Basilica of the Sacred Heart
University of Notre Dame
Notre Dame, Indiana

WAYNE AND DIANA MURDY FAMILY ORGAN
Paul Fritts & Co. Organ Builders, Opus 37

BLESSING AND DEDICATION RECITAL
20 January 2017
Feast of Blessed Basile Moreau
Priest and Founder of the Congregation of Holy Cross
Wayne and Diana Murdy Family Organ
Paul Fritts & Co. Organ Builders, Opus 37 (2016)

Great
Principal 16' *
Octave 8'
Flûte Harmonique 8'
Rohrröhre 8'
Salicional 8'
Unda Maris 8'
Octave 4'
Spitzflöte 4'
Quinte 3'
Octave 2'
Rauschpfeife III-IVr
Mixture VII-VIIIr
Cornet (Mounted, c') Vr
Mixture Tierce 1 3/5'
Trompet 16'
Trompet 8'
Trompette 8'
Clairon 4'

Rückpositive
Principal 8'
Gedackt 8'
Quintadena 8'
Octave 4'
Rohrröhre 4'
Nasat 3'
Octave 2'
Waldflöte 2'
Larigot 1 1/3'
Sesquialtera IIr
Mixture V-Vlr
Dulcian 16'
Trompet 8'
Cromorne 8'
Trichterregal 8'

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

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

Key Action:
Direct mechanical, suspended
Manual compass: 58 notes
Pedal Compass: 30 notes

Stop Action:
Direct mechanical
Electric combination system with sequencer

Manual Position:
Great, Rückpositive, Swell, Trompeteria

Other Features:
Solid wood casework
Polished tin façade pipes
Highly carved pipe shades
Tremulants
Zimbelstern

*some pipes transmitted from other stops
The story behind the instrument you have braved the weather to hear tonight might well begin in a number of places.

We could start with the dust settling on Notre Dame’s DeBartolo Performing Arts Center in 2004, or with a meeting in the campus ministry building not two years later.

We could jump further forward in time to an organ loft in Columbus, Ohio, or to historic churches in the Netherlands or on the Mediterranean island of Mallorca.

Or, we might wander into a timber-framed workshop in the Pacific Northwest.

We’ll begin instead in the warm air of a Tuscan sundown in the summer of 2010, where the rector of the Basilica of the Sacred Heart was serving for the week in a new role as chaplain to the University provost and his guests. Stepping out for dinner on the terraza at the Borgo Finochietto, a lavishly restored villa in the foothills south of Siena, the priest was approached by a woman who spotted his collar and made her way through the party to greet him.

“How old are you?” she began.

“Well, it’s nice to meet you,” the bemused chaplain replied. “I’m Father Peter Rocca. I’m 63.”

They discovered their birthdays are a month apart.

“You could be my lost twin brother,” Diana Murdy said. And, like that, a friendship was born.

Diana and her husband, Wayne, visited with Father Rocca throughout that week of meetings and tours and Merchant-Ivory dinners at long tables elegantly set. Back in the United States, the friendship would grow quickly during campus visits and dinners on football weekends.

One week midway through the 2012 season, Bruce Danielson, a mutual friend in Notre Dame’s development office, called Rocca to talk about a benefactor who had expressed interest in making a gift that would support a new organ for the basilica. Coincidentally, the Murdys were coming to town that weekend, Danielson said. “Let’s all go for dinner and at the end you can tell me something about the organ project.”

After the meal and the conversation, Wayne Murdy asked Danielson for a copy of the organ brochure he was planning to share with prospective donors.

Two weeks later, again over dinner, Murdy pulled an envelope out of his pocket and handed it to Father Rocca. The card read, “Interested?” above two ballot boxes, one marked “Yes,” the other, “No.”

The Murdys had decided to fund the organ as a gift to the University. Stunned, Father Rocca turned to Diana.

“Well, are you interested?” she asked. “You have to check the proper box.”

No word had come from the other benefactor.

“I checked that box about 25 times,” Rocca later recalled.

* * *

The dream of the Murdy Family Organ’s inaugural recitalist, Professor Craig Cramer, had been two organs for the five-venue DeBartolo Performing Arts Center, completed in 2005. The first is now the current occupant of the Reyes Organ and Choral Recital Hall. Designed and built by Paul Fritts and Company Organ Builders of Tacoma, Washington, in the northern German tradition, it plays the Baroque literature of the 17th and 18th centuries. The
other would have been a great organ in the Leighton Concert Hall, an instrument capable of authentic performances of virtually the rest of the organ literature, spanning cultures and artistic development into the 21st century. But Professor Cramer’s dream was not to be.

Instead, time would show that providence held something even better in store for organ performance at Notre Dame.

Dr. Gail Walton, Cramer’s wife and the longtime director of music and choirs at the basilica, thought the time had come to fuse her husband’s dashed hopes with her own thoughts about the future of Sacred Heart’s 26-year-old instrument, which had acoustical limitations and high maintenance costs. Her conversations with Father Richard Warner, C.S.C., then the director of campus ministry, led to the formation of an organ committee and a nationwide organ crawl in 2006 to survey the best work of leading builders in the U.S. The goal was to find the shop that could create an instrument commensurate with the stature of a university church that is recognized among the most beautiful in the country and was designated a basilica by Pope St. John Paul II in 1992.

They found what they were looking for in the three-manual, 66-stop organ installed that year in the Cathedral of St. Joseph in Columbus, Ohio: A monumental instrument of great visual and aural beauty that could outlast the basilica itself. “This,” said Dr. Andrew McShane, who became director of music and choirs after the death of his friend and mentor, Gail Walton, in 2010, “is the one that sealed the deal.” The builder was none other than Paul Fritts.

Six years would pass before the contract was signed and work could begin on the organ that would become Paul Fritts’ magnum opus. The recession of 2008, which leveled a major blow to university endowments and philanthropy all over the U.S., was one severe setback. Dr. Walton’s passing in 2010 was another. However, the arrival of Dr. Margot Fassler as the new director of Sacred Music at Notre Dame signaled the University’s redoubled commitment to its vision of a program prepared to take a national leadership role in the study of organ performance, voice and choral conducting, particularly in service to the Catholic Church. The basilica organ project would move forward.

By 2012, with the Murdy’s generous and enthusiastic support, rooted in a love for the liturgies in which they had participated as parents of Notre Dame students, the University retained the services of Fritts’ shop. Before Christmas that year, Fritts produced a stop list and specifications for a four-manual, 64-stop organ, and directed his pipe shop to begin work.

Later, Fritts determined to donate another five stops of French reeds, a gift to ensure that this would be not only a superior instrument for congregational singing and the accompaniment of cantors and choirs, but a truly versatile one as well. The Murdy Family Organ is a destination instrument — both a recruiting attraction for the nation’s best students and a draw for professional church and concert musicians the world over to come to Notre Dame.

Fritts and fellow builder Bruce Shull are craftsmen and organ scholars whose reputation for excellence and careful study of Europe’s finest historical organs go hand in hand. Fritts cites the great organ of the Bovenkerk in Kampen, Netherlands (Albert Hinsz, 1741), as the inspiration for his design of the case; and the ornamental program of the organ in the Sint-Michaëlkerk in Zwolle, Netherlands (Arp Schnitger, 1719-21) for the Murdy Family Organ’s golden pipe shades that echo the capitals of the basilica’s columns so harmoniously. The organ’s horizontal Spanish trumpets take essential cues from Jordi Bosch’s work later that century at the church of Sant Andreu in Mallorca.

The Murdy Family Organ introduced other important firsts for the Fritts shop. The most significant of these is Fritts’ decision to cast most of the instrument’s 5,164 pipes on sand instead of fabric, a time-honored but labor-intensive European technique that yields smaller metal crystals and therefore a smoother, more elegant sound. His design also called for the use of thermally modified lumber in the playing action and the sliders
and toeboards of the windchests, as well as for carbon fiber trackers, all of which help to ensure the instrument’s stable performance across northern Indiana’s warm, humid summers and punishing winters.

Organists will be able to use a capacious electronic preset system to expand upon their manual control of the Murdy Family Organ’s stops. The system’s solenoids include another first for the shop: “smart” optical sensors that can govern the device’s speed if they are moving the stops either too slowly or quickly, while keeping these automated operations quiet.

We may never know what might have happened in the basilica had Professor Cramer’s dream of a two-organ performing arts center come true — whether the floor would have remained carpeted and the former organ continued in its place, whether musicians and music lovers might ever have had the opportunity to play or hear world-class organs at Notre Dame in the important but different settings of the church and the concert hall. We may instead be content that it didn’t come true and enjoy the music he performs this evening on an instrument that exceeded even his high expectations, awaiting with great hope many such performances to come.

To learn more about the making of the Murdy Family Organ, visit magazine.nd.edu/basilica-organ.

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OPENING HYMN

Holy God, We Praise Thy Name
Grosser Gott

1. Holy God, we praise thy name; Lord of all, we bow before thee!
   bow before thee! All on earth thy scepter claim,
   vast domain, Everlasting is thy reign.

2. Hark! the loud celestial hymn Angel choirs are raising;
   hoar are raising; Cherubim and Seraphim,
   sweet accord: "Holy, holy, holy Lord!"

3. Holy Father, Holy Son, Holy Spirit,
   Three we name thee; While in essence only One,
   bend the knee, While we own the mystery.

ORDER OF BLESSING

HIS EXCELLENCY, THE MOST REVEREND
Daniel R. Jenky, C.S.C., D.D.
Bishop of Peoria & Fellow and Trustee of the University

GREETING, WELCOME, AND PRAYER

READING

2 Chronicles 5:2-5,11-14
Proclaimed by Christopher Murdy, ND ’93
RESPONSORIAL PSALM

Psalm 150

Vermulst

PRAYER OF BLESSING

INVOCATIONS

Rocca, C.S.C.

1. Awake, O sacred instrument, intone the praises of God, our Creator and Father!
2. Sacred instrument, you will celebrate Jesus our Lord, dead and risen for us!
3. Sacred instrument, you will sing of the Holy Spirit whose breath animates our lives!
4. Sacred instrument, you will carry our songs and our supplications to Mary, the Mother of Jesus!
5. Sacred instrument, you will fill the assembly of the people with gratitude to Christ!
6. Sacred instrument, you will bring the comfort of faith to those who sorrow.
7. Sacred instrument, you will sustain the prayer of believers!
8. Sacred instrument, you will proclaim the glory of the Father, the Son and the Holy Spirit!

HYMN

When in Our Music God is Glorified

Engelberg

FINAL BLESSING
Toccata in D, BuxWV 155
Dieterich Buxtehude
(1637-1707)

Partita sopra diverse: Sei gegrüsset Jesu gütg, BWV 768
Johann Sebastian Bach
(1685-1750)

Batalha de 6. Tom
Anonymous
(17th Century)

Noël A 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
Craig Cramer, D.M.A.
Professor of Organ and University Organist

Craig Cramer is Professor of Organ at the University of Notre Dame, a position he has held since 1981. He holds degrees from Westminster Choir College and the Eastman School of Music where he earned the Doctor of Musical Arts degree in Organ Performance. The Eastman School also awarded him the prestigious Performer's Certificate in Organ. He has studied with Russell Saunders, William Hays, James Drake, David Boe, and André Marchal (Paris).

One of the most traveled organists of his generation, Cramer maintains an active recital career across the country and throughout Europe. He has performed in forty-four of the United States as well as in Canada and Mexico. Regularly invited to play some of the most important historic organs in the world, Cramer's European concerts have included performances on some of the most important historic organs in the world.

Recently Cramer was a featured performer at the national convention of the American Guild of Organists in Boston. This past summer he was a featured recitalist for the national convention of the Organ Historical Society; he also performed for a regional convention of the Association of Lutheran Church Musicians in Fort Wayne. Cramer performed the complete organ works of Bach during a series of eighteen concerts using a distinguished set of mechanical-action organs in the state of Indiana.

Cramer was instrumental in the installation of a new organ hall and organ built by Paul Fritts on the campus of the University of Notre Dame, which he dedicated in January of 2005 by performing a series of ten different recital programs. This organ was the focal point of an AGO National Pedagogy Conference on the subject of Buxtehude given in September 2005. In honor of the 300th anniversary of the death of Dieterich Buxtehude in 2007, Dr. Cramer presented his complete organ works in a series of nine concerts on this organ.

Dr. Cramer’s performances are frequently heard on the nationally-syndicated program "Pipedreams" (American Public Radio). He has fifteen CD recordings to his credit including releases on the Arkay, Dominant, Dulcian, Motette-Ursina, Organeum, and JAV labels. He has recorded three CDs for Naxos, including a recording of works of Buxtehude on the Fritts organ at Pacific Lutheran University. JAV Recordings released Cramer’s premiere recording of the Notre Dame Fritts organ as well as his recording on the new Fritts organ at St. Joseph Cathedral in Columbus, Ohio.
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John F. Affleck-Graves, Ph.D.
Executive Vice President & Notre Dame Professor of Finance

Rev. Peter McCormick, C.S.C.
Director of Campus Ministry

Rev. Peter D. Rocca, C.S.C.
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Assistant Rector

Andrew J. McShane, D.Mus.
Organist and Director of Music
Associate Director of Campus Ministry for Music and Choirs

John Zack
University Sacristan

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† Gail L. Walton, D.M.A., Organist Emerita and Director Emerita of Music, Basilica of the Sacred Heart
Since the founding of the company in 1979, Paul Fritts & Co. Organ Builders has been dedicated to the design and construction of high-quality pipe organs. Paul Fritts, director of the firm, has devoted considerable time researching, both internationally and at home, the techniques developed by organ builders who have worked at a very high level. Paul has personally studied organs in The Netherlands, Germany, Spain, Mexico, France and the US, paying close attention not only to the organs themselves, but also to the acoustical properties of the rooms in which they are installed. The addition of Bruce Shull to the team has further broadened and intensified this research effort. A thorough understanding of thousands of details is crucial when creating new works of quality and integrity. These experiences, together with the combined expertise found within the organization, are applied to every aspect of the art of organ building. The prime mission is to craft instruments that players and audiences will love and cherish.

Recent work has reflected a desire to expand further the range of the instruments while maintaining high musical standards within a meaningful and useful style. There are currently eight craftsmen working with Paul and all share a personal commitment to achieving superior craftsmanship within each instrument. All design work and construction of the thousands of components that make up an organ (except for the electric blowers and electronic preset systems) is done in-house from carefully selected raw materials. The establishment of the pipe shop in 1983 completed this vision for the company enabling detailed control of every aspect of the organs’ tonal makeup. The workshop itself is a beautiful timber-framed structure with sufficient height and space for the largest organs to be assembled. All of the parts then can be reliably fit together in the workshop enabling efficient and trouble-free installations.

**The Fritts Team for the Murdy Family Organ**

- Greg Bahnsen: pipe making including façade pipes
- Zane Boothby: apprentice woodworker and installation
- Anderson Dupree: pipe shade gilding
- Paul Fritts: shop owner and director, design, reed voicing, installation, and tonal finishing
- Raphi Giangiulio: keyboards and playing action, stop action and steel fabrication, reed pipe construction, and installation
- Joseph Green: organ case and windline construction, wooden pipes, stop action, and installation
- Erik McLeod: metal casting and pipe making including façade pipes, installation, and tonal finishing
- Jakob Rechenberg: chamade toeboard construction and windchest parts
- Andreas Schonger: case construction, windchests, bellows, and pipe shade gilding
- Bruce Shull: flue pipe voicing, tremulants and zimbelstern, interior winding, stop action wiring, installation, and tonal finishing
- Ben Wooley: pipe making and metal casting
Basilica of the Sacred Heart
August 2016, during the installation of the Murdy Family Organ
by Barbara Johnston, University Photographer