



PRISM

YALE INSTITUTE OF SACRED MUSIC

*"Common ground
for musicians
and ministers,
for scholars
and practitioners."*

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YALE UNIVERSITY

The State of the Institute: Serving the Demands of a New Century — *Margot E. Fassler*

"Out of what context does our interest in an institute of worship, music, and the related arts arise?[I]t arises out of our Christian conviction and commitment. It is our intent, [Christian] vocabulary notwithstanding, that all valid expressions (broadly construed) of religious insight be within the compass of this undertaking."

In a wise and heartfelt letter written to President Kingman Brewster in May of 1973, Clementine M. Tangeman thus expressed the intent behind the gift, made with her brother J. Irwin Miller, endowing the Institute of Sacred Music at Yale.

As its founding documents and its logo together proclaim, the ISM has always been committed to three wide and overlapping areas of activity: music, worship, and the arts. The Institute supports students and faculty in all these areas, as it has since 1974. As our resources have grown, so too, by blessed necessity, has the vision for the Institute's activities at Yale, especially in partnership with the School of Music and with the Divinity School, but also, in keeping with that original vision, with other related departments at Yale. The Institute of Sacred Music is now more than ever a Yale entity; it now has the resources and the facilities to serve the

University in ever-expanding ways relating directly to our mission both to communities of faith and to the academy. The ISM draws together various entities, from within the University and from outside, to the study and practice of sacred musical repertoires, of worship, and of all the arts, especially in their theological contexts. Because of the founders' intended flexibility, the Institute is well-equipped and uniquely well-positioned to serve faith communities of the coming century: it is interdisciplinary, increasingly multicultural, and dedicated to dialogue among religious traditions. Neither a degree-granting school nor a department in Arts and Sciences, the Institute functions by supporting students— the maximum number that can be accommodated given our facilities— and faculty, whose pedagogical work is in the schools and departments. The Institute also offers events, programs, conferences, study trips, symposia, performances, and publications reflective of its unique mission within a great research university. Please call the Institute or visit our website (www.yale.edu/ism) for more information.

A major responsibility is to music — especially to its practice in the churches and synagogues, but also to performance in the concert halls and to musical scholarship as well. The two programs supported by the Institute in the School of Music are Organ Performance and Choral Conducting, usually with a composer or two also studying with Institute support. Yale majors in organ and choral conducting meet the requirements of an intense conservatory training, with an emphasis upon musical and concertizing experiences of the finest quality. The students need, and receive, maximum exposure to Yale's great organs and podium time before Yale's fine choirs. The richness of

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Mrs. Tangeman with Yale President Richard C. Levin on the occasion of her receiving the Yale Medal in 1995.

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this experience is a distinguishing feature of our programs. Moreover, the Institute's Colloquium makes it possible for the approximately thirty music students supported by the Institute to work with and learn alongside their peers at Yale Divinity School, creating the crossroads of activity that characterizes the mission of an independently endowed Institute. Virtually all musicians attending the School of Music through the Institute have jobs in churches and synagogues as they study, and almost all of them become musicians serving faith communities (either full- or part-time) after graduation. Several particularly useful courses for these musicians are regularly offered, including (among many others) "The Parish Musician," "Hymnody," "Psalmody," "Passions and Requiems," "Music in the Reformed Tradition," and "The House of the Lord." The Institute is now able to support more musicians and at higher levels of financial contribution than in the past, and currently funds four full-time and two part-time faculty positions in the School of Music, with requests to support three more music positions under consideration. We hope to welcome practitioners from a variety of traditions to Yale in the immediate future to supplement our primary work with Western sacred repertoires. Our recent publication "Musicians for the Churches: Reflections on Vocation and Formation" (New Haven, 2001) has been well-received. Copies are still available.

The Institute underwrites two programs at Yale Divinity School, the Program in Liturgical Studies and the Program in Religion and the Arts, and offers partial support to the Preaching Program. The flourishing partnership between the Institute and Yale Divinity School makes Yale University the best place for students who wish training in liturgics and the arts, or who wish to train for the ministry alongside musicians or study music as part of training in ministry. In fact, the concentration in Religion and the Arts is the largest at Yale Divinity School. The Institute currently supports around thirty students at Yale Divinity School with excellent

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scholarships and other opportunities for advanced theological study. In selecting students to attend the Divinity School through the Institute from a highly competitive applicant pool, the faculty aims for balance, desiring roughly one-third whose primary interest is in liturgics, one third who concentrate in Religion and the Arts, and one third who are candidates for the ministry. When these students are added to a comparable number of musicians, it can be seen why the Colloquium audience is considered by visiting speakers or performers to be a particularly demanding one. At Yale Divinity School, the Institute currently supports three faculty positions in liturgical studies, one of which is partly administrative, three positions in Religion and the Arts, and provides partial funding for one of the preaching positions. We are also deeply engaged in the making of videos of worship and sacred music, and have established a new archive for collection of films of practice. Film is the ideal medium for the study of worship and the liturgical arts by a group of interdisciplinary practitioners, and the new ISM Great Hall is well-equipped for such work.

***"It is our intent....that all valid expressions
(broadly construed) of religious insight be
within the compass of this undertaking."***

— Clementine M. Tangeman

In May of 1973, as Clementine Tangeman was writing her letter, Watergate engaged the public imagination and the very first Skylab was shot into earthly orbit. Untrammelled as she was by current events, Mrs. Tangeman still could hardly have known that nearly thirty years later, her vision of an interdisciplinary and multicultural institute would have gained such currency. Her words, penned in such different times, seem prescient in our own: "Our aim is...to suggest a broad, and, one might even hope, timeless purpose to the enterprise, all the while recognizing that succeeding generations will choose to carry out that purpose in varieties of ways, and will themselves have varieties of understandings of the valid meaning of the purpose."

If she could be here with us this month as we celebrate our new home, I think Mrs. Tangeman would be well-pleased.



Margot E. Fassler, ISM Director

CORRECTION: The lead article on Dante at the ISM in the last issue was mistakenly left unattributed. It was contributed by Carl James Grindley, Lecturer in Religion and Literature, who visits the ISM from the University of Victoria (British Columbia).

Gerre Hancock: A Tribute — Stephen Roberts YISM '76

When I arrived in New Haven in the fall of 1974 with the first class of the newly-formed Yale Institute of Sacred Music, everyone was of course very excited about the new beginning, but also a bit apprehensive, since none of us—faculty as well as students—really knew what to expect.

One thing all of the organists in that first class looked forward to with great eagerness and anticipation was Gerre



Gerre Hancock—then.

Hancock's improvisation class. Even then Gerre Hancock was already a legendary performer and improvisateur; only a few years earlier he had been named Organist-Choirmaster of St. Thomas' Church, Fifth Avenue, and was still in the process of putting his own stamp on the choir and the music there. We were all very enthusiastic about learning some of his improvisation secrets, but at the same time most of us were reluctant to expose our hopeless noodlings to Dr. Hancock's criticism, and—worse still—the derision of our peers. "Uncle Gerre," as he encouraged us to call him, quickly put us all at ease with his kindness, gentle encouragement, and droll wit. He had us all in stitches as he sat down and played examples with deliberate wrong notes, and then proceeded to make them into some kind of funny ornament. There were plenty of these "ornaments" in the students' early, feeble attempts at improvisation: the late Brett Edler, always the class clown, and I quickly dubbed such mishaps "apologiaturas" and "disgrace notes." Whenever we would commit such a musical blunder, "Uncle Gerre" would show us how to get out of it with our dignity relatively intact, reminding us that "salvation is but a half-step away." With his encouragement and patient instruction we gradually increased in skill, and soon some of the things heard in class actually began to sound like music!

"Uncle Gerre" had a very user-friendly method of teaching improvisation using hymns as a basis. One of the first exercises involved taking a hymn, playing a deceptive cadence at the end of each phrase, and then repeating the final semi-phrase on another manual with the cadence as written, in the same manner as Brahms had done in his final composition, "O Welt, ich muss dich lassen," Opus 122, number 11. Even clueless dunces in the class (and I was certainly in that category) were able to do the first exercises; this realization helped us to gain confidence and not to be afraid to try the more difficult tasks as the semester advanced. What we perhaps did not realize at the time was that this wasn't shameless plagiarism at all, but in fact a time-honored method of instruction that J.S. Bach himself and many other great musicians of the past had employed: the study and emulation of *exempla classica*, or ideal models. Our dear "uncle" entertained us with hilarious stories, but they always illustrated an important point. One such story involved an American organist who called at the villa of Marcel Dupré in Meudon. Madame Dupré answered the door and told the organist, "Maître Dupré is not at home. He is at the church

practicing his improvisations." It was a point that was not lost on us: in order to learn to improvise well, one had to practice the skill just as one did standard organ literature.

As a gentle warning to the egotists and show-offs among us, "Uncle Gerre" told us of his first encounter with the formidable French theorist and improvisation teacher, Nadia Boulanger, with whom he had studied. In his youthful overconfidence he had decided to impress Mme. Boulanger in his first lesson. He was given a theme and asked to improvise a simple A-B-A song form. He started, and then like many other improvisation students, he went on and on and on. Finally he felt a tap on his shoulder and stopped. Madame Boulanger then asked, "Why do you keep on playing the organ when the piece finished some time ago?"

I was privileged to study organ with Gerre again in my second year at the ISM. In addition to unfailing encouragement, he offered his students very insightful and practical advice about every piece played for him. Though I have not seen him a great deal since my student days, he has always greeted me with the same cheerful effervescence, and he has followed my career with interest, as he does many of his students. His energy is astounding: not only is he organist and choirmaster of one of the most famous churches in the country, he has also taught improvisation at Yale and at Eastman, and continues to teach organ at the Juilliard School. How he has managed to do all of these things with such distinction is a marvel, and a shining example to all of us in the field of church music. In more recent times he even found time to write *Improvising: How to Master the Art*, based on the techniques and method he had devised in his years of teaching and giving master classes. This book includes some of the stories we heard as students; whenever I read it, I am transported back to the first days of the ISM, and to Gerre's classes.

Over his long and distinguished career Gerre Hancock has delighted countless thousands of people with his inspired performances, his masterful improvisations, and his sensitive choral conducting. Through his teaching he has influenced many young organists, some of whom have themselves achieved eminence in church music and in the art of improvisation. But perhaps Gerre Hancock's greatest achievement is his humanity: his sunny cheerfulness, his wit and sense of humor, his kindness, and his unfailing grace and generosity to others. Those of us who have had the great good fortune to know him and to study with him will always remember him with great devotion and affection. "Uncle Gerre," we, your students and admirers, salute you!



Gerre Hancock—now.

Editor's Notes: Gerre Hancock was heard in recital at Woolsey Hall on February 1, 2002, as part of the Great Organ Music at Yale series.

Stephen Roberts, a native of Mississippi, was the first student admitted to the Institute of Sacred Music. He currently teaches organ at Western Connecticut State University in Danbury, and is Director of Music at St. Peter RC Church.

PLACEMENT LISTINGS

Church Positions/Connecticut

All Saints' Episcopal, 129 Main St, Box 576, Ivoryton, CT 06442. 860-767-1698. Music Director for 10 a.m. Sunday Service. Vicar would like to develop a music program to include a variety of musical instruments and expressions, including developing a choir. A Taize service is planned for the future. Electronic organ. Salary is listed at \$100/service with mileage. For more information contact the rector, YDS alum Bruce Shipman, at the church, or at 860-446-2238.

Naugatuck Congregational Church (UCC), 9 Division St, Naugatuck, CT 06770. 203-729-3037. Full time (part-time considered) Director of Music, Interim needed. Three manual, 42-rank Austin organ, adult and children's choirs, handbell and drum choirs. Two Sunday services. Please contact Theron Simons, Music Search Chair, at 203-729-3365.

Church Positions/Out-of-State

First Baptist Church, 415 Sixteenth St SW, Rochester, MN 55902. 507-288-8880. Pastor for Family Ministries Department to oversee staff responsible for children's and youth programs and to have primary responsibility for adult education. Experience in the areas of leadership, shepherding and administration is required. The committee is looking for an individual who is willing to "think outside the box." Large-church experience a plus. Position reports directly to the senior pastor. For further inquiry, contact Juli Fischer at the church, by e-mail Pjijmjp@aol.com.

First Presbyterian Church, 1200 SW Alder St, Portland, OR 97205. 503-228-7331. Organist/Choirmaster position. Contact the church for information.

Saint Columba Catholic Church, 2700 W. Main St, Dothan, AL 36301. 334-793-5802. Full time Director of Music Ministries. Holtkamp pipe organ. Experience in Catholic parish setting required, degree in music and strong choral/organ/people skills. Please contact the church.

Saint James Episcopal Church, 760 North Main St, Hendersonville, NC 28792. 828-693-7458. Full time Director of Music Ministries. Two services, one traditional and one contemporary. Director will plan and execute the traditional service and provide direction for contemporary service. 50-rank 1999 Harrison & Harrison organ. Please contact Jan Shefter, Search Chair, or John Lawless, Interim Director of Music, at the church.

Second Reformed Church of Hackensack, Anderson & Ward Sts, Hackensack, NJ 07601. 201-343-7550. Director of Music for one Sunday Service and weekly choir rehearsal. 16-member adult choir with paid section leaders, 3-manual Austin, 38-ranks. Salary is listed at \$16,000/yr. For information contact Barbara Newland, Chair of the Search Committee.

Southminster Presbyterian Church, 799 Washington Rd, Pittsburgh, PA 15228. 412-343-8900. Minister of Music for adult choir, 6 handbell teams, 2 youth choirs, a contemporary worship service, a youth band, a youth string ensemble, vocal coaching and bi-annual trip abroad for the senior high school handbell team. Cadre of volunteers and paid staff. 65-rank Austin organ located in the chancel, which is played by a moveable 4-manual stop-tab console, which also controls the 13-rank Moller gallery organ. The 3-manual stop-tab console located in the Narthex gallery plays the gallery organ and most of the divisions of the chancel organ. Salary will be commensurate with AGO guidelines. The most important characteristic of the successful candidate is a commitment to Jesus Christ in the Reformed tradition. For more information, contact Carol Walton, Chair of the Music Search Committee.

Academic

Arkansas Tech University, Russellville, AR 72801. Tenure-track choral director beginning 8/15/02. PhD or DMA preferred, ABD required. Duties include elevating choral performance standards, maintaining active contact with public school choral programs, coordinating choral recruiting, and other departmental duties according to qualifications. Closing date is 3/10 or until filled. Salary and rank commensurate with qualifications. The University emphasizes undergraduate education, but has a number of masters programs. Send letter of application, resume, tapes, transcripts and three letters of reference to Andy Anders, Head, Music Department, WPN 107.

Central Baptist College, 1501 College Avenue, Conway, AR 72034. Director of Choral Music. Responsibilities include directing the choir and a select ensemble group, teaching some music courses, and assisting with musical productions. Master's in Music required. Candidates must support the Christian identity of the institution and give evidence of mature faith, Christian lifestyle, and belief in Baptist doctrine.

Send resume and letter of application to Joan Hanna, Music Department Chair.

College of Santa Fe, Human Resources Department T-45, 1600 St. Michael's Drive, Santa Fe, NM 87505, FAX: 505-473-6251. Associate or Assistant Professor, Keyboard Studies, Contemporary Music, starting Fall 2002. The successful candidate must be a keyboard-based composer/performer/improviser in the field of contemporary music, be active in a diverse array of musical styles (preferably popular, jazz and contemporary "classical" genres) and be an experienced teacher (preferably in higher education). This is a full-time faculty position with a half-time teaching load and a half-time service load. Candidate will work with other faculty to develop the curriculum for the new Keyboard Studies Concentration area; direct the new Keyboard Studies within the Contemporary Music Program; teach courses and private lessons in the Keyboard Studies area; teach courses in area of expertise with the general CMP curriculum; recruit prospective students to CMP and Keyboard Studies; advise and mentor Keyboard Studies students and concretize, compose and offer workshops and master classes regionally/nationally as a way of increasing CMP visibility and enrollment. Submit cover letter, c.v., discography and performance history and names, addresses, telephone numbers and email addresses of five professional references, CD/DAT audio recording of 3 - 5 excerpts of composition/improvisation/performance work (may be live, studio, solo or ensemble) and two representative scores/lead sheets of pieces from CD/DAT to the address below. The position is open until filled.

Franklin College of Indiana, 501 East Monroe Street, Franklin, IN 46131-2598. Endowed Faculty Chair - Choral Program. Four-year undergraduate liberal arts college invites applications for a tenure-track Assistant Professor of Fine Arts beginning August 2002. Position will help strengthen existing choral groups, develop new curricula, take an active role in recruiting vocal students, and provide leadership in vocal music education. The candidate must have a demonstrated interest and ability to teach a broad range of courses to diverse students. Master's degree required, Doctorate preferred. Review of applications begins March 15 and continues until position is filled. Submit letter of application describing teaching and performance areas, vita, transcripts, three current letters of recommendation, and relevant supporting documents to Music Search Committee, Professor Paul M. Johnson.

ALUMNI, STUDENT & FACULTY NEWS

ISM

Janet Barriger '94 has moved. Her new address is 3305 S. Ammons Street, 1-104, Lakewood, CO 80227-4927.

Isabelle Fabre '01 has taken a teaching position at the University of Mulhouse (Alsace). In December she successfully defended her dissertation about the theory of the Song of the Heart by Jean Gerson.

Karen Schneider Kirner '90 continues to be an organist/choir director for the Basilica of the Sacred Heart, University of Notre Dame, in South Bend, IN. Last May she made her Lincoln Center debut at Alice Tully Hall in an organ performance with the Metropolitan Youth Symphony. She has published several choral and handbell works with World Library Publications of Chicago. Karen and husband Scott announce the birth of twin daughters Claire Marie and Emma Rose on December 12th at the Toledo Hospital. Her e-mail: kschnei1@nd.edu.

Robert Moncrief '76 has a new address: 2551 Ashurst Road, University Heights, OH 44118.

Ed Wagner '78 has moved to Ontario, Canada, where he is establishing a chaplaincy program for rural hospitals in Grey

and Bruce counties, and serving as Precentor and assistant to the rector of his home parish, St George's in Owen Sound. His son, Graeme, now 16, remains a boarding student at Choate-Rosemary Hall in Wallingford, where he studies organ with **Ralph Valentine** (UTS '68). Ed's new address is Grace House, RR 1, Holland Centre, Ontario, Canada N0H 1R0; phone 519-794-2731; e-mail <FatherWagner@AOL.ca>.

UTS

Barbara Gossard '64 has a new address: 7637 Isabella Drive, Apt. #B, Port Richey, FL 34668.

FACULTY

Former ISM professor of liturgy **Lester Ruth** has just published a book with Craig Satterlee, *Creative Preaching on the Sacraments* (Discipleship Resources, Nashville). It contains a sermon on baptism by **Kate Heichler '02**, one of six "mystagogical" sermons published as examples.

PLACEMENT LISTINGS continued

North Dakota State University. Voice/choral position. Details: <http://www.ndsu.nodak.edu/finearts/voice.html>, or ej.miller@ndsu.nodak.edu.

Northwest Missouri State University, 800 University Dr., Maryville, MO 64468. Assistant-Professor, tenure-track, full-time appointment, to begin 8/2002. Duties include conducting the University Chorale and Celebration/Madraliers, teaching Choral Conducting (spring), Choral Literature for Secondary School (fall) and Applied Voice. Requires ABD or Doctorate in Music. College teaching and choral conducting experience is expected. Consideration of completed applications will begin on 2/04/02 and continue until the position is filled. Applications will not be considered until all materials have been received. A complete application must include a formal, signed letter of application, resume and/or c.v., copies of all transcripts, three current letters of recommendation addressing applicant's qualifications for this position (Placement Service credentials are acceptable), and audio and/or video recording of ensemble conducting, studio teaching and/or solo performance. Send materials to Dr. Ernest Woodruff, Chair, Choral Search Committee.

St. Paul's School, 325 Pleasant Street, Concord, NH 03301. Organist, and Director of Chapel Music. Responsibilities include coursework in the music curriculum, assisting with the School's choral organizations, making arrangements for

student and outside performances; planning repertoire; teaching private lessons; serving as organist for all required and voluntary services and liturgies during the academic year. The successful candidate will possess strong organizational and administrative skills and be able to demonstrate experience gained in a school setting and/or as a church musician. Opportunity to regularly perform important organ repertoire, lead the school commu-

nity in singing hymns, collaborate with chaplains in developing the vision for the School's worship life, and develop sensibilities around the role of music in community and worship, particularly in the Anglican/Episcopal tradition, in a fully residential secondary school community that highly values the arts. Position available 1 July 2002. Send cover letter and resume to Candice Dale, Dean of Faculty.

YALE INSTITUTE OF SACRED MUSIC PRESENTS

Svádebka



music of Stravinsky (*Les Noces*) Bartók and Crabtree

Sunday, February 24, 2002 / 3:00 PM
Trinity Evangelical Lutheran Church, New Haven (corner Orange & Wall)
free admission

YALE CAMERATA / YALE PRO MUSICA
Marguerite Brooks conductor

YALE PERCUSSION GROUP
Robert Van Sice director



YALE INSTITUTE OF SACRED MUSIC 409 PROSPECT STREET NEW HAVEN, CT 203/432-5180

Scenes from a Previous Party

Chester Cooke's annual Christmas bash
December 14, 2001.



Partygoers look on in wonder as Chester adds a soupçon of flavoring to his famous punch.



Carol Wade, Kate Heichler and Rachel Maxson greet the season.



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*The Yale Institute of Sacred Music
most cordially invites you
and your guests to a
Gala Multimedia Housewarming Party
to celebrate the opening of
its new home*

*Wednesday, February 27, 2002
3:30 p.m. - 6:00 p.m.
409 Prospect Street New Haven, CT*

Come and celebrate with us!

For information and directions: 203/432-5180



The Yale Institute of Sacred Music
409 Prospect Street
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