1672.” *Schütz-Handbuch*, edited by Walter Werbeck, 93–110. Kassel: Bärenreiter Verlag, in cooperation with Metzler Verlag, 2022.
- “Buxtehude’s *Membra Jesu nostri* and Lutheran Passion Contemplation.” In *Reformatio Baltica. Kulturwirkungen der Reformation in den Metropolen des Ostseeraums. Internationaler Kongress, Vilnius, 9.-13. September 2015*, 155-69. Edited by Heinrich Assel, Johann Anselm Steiger, und Axel E. Walter. Berlin und Boston: de Gruyter, 2017.

“The Anthologies of Ambrosius Profe (1589-1661) and Lutheran Spirituality,” in *A Festschrift for Kerala J. Snyder*, ed. Joel Speerstra et al. GOArt Research Reports 4. Gothenburg, Sweden: Gothenburg University, <https://gupea.ub.gu.se/handle/2077/54750>. [Published 10 November 2017]

“Music and Lutheran Devotion in the Schütz Era.” *Schütz-Jahrbuch* 33 (2011): 41–73.

“Musikpflege in Sachsen nach Heinrich Schütz: Die italienische Hofkapelle Johann Georgs II. und die städtischen Musikorganisationen,” *Schütz-Jahrbuch* 29 (2007): 17–34.

“Worship as Representation: the Italianate Hofkapelle of Johann Georg II as an Instrument of Image Creation,” in *Kunst und Repräsentation am Dresdner Hof*, ed. Barbara Marx, 199–235. Munich: Deutscher Kunstverlag, 2005.

“Musical Internationalism and Italianità in Mid-Seventeenth-Century Dresden,” in *Italian Opera in Central Europe 1614–1780*, vol. 2: *Italianità: Image and Practice*, ed. Corinna Herr, Herbert Seifert, Andrea Sommer-Mathis, and Reinhard Strohm, 115–39 (Musical Life in Europe 1600-1900, ed. by Christoph Hellmut Mahling and Christian Meyer). Berlin: Berliner Wissenschafts Verlag, 2008.

“Albrici, Peranda und die Ursprünge der Concerto-Aria-Kantate in Dresden,” *Schütz-Jahrbuch* 18 (1996): 123–39.

Reviews of Books and Musical Editions

Peter Wollny, *Studien zum Stilwandel in der protestantischen Figuralmusik des mittleren 17. Jahrhunderts* (Beeskow: Ortus Verlag, 2016), *Journal of Seventeenth-Century Music* 24 (2018), <https://sscm-jscm.org/jscm-issues/volume-24-no-1/frandsen-review/>.

Joseph Herl, *Worship Wars in Early Lutheranism: Choir, Congregation, and Three Centuries of Conflict* (New York: Oxford University Press, 2004), in *The Journal of Seventeenth-Century Music*, <http://www.sscm-jscm.org/v13/no1/frandsen.html>.

Werner Braun, *Thöne und Melodeyen, Arien und Canzonetten. Zur Musik des deutschen Barockliedes* (Tübingen: Niemeyer, 2004), in *Renaissance Quarterly*, vol. 60, no. 1 (Spring) 2007: 264–65.

Basil Smallman, *Schütz (Master Musicians)*, in *Notes: The Quarterly Journal of the Music Library Association* 58 (2001): 70–71.

Melchior Franck, *Geistliche Gesäng und Melodeyen*, edited by William Weinert (Recent Researches in the Music of the Baroque Era, vol. 70); Melchior Franck, *Dulcis mundani exilij deliciae*, edited by Randall Craig Sheets (Recent Researches in the Music of the Baroque Era, vol. 80); Jacob Praetorius, *The Motets of Jacob Praetorius II*, edited by Frederick K. Gable (Recent Researches in the Music of the Baroque Era, vol. 73); Samuel Capricornus, *Geistliche Harmonien III*, edited by Paul Walker (Collegium Musicum: Yale University, 2nd series, vol. 13), in: *Notes: The Quarterly Journal of the Music Library Association* 55, no. 4 (June 1999): 996-1000.

Geoffrey Webber, *North German Church Music in the Age of Buxtehude*, in *Seventeenth-Century News* 56, nos. 3 & 4 (Fall-Winter 1998): 124–7.

Articles in Scholarly Dictionaries

Entry for Giuseppe Peranda for the revised edition of *The New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie and John Tyrrell, 2nd ed. (London: Macmillan Reference; New York: Grove's Dictionaries, 2001); and *Grove Music Online* (in *Oxford Music Online*). Revised in Spring 2011 and Fall 2017 (peer-reviewed), the latter revision was published 28 March 2019.

Entries for Vincenzo Albrici and Bartolomeo Albrici for the revised edition of *The New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie and John Tyrrell, 2nd ed. (London: Macmillan Reference; New York: Grove's Dictionaries, 2001); and *Grove Music Online* (in *Oxford Music Online*). Revised in Spring 2011.

"Giuseppe Peranda," biographical article for the *Dizionario Biografico degli Italiani*, vol. 81 Raffaele Romanelli, dir. Rome: Istituto della Enciclopedia Italiana, 2015.

"Giuseppe Peranda, ca. 1625-1675," *Die Musik in Geschichte und Gegenwart* (MGG), ed. Ludwig Finscher (Kassel: Bärenreiter, 2005); "Personenteil," vol. 13, cols. 293–95.

Other Publications

"Schütz Bibliography Update," *Schütz Society Reports* 7, no. 1 (Fall 1990): 7.

"Schütz Bibliography, 1977-1989," *Schütz Society Reports* 6, no. 1 (Fall 1989): 5–6; no. 2 (Spring 1990): 6–7.

Monograph in Progress

O bone Jesu, O dulcis Jesu: Music and Devotion in Early Modern Lutheranism (provisional title).

MUSICAL EDITIONS

Vincenzo Albrici (1631-1690) and Giuseppe Peranda (1626–1675), *Concerti con Aria für Soli, Instrumente und Basso continuo*. Edited by Mary E. Frandsen. Musikschätze aus Dresden 1600–1800, 18. Berlin: Ries & Erler, 2014. (Critical edition with historical introduction of the earliest known concertos with aria by Dresden court Kapellmeisters Vincenzo Albrici (1631–90) and Giuseppe Peranda (1626–75), 293 pp.)

The Complete Sacred Works of Sebastian Knüpfer (1633–76), to be published in the series *Corpus Mensurabilis Musicae* by the American Institute of Musicology (Paul Ranzini, General Editor). Co-editor with Paul Walker and Peter Wollny (Director of the Bach-Archiv Leipzig). (Critical edition of the sacred vocal music of Knüpfer, an important seventeenth-century predecessor of Johann Sebastian Bach in Leipzig.)

PAPERS, LECTURES, AND ADDRESSES

Refereed Papers Read at Meetings of Scholarly Societies

"Sacred Music in the Lutheran Marketplace, ca. 1600–1670." Paper presented at the 83rd Annual

- Meeting of the American Musicological Society, Rochester, New York, 9–12 November 2017.
- “Buxtehude’s *Membra Jesu nostri* and Lutheran Passion Theology”; paper presented at the annual meeting of the Society for Seventeenth-Century Music, Providence College, 20–23 April 2017.
- “Locating Music within Spiritual Practice: Changes in the Titles of Music Prints in the Era of Lutheran *Frömmigkeit*.” Paper presented at the triennial meeting of Frühe Neuzeit Interdisziplinär, “Names and Naming in Early Modern Germany,” March 5–7, 2015, Vanderbilt University, Nashville, Tennessee.
- “*Salve Regina/Salve Rex Christe*: The Lutheran Appropriation of the Marian Antiphons in the Era of New Piety (*neue Frömmigkeit*).” Paper presented at the 75th Annual Meeting of the American Musicological Society, Philadelphia, Pennsylvania, 12–15 November 2009.
- “The Anthologies of Ambrosius Profe (1589–1661) and Lutheran Spirituality.” Paper presented at the annual meeting of the Society for Seventeenth-Century Music, Eastman School of Music, Rochester, New York, 23–26 April 2009.
- “‘New Piety’ (*neue Frömmigkeit*) and Lutheran Worship in the Seventeenth Century.” Paper presented at the annual meeting of the Forum on Music and Christian Scholarship, University of Notre Dame, 27–28 February 2009. Also presented at the spring meeting of the Illinois chapter of the Society of the Holy Trinity, Gloria Dei Lutheran Church, South Bend, Indiana, 17 May 2009.
- “Liturgies of Hope and Reconciliation: The 1650 Dresden Danckfest and the 1660 Friedensfest.” Paper presented at the 20th biennial meeting of Societas Liturgica, Dresden, Germany, 8–13 August 2005.
- “Self-Image and the Castrato.” Paper presented at the 69th Annual Meeting of the American Musicological Society, Houston, Texas, 13–16 November 2003.
- “The ‘Problem’ of Sacred Music Between Schütz and Bach.” Paper presented at the Annual Meeting of the Society for Seventeenth-Century Music, University of South Dakota in Vermillion, 27–30 April 2000.
- “The Roman Solo Motet and the Transformation of the Sacred Concerto in Germany.” Paper presented at the 64th Annual Meeting of the American Musicological Society, Boston, 29 October–1 November 1998.
- “Allies in the Cause of Italian Music: Schütz, the Prince, and Musical Politics in Dresden.” Paper presented at the annual meeting of the Society for Seventeenth-Century Music, University of Illinois at Urbana-Champaign, 17–19 April 1998.
- “‘Und die Musica dirigitur der Capellmeister Albrici’: Italian Music at the Dresden Court of Johann Georg II.” Paper presented at the first Triennial Meeting of Frühe Neuzeit Interdisziplinär, Duke University, 19–21 April 1995.
- “Motet, Concerto, or Cantata? Problems of Genre Designation in the Later Seventeenth Century.” Paper presented at the annual meeting of the Society for Seventeenth-Century Music, Eastman School of

Music, 29 April–1 May 1994.

“The Sacred Concerto in Dresden: New Documentary Evidence.” Paper presented at the American Musicological Society–St. Lawrence Chapter, Spring Meeting, Cornell University, 18–19 March 1992; American Bach and American Heinrich Schütz Societies, combined meeting, Columbia University, 24–26 April 1992.

“Collision with an Ideal: John Sullivan Dwight's Criticism of Italian Opera.” Paper presented at the fall meeting of the American Musicological Society–St. Lawrence Chapter, Nazareth College, Rochester, New York, 16–17 September 1985.

Invited Papers Read at International Conferences

“At the Cross: Sensual Engagement with the Crucified in Lutheran Passion Music of the Seventeenth Century.” Paper presented at the conference of the Internationale Heinrich-Schütz Gesellschaft, Dresden, 1–4 October 2015. (Conference title: “Komponierte Bilder: Glaubenspropoganda zwischen Luther und Schütz.”)

“The *Rhythmica oratio* and Musical Passion Contemplation in the Baltic Region.” Paper delivered at the conference “*Reformatio Baltica*. Kulturwirkungen der Reformation in den Metropolen des Ostseeraums,” Vilnius, Lithuania, 9–13 September 2015.

“Heinrich Schütz und die lutherische Frömmigkeitsbewegung.” Paper presented at the conference “Heinrich Schütz und Europa – Heinrich Schütz in Kassel,” held at the Evangelische Akademie Hofgeismar (Hesse), 1–2 November 2010. Sponsored by the Internationale Heinrich-Schütz-Gesellschaft, Landgraf Moritz Stiftung, Ständige Konferenz Mitteldeutsche Barockmusik e. V., and the Deutsche Forschungsgemeinschaft.

“Musikpflege in Sachsen nach Heinrich Schütz: Die italienische Hofkapelle Johann Georg II. und die städtische Musikorganisationen.” Lecture given at the “Festlichen Tage Alter Musik” (“Festival Days of Early Music”), sponsored by the Ständige Konferenz Mitteldeutsche Barockmusik, Dresdner Hofmusik e. V., and the Internationale Heinrich-Schütz-Gesellschaft, 21–24 September 2006.

“Italian Music and Italian Musicians in Dresden, 1650–1680.” Paper presented at the conference “Italianità: Image and Practice in Central European Opera in the 17th and 18th Centuries,” Baden/Vienna, Austria, 22–24 September 2000, organized by the research group “Italian Opera in Central Europe,” part of the research project “Musical Life in Europe, 1600–1900: Circulation, Institutions, Representation,” sponsored by the European Science Foundation.

“Zur Verbreitung des römischen Motettenstils von Albrici und Peranda in der Einflußsphäre Sachsen–Norddeutschland–Skandinavien.” Paper presented at the 36th International Heinrich Schütz Festival and Colloquium, Flensburg, Germany, 18–21 September 1997.

“Eine wichtige Spur: Albrici, Peranda, und die frühe Erscheinung der ‘Concerto-Aria-Kantate’ in Dresden.” Paper presented at the 34th International Heinrich Schütz Festival and Colloquium, Dresden, Germany, 19–24 September 1995.

Invited Guest Lectures

“Luther and the Chorale: the Birth of a New Participatory Liturgical Repertoire.” Lecture given at the conference “Learning from the Masters. Learning from the People,” University of Notre Dame, 19–20 September 2014. Organized by Carmen-Helena Tellez.

Contemplatio Christi: Music and Devotion in Seventeenth-Century Lutheranism.” Lecture given in the series “Thinking about Music,” University of Cincinnati College-Conservatory of Music, 6 October 2006.

“*Musica rhetorica* and *Musica pathetica* in the Works of Buxtehude.” Lecture given at the annual meeting of the Midwest Historical Keyboard Society, University of Notre Dame, 16–18 June 2006.

“The Principle of ‘Progressive Solemnity’ as Observed at a Seventeenth-Century Lutheran Court.” Paper presented at the Conference on Early Lutheran Liturgy, St. Mark Lutheran Church, Omaha, Nebraska, 1 October 2005.

“Theological Content and Symbolism in the Mass in B Minor of Johann Sebastian Bach.” Seminar led at the conference “Teaching Theology through Music: Conveying Theological Concepts through the Music of Church”; conference organized by the Institute for Church Life of the University of Notre Dame (Prof. John Cavadini, Director) and sponsored by the Wabash Center for Teaching and Learning in Theology and Religion. Oakwood Retreat and Conference Center in Syracuse, Indiana, 24 May–4 June 2004.

“Music and Lutheran Spirituality in the Later Seventeenth Century.” Paper presented at the Musicology Colloquium, College of Musical Arts, Bowling Green State University, Bowling Green, Ohio, 22 February 2002.

“Why Spend Time in a Dusty Archive? What Archival Research can Reveal about Music History.” Lecture presented at St. Mary’s College, Notre Dame, Indiana, Recital-Forum, 3 December 2001

“Lutheran Liturgical Life at the Time of Bach.” Lecture presented at the Region V Convention of the American Guild of Organists, Fort Wayne, Indiana, 17–20 June 2001.

“The ‘Problem’ of Sacred Music Between Schütz and Bach.” Paper presented in the “Lectures in Musicology” Series at Ohio State University, 2 May 2001.

“The Roman Solo Motet and the Transformation of the Sacred Concerto in Dresden.” Paper presented at the University of Notre Dame Department of Music Lecture Series, 29 September 1998.

“Sacred Music in Dresden after Schütz: the Italian Connection.” Paper presented at the Eastman School of Music Musicology Lecture Series, 6 December 1996.

“An Important Clue: Albrici, Peranda, and the Early Appearance of the Concerto-Aria Cantata in Dresden.” Paper presented at the Cornell University Musicology Colloquium, 16 October 1995.

Invited Lectures for Non-Specialist Audiences

“Buxtehude’s *Membra Jesu nostri* and Lutheran Passion Contemplation”; pre-concert talk before a performance by MSM students and guest instrumentalists, O’Neill Hall, University of Notre Dame, 21 January 2018.

“The Mystique of the Stradivarius”; pre-talk before the concert of the Stradivari Quartet concert, Philbin Theatre, DeBartolo Performing Arts Center, 6 April 2013.

“Vivaldi and the Instrumental Concerto”; pre-performance talk before the concert of the Venice Baroque Orchestra, Philbin Theatre, DeBartolo Performing Arts Center, 9 April 2011.

“Rediscovered Musical Treasures from Seventeenth-Century Dresden.” Pre-concert Lecture, Centenary Methodist Church, Richmond, Virginia, 29 June 2008.

Series of brief pre-concert lectures for Prof. Craig Cramer’s series of nine recitals presenting the complete organs works of Dieterich Buxtehude (1637-1707), calendar year 2007.

“Johann Sebastian Bach’s Mass in B minor: The Culmination of a Life’s Work in Music.” Pre-concert lecture for the performance of the Mass in B minor by the South Bend Chamber Singers, Nancy Menk, Director, 23 May 2004.

“From Rome to Lübeck über Dresden: The Development of the Concerto-Aria Cantata.” Pre-concert lecture for the concert “The Seventeenth-Century Concerto-Aria Cantata: Lenten Music from Dresden and Lübeck,” presented by the Orchestra of the 17th-Century (Washington, D.C.), Michael Holmes, Director, St. Luke’s Catholic Church (McLean, Va.), 28 March 2004. (The program included several works by Albrici and Peranda that I edited from primary sources.)

“Bach’s Credo: A Glimpse into the Composer’s Private Eschatology.” Pre-concert lecture for the Bach Collegium-Fort Wayne performance of the Credo from the Mass in B Minor (BWV 232) by J. S. Bach, and other works, 23 March 2003.

“Festal Liturgies in Leipzig During the Bach Era.” Lecture preceding the performance of a Bach-era Leipzig Easter Vespers liturgy (liturgical reconstruction from historical sources and determination of musical content by Mary Frandsen), performed 8 February 2003 at St. Thomas Lutheran Church in Bloomington, with faculty and students of the School of Music; sponsored by the IU Bloomington Chapter of the American Guild of Organists.

Conference Sessions Chaired

“The Organ Reform Movement”; Reformations and the Organ, 1517–2017, University of Notre Dame, September 10–13, 2017.

“Latin Church Music”; Biennial Conference of the American Bach Society, University of Notre Dame, 7–10 April 2016.

“Musica exegetica”; 21st Annual Meeting of the Society for Seventeenth-Century Music, The Ohio State University, 21–24 March 2013.

“Sounds of Early Modern Germany”; 77th Annual Meeting of the American Musicological Society, San Francisco, 10–13 November 2011.

“Music and Devotion,” 13th Annual Meeting of the Society for Seventeenth-Century Music, Northwestern University, 14–17 April 2005.

OTHER NOTABLE CONTRIBUTIONS

Musico-Liturgical Activities

Reconstruction of a Lutheran worship service (liturgy, hymnody, and music) from ca. 1620, based on Luther’s *Deutsche Messe* (1526), for the 500th Anniversary of the Reformation; celebrated at Holy Trinity Evangelical Lutheran Church, Niles, Michigan, 15 October 2017.

“Festal Liturgies in Bach’s Leipzig: Problems of Reconstruction.” Lecture given in the colloquium series of the Master of Sacred Music Program, University of Notre Dame, 19 April 2006.

Reconstruction of a Bach-era Leipzig Easter Vespers (see Invited Lectures) at St. Thomas Lutheran Church, Bloomington, Indiana, 8 February 2003.

Reconstruction of Dresden Vespers ca. 1646, with music of Heinrich Schütz, for the Annual Meeting of the Society for Seventeenth-Century Music, Wake Forest University, Winston-Salem, North Carolina, 3–6 April 2003. (Participatory event held at Old Home Church (Moravian) in Old Salem, North Carolina. My involvement included the reconstruction of the liturgy from archival sources, the determination and selection of the musical repertoire (both organ and choral), selection of the collects, readings, etc.)

Other Musicological Activities

Program notes for “*Concerti sacri*: Geistliche Werke von Heinrich Schütz, Vincenzo Albrici und Giuseppe Peranda.” Opening concert of the International Heinrich Schütz Festival in Dresden, Germany, 1 October 2015. Performed by Cappella Augustana; Matteo Messori, director.

“Hymn-Singing in Dresden.” Short presentation and program information for the session “Congregational Singing in Seventeenth-Century Germany: With or Without the Organ?”, held at the annual meeting of the Society for Seventeenth-Century Music, Eastman School of Music, Rochester, New York, 23–26 April 2009.

“Heinrich Schütz and His Circle.” Paper session organized for the Annual Meeting of the Society for Seventeenth-Century Music, Wake Forest University, Winston-Salem, North Carolina, 3-6 April 2003, with special guest Prof. Dr. Wolfram Steude*, Dresden. (*Due to the war in Iraq, Prof. Dr. Steude was unable to travel to the United States. In his absence, I translated and read his paper.)

Design and creation of a web site for the American Heinrich Schütz Society, 2002.
<<http://www.nd.edu/%7Emusic/faculty/frandsen/Schutz.html>>

Musicological Advisor to Cappella Augustana (Bologna, Italy), Matteo Messori, director, and author of liner notes for CD, *Vincenzo Albrici: Concerti Sacri* (2002, Musica Rediviva, MRCD 008).

PROFESSIONAL, UNIVERSITY, AND DEPARTMENTAL SERVICE

Professional Service

Multiple-year commitments

2017–20	Chair, American Heinrich Schütz Society, and member of the Governing Board, Society for Seventeenth-Century Music
2017–20	Member of the Advisory Board, Internationale Heinrich-Schütz-Gesellschaft
2014–16	Member, <i>New Grove</i> Advisory Board of the Society for Seventeenth-Century Music, German studies subgroup
2013–	Member, Executive Board, Frühe Neuzeit Interdisziplinär
2006–09	Member, Janet Levy Travel and Research Award Committee, American Musicological Society (Chair 2009)
2006–09	Member of the Advisory Board, Frühe Neuzeit Interdisziplinär
2005–07	Member, American Musicological Society Council
2008–09	Member of the Executive Committee, Forum on Music and Christian Scholarship
2003–08	Member of the Steering Committee, Forum on Music and Christian Scholarship
2002	Member, Advisory Council, Bach Collegium-Fort Wayne
2000–06	Chair, American Heinrich Schütz Society
2000–06	Member of the Advisory Board, Internationale Heinrich-Schütz-Gesellschaft
2000–06	Member of the Governing Board, Society for Seventeenth-Century Music

Single-year or one-time commitments

January 2020	Pre-publication reviewer for upcoming volume of the <i>Journal of Seventeenth-Century Music</i> dedicated to Heinrich Schütz and his contemporaries. (Eight articles.)
January 2019	External reviewer for grant proposal to the Individual Fellowship program (post-doctoral) at the Université libre de Bruxelles, Marie Skłodowska-Curie Actions Cofund: Hubertus Martinus van der Linden, “Contested Sound: Conflicts over Catholic Music in the Dutch Republic.”
July 2018	External reviewer for grant proposal to the Riksbankens Jubileumsfond, The Swedish Foundation for Humanities and Social Sciences: Lars Berglund and Maria Schildt, “ <i>Translatio musicae</i> : fransk och italiensk musik i norra Europa, ca. 1650–1730 (“ <i>Translatio musicae</i> : French and Italian Music in Northern Europe, c. 1650–1730).”
June 2018	Pre-publication reviewer for “Does Pure Lutheranism Exist? On the Catholic Texts in Protestant Figural Music,” considered for publication in the report of the international conference “Lutheran Music Culture” held in Uppsala, Sweden in September 2017.
October 2016	Reviewer for annotated bibliography for “Martin Luther” in <i>Oxford Bibliographies in Music</i> .
Summer 2016	External reviewer of article for the <i>Journal of the Royal Musical Association</i> : “‘Obtained by peculiar favour, & much difficulty of the singer’: Vincenzo Albrici and the Function of Charles II’s Ensemble at the English Restoration Court.”
2015–16	Program committee, biennial meeting of the American Bach Society, University of Notre Dame, 7-10 April 2016. (Also assisted with local arrangements.)

- Summer 2014 External reader of an article (in German) submitted for publication to the *Journal of Seventeenth-Century Music*.
- Fall 2013 Reviewer of Claudio Bacciagaluppi's book proposal (with two sample chapters), *Aesthetic Disobedience: Music and Confession in Switzerland, 1648–1762*, for publication by Oxford University Press.
- Spring 2013 External reviewer, promotion to Full Professor, Prof. Gregory Johnston, University of Toronto
- Spring 2013 Guest panelist, American Association of University Women (AAUW), International Fellowships selection panel for the 2013–14 academic year
- Spring 2011 Pre-publication reviewer of Andrew H. Weaver's manuscript *Sacred Music as Public Image for Holy Roman Emperor Ferdinand III* for Ashgate Publishing Company.
- Summer 2010 Reviewer of Gregory S. Johnston's manuscript *A Heinrich Schütz Reader: Letters and Documents in Translation* for publication by Oxford University Press.
- 2009-10 Member of the Editorial Board, Web Library of Seventeenth-Century Music
- 2007-09 Local arrangements chair, annual meeting of the Forum on Music and Christian Scholarship, held at Notre Dame, 27–28 February 2009.
- 2007 External evaluator, promotion of Prof. Alexander Fisher to associate professor with tenure at the University of British Columbia.
- 2007 External reader of two articles submitted for publication to the *Journal of Seventeenth-Century Music*
- 2006-07 Local arrangements chair, annual meeting of the Society for Seventeenth-Century Music, held at the University of Notre Dame, 19–22 April 2007.
- 2006-07 Program Committee, Annual Meeting of the American Handel Society, Princeton University, 19–22 April 2007.
- Spring 2005 External evaluator, promotion of Markus Rathey to Associate Professor at the Yale School of Music.
- 2005 Evaluator of research proposal for the Professional Staff Congress–City University of New York (PSC-CUNY) Research Foundation
- 2004-5 Chair, Program Committee, Forum on Music and Christian Scholarship, meeting held at Princeton University, 18–19 February 2005.
- Fall 2004 Evaluator of proposals for National Endowment for the Humanities Summer Stipends
- 2003-04 Program committee, Forum on Music and Christian Scholarship, meeting held at Covenant College, Lookout Mountain, Georgia, March 26–27, 2004.
- Spring 2002 Evaluator of grant proposal for the Social Science and Humanities Research Council of Canada (SSHRC)
- Fall 1999 Program committee, College Music Society–Great Lakes Regional Meeting, Ball State University, 31 March–2 April 2000

University Service

- 2015–21 Faculty Senate Representative for Music
- 2019–20 Faculty Senate Treasurer and member of the Executive Committee
- 2016–17, 2018–19 Faculty Senate Co-Secretary and member of the Executive Committee
- Spring 2017 Member, selection committee, Nanovic Institute, undergraduate Summer Travel and Research Grants.

Spring 2015 Member, review committee for Henkel's Large Grant proposals, ISLA
 2013–14; 2016 Member, Committee for Academics of the Program in Sacred Music
 2013–14 Member, Research Committee, College of Arts and Letters
 Fall 2012 Reviewer, grant proposals in the humanities and arts, ISLA
 2011 Member, search committee, appointment of Robert Simon as music librarian
 2010–13 Member, University Code of Honor Committee
 2009–12 Member, Academic Council (currently member of Undergraduate Studies Working Group)
 Spring 2010 Member, Committee on Emeritus/Emeriti office requests
 2009–10 Member, Graduate Council
 2005–12 Member, Arts & Letters College Council
 2008–09 Hesburgh Library Renovation Audio-Visual Sub-Committee
 Spring 2008 First Year *Collegium* Common Room
 2007–10 Member, Research Committee, College of Arts and Letters
 2007–08 Residential Scholars Program
 2006–07 Member, Advisory Committee, DeBartolo Performing Arts Center
 2006–07 Member, Search Committee, Librarian for Music and Film, Television, and Theatre
 2006–09 Committee member, Master of Sacred Music Degree Program
 Fall 2005 Fine Arts Core Curriculum Subcommittee
 2002–03 Doctoral Dissertation Committee, Walter Whitehouse, Theology (Liturgy Area)
 Spring 2003 Doctoral Exam Committee, Walter Whitehouse, Theology (Liturgy Area)
 Spring 1999 Provost's Task Force on Curricular Innovation

Departmental Service

2021–22 Member, Search Committee for Director of Sacred Music at Notre Dame
 2018–20, Member, Committee on Appointments and Promotions
 2015–17,
 2009–14,
 2004–08
 2019–20 Member, Search Committee, Department of Music Chair and Endowed Professor
 2019–21 Chair, Library Committee
 2019–20 Member, Honesty Committee
 2018–19 Member, Search Committee, Assistant Professor of the Practice in Violin
 2016–20 Member, Steering Committee
 2014–15 Faculty secretary and member, Concert Committee
 2011 Member, Search Committee, visiting position in violin
 2010–11 Member, Search Committee, tenure-track position in Ethnomusicology
 2006–07 Member, Search Committee, tenure-track position in musicology (medieval sacred music)
 2005–08 Director of Resources and Outreach and Departmental Triad Member
 2005–08 Chair, Outreach Committee
 2005–06 Member, Search Committee for Department Chair
 2005–06 Director of Graduate Studies
 2005–15 Music advisor, Interdisciplinary Minor in Liturgical Music
 2003–04 Honesty Committee (head), Lecture Committee
 2002–03 Concert and Academic Honesty Committees; Faculty Secretary
 2001–02 By-Laws Committee

1999–2000	Honesty Committee
1999–2006	Member of graduate recital committees (organ, voice, winds)
1998–2006	Member of graduate organ audition committee
1998–2004	Administration of Graduate Music History Proficiency Examination
1998	Administration of M.A. Comprehensive Examination in Musicology
1997–2000	Lecture Committee
1997–98	Undergraduate Committee

PROFESSIONAL MEMBERSHIPS

American Musicological Society
 American Bach Society
 Frühe Neuzeit Interdisziplinär
 Nanovic Institute, University of Notre Dame (from January 2014)
 Society for Seventeenth-Century Music

COURSES TAUGHT

Graduate Seminars:

Music of J. S. Bach (MSM/DMA, cross-listed UG)	Spring 2018
Topics in Baroque Music (MSM/DMA)	Spring 2014, Fall 2015 and 2017, Spring 2020 (renamed as “Baroque Choral Literature”)
Sacred Music of Bach and Handel (MSM)	Fall 2011
Sacred Music of J. S. Bach (MSM)	Fall 2009
Baroque Sacred Music (MSM)	Fall 2007
18 th - and 19 th -Century Sacred Music (MSM)	Fall 2006
Bach’s Vocal Music	Fall 2004
Handel’s Operas and Oratorios	Spring 2001, Fall 2002, ‘03, ‘05
Sacred Music in the Seventeenth Century	Fall 1998
The Concerto from 1690 to 1790	Fall 1997

Undergraduate: Music Majors

Opera: Mozart to the 20 th Century (cross-listed MSM)	Fall 2018, 2020
Music History II (ca. 1580–1750)	Spring 1998–2001, 2003–2020
Music of J. S. Bach	Fall 2013, Fall 2019 (cross-listed for graduate students in the Program of Sacred Music), Fall 2021

Undergraduate: Non-majors

Introduction to Eighteenth-Century Music	Spring / Fall 1999, Spring 2000, ‘03, ‘11; Fall 2004-05, Fall ‘09, Spring ‘11, Fall ‘12, ‘13, Spring ‘15, ‘17
Introduction to the Music of the Catholic Rite	Fall 1998-2000, ‘02, ‘10, ‘12, ‘14, ‘15, ‘16; Spring 2004-06, ‘09, ‘11
Music and the Christian Tradition, 1500–1800	Spring 2012, ‘13
Introduction to Classical Music	Spring 2011
Introduction to the High Baroque	Spring 1998, ‘99

Introduction to Bach and Handel	Fall 1997
College Seminars	
Composers and their Critics	Spring 2017, Spring 2019, Fall 2020
Exploring Gender Roles through Opera	Fall 2010
Freshman Writing Seminars	
Music of the Catholic Rite	Fall 2019
From Bach to Mozart	Fall 2018, 2021
Music and the Reformation	Fall 2017
Composers and their Critics	Spring 2015
Exploring the Composer's Imagination	Fall 2003, 2007, 2016
Bach, Handel, Haydn, Mozart	Fall 2000

GRADUATE THESIS DIRECTION

Doctor of Musical Arts

Daniel Schwandt, "Earth and All Trumpet Tunes: David N. Johnson and His Organ Music"	In progress
Benjamin Stone, "The Chorale-Based Organ Works of Johann Ludwig Krebs (1713–1780)"	2017–19 (completed)
Caleb Wenzel, "The Latin Psalm Concerti of Sebastian Knüpfer"	2015–17 (completed)

Master of Music

Andrew Cashner (MSM), "The Reception of the Hymns of Paul Gerhardt before Pietism"	2008–09
Patrick Refsnider (MM), "The Chalumeau and Early Clarinet"	Spring 2006

Master of Arts

Stuart Burnham, "Louis de Lully's <i>Orphée</i> "	1997–99
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GRADUATE (DOCTOR OF MUSICAL ARTS) THESIS COMMITTEES

Heejin Kim, "The Motet Intabulations of Heinrich Scheidemann"	2019–20 (completed)
Mary Catherine Levri, "The Chant-based Organ Works of Anton Heiller"	2016–17 (completed)
J. J. Wright, "Noah's Ark: A Jazz Oratorio in the Roman Style"	2016–17 (completed)
Michael Accurso, "Baroque Elegance in the Hands of the Classical Genius: An Illumination of Mozart's <i>Der Messias</i> , a Re-orchestration and Arrangement of Handel's <i>Messiah</i> "	2015–17 (completed)
Kevin Vaughn, "The Organ Masses of Gaston Litaize: Culmination of a Twentieth-Century Liturgical Genre"	2015–16 (completed)

UNDERGRADUATE SENIOR THESIS DIRECTION

Justin Schwertfeger, "Berlioz on Orchestration"
Matthew Marnocha, "Handel as Entrepreneur"

2006–07
2005–06

DOCTORAL EXAMINER

Anna de Bakker, Ph. D. candidate in musicology (Medieval
Institute); served as examiner for a seventeenth-century topic.

Spring 2015