



# PRISM

YALE INSTITUTE OF SACRED MUSIC

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

NOVEMBER 2001

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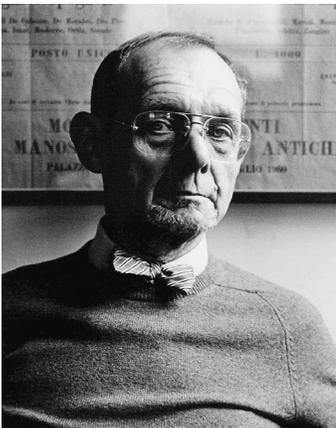
YALE UNIVERSITY

## Tribute to Richard F. French

Given by Robert L. Blocker

The Lucy and Henry Moses Dean of Music, Yale University

September 24, 2001 at Battell Chapel, New Haven



Our presence this afternoon is testimony to the paragraphs or chapters that Richard French wrote in each of our autobiographies. His influence, as his presence, was prescient – sometimes quiet, sometimes intrusive, sometimes abrupt, sometimes gentle, sometimes stern – but always inquisitive, always carefully considered,

*– and always with a gleam in his eye.*

These character traits were discernible in Richard's childhood. In 1928 he was completing the eighth grade at the Thayerlands School, and the school yearbook provides these glimpses of a classmate known to his peers as "Dicky." The class census states that "asking questions" is the primary characteristic of Richard French. "His high standard of scholarship and his willingness to help at all times have made him an invaluable member of the class."

As class historian, Richard (I could never imagine him as Dicky) displayed his keen intellect, wry sense of humor, and refined writing skills at the young age of 12. The following paragraph is taken from the class history:

*In the fifth grade the class of '28 had two events which we remember well, the first being a stereopticon lecture on "The Grand Canyon of the Colorado River." This was our pioneer experience in giving a lecture to an assembly, but we were proud of it, as was the school. It was received with great applause by all who were present. As a reward for our success, Mrs. Southworth, who was our teacher, gave us a "Weenie Roast." This was something new to us and many a "weenie" sizzled on the embers at the great despair of the eater-to-be.*

*– Always the gleam in his eye.*

Richard's student days at Exeter and Harvard further shaped and molded his academic and personal values. How

he loved those institutions; they were undoubtedly days of utmost joy in his life. And we all know the delight he took in wearing his Harvard jacket and cap around the Yale campus.

*– Always the gleam in his eye.*

Someone described Richard's career as one that took a zig-zag path. After all, he was an administrator at Harvard as well as an Associate Professor of Music, vice president and director of publications at Associated Music Publishers, President of Pro Musica Antiqua, Professor at Union Theological Seminary and at Yale, and Director of Doctoral Studies at Juilliard. The common threads woven into this professional tapestry were Richard's beliefs that the library is the heart of any institution and that teaching is a high and noble calling.

At the national symposium held by Harvard to honor the creation of the Richard F. French Librarianship, the first music library chair in the United States, our colleague and friend inquired:

*What is this musical art, anyway? What do you have in your libraries — on your shelves, in your cassettes, in your acid-free archival boxes? A good friend who served as librarian at a New York seminary in the nineteen sixties would have been at his happiest only when all his materials were on the shelves, all the lights out, and all the doors locked. A real imprisonment. But, alas, he never listened to the din, he never heard all the noise going on between those covers.*

*Continued on page 3*

### Also in this Issue

ISM's Newest "Graduates" .....	Page 2
Alumni & Faculty News .....	Page 2
Placement Listings .....	Page 4
Where Are They Now? .....	Page 5
Room at the Top! .....	Page 5
Organ Week .....	Page 6

## ISM

**James Boline '94** has a new address: 1942 Grace Avenue, No. 217, Hollywood Hills, CA 90068. His home phone is 323-969-8498.

**Mike Linton '80** has been promoted to Professor of Music at Middle Tennessee State University in Murfreesboro, TN. Mike and Janet continue to lead music at St. Paul's Episcopal Church, where last Christmas his composition, "Nativity", a setting of the Luke infancy narrative, premiered. Mike writes frequently for the journal *First Things* and the *Weekly Standard*.

**Anne Napoli '01** has taken a position in the education department of the Yale University Art Gallery. Her office phone is 203-436-1559; e-mail, [anne.napoli@yale.edu](mailto:anne.napoli@yale.edu).

## UTS

**John Boatner's '69** composition, "A Sonata for Organ," was performed this past summer by concert organist Carson Cooman during his tour of Europe. Cooman performed the sonata in Prague, Czech Republic and Varna, Bulgaria. Composed in 1969, John has performed the work himself in New York, Memphis and Traverse City, MI. The sonata is published by JB Music.

**Robert Burns '58** has a new address: 12009 England Street, Overland Park, KS 66213.

**Carolyn J. Nickel Kibler '68** has a change of address: 198 Camino Real, Fort Collins, CO 80524.

## FACULTY

**Bryan Spinks** attended the International Anglican Liturgical Consultation at Berkeley, CA in August. He also presented a paper at the Societas Liturgica Congress at Santa Clara in August, entitled "Cranmer, Baptism and Christian Nurture: or, Toronto Revisited". In September he gave a presentation on methodologies in the study of Liturgy at the conference on Christian scholarship at Calvin College, Grand Rapids, MI. He delivered the Pitt Lecture entitled, "Berkeley, the Liturgical Movement and Liturgical Scholars," at the October YDS convocation. Professor Spinks has two new books published recently (or due soon): one comparing Perkins and Hooker, *Two Faces of Anglican Theology: Sacraments and Salvation in the Thought of William Perkins and Richard Hooker* (1999), and the other entitled *Sacraments, Ceremonies and the Stuart Divines: Sacramental Theology and Liturgy in England and Scotland 1603-1662* (Ashgate, due out December 2001).

## MISSING ALUMS

Can you help us locate addresses for the following alums? **ISM: Benjamin Broening '91, Craig Campbell '88. UTS: Jeffrey L. Daehn '72, Jerry Davidson '69, Roland Dollhopf '58, Grace Epler '48, Diana Norton Jackson '68, David M. Lowry '62, Mary Monroe '67, John R. Parsons '73, and Clarice Williams Stegall '64.**

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Laurie Holst, pages 2 and 5; Robert Lisak, page 6.

## ISM's Newest "Graduates"

Recently, the Institute's staff was privileged to participate in Yale's first Customer Service Institute, an extraordinary experience that has enhanced the staff's efforts and their commitment to the mission of Yale and the ISM. In addition to the ISM staff, four University groups participated in the Customer Service Institute: Payroll Services, Dining Services, the Document Delivery Group of the Library, and the Medical School Help Desk Support group. Over an eight-month period, participants attended over 75 hours of seminars, presentations, and panel discussions led by experts in various areas of customer service and business administration, and worked with a consultant to improve communications and streamline systems. Sponsored in the program by Director Margot Fassler, the ISM staff came to realize that its "customers" are many and diverse: the students, past, present and future; the faculty; and the outside world of local faith communities, arts organizations, and audiences. "We are also our own customers," said ISM staff member Beth Vieira in her closing remarks at the graduation ceremony on November 9. "By treating each other according to the principles of customer service developed in the CSI, we are enabled to function as a team, to better serve all our diverse constituent customer groups."



Pictured here: ISM "graduates" of the Customer Service Institute Melissa Maier, Terese Cain, Gale Pollen, Beth Vieira, and Laurie Holst.

*What noise? you ask – we don't hear it. Yes, you do. Think, and listen. The scores on your shelves are not respectable, lifeless corpses, got up for posterity. They are messy, often only moderately successful, and maybe even unreadable, attempts to invent new musical languages wherein composers and performers may find new ways to ask new questions about music, forever. What the seminary librarian mistook for the answers to questions, all the materials which he felt deserved to be imprisoned, were really the eternally active questions, screaming to be let loose, attended to, heard. The world rewards not the answerer but the questioner, not the imprisoner but the liberator. Great art, like great scholarship and great teaching and great performance, does not provide answers, but shows us only how to begin to interrogate the world in a new way.*

Richard French was a legendary teacher. An oral history emerged long ago from the plethora of student experiences retold by subsequent classes. Perhaps this recent letter from Elizabeth Adkins, the associate concertmaster of the National Symphony Orchestra and recipient of three Yale degrees, best summarizes his didactic skill and passion.

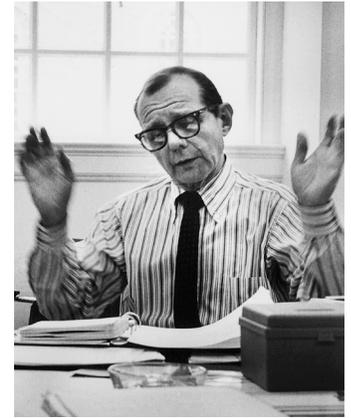
*The first course I took at the Yale School of Music was Mr. French's course on Mozart operas. At our first class, he expressed the opinion that in order truly to appreciate Mozart's genius in this form, one had to sing the music. Yes, he meant US, all of us, right there in the classroom, ready...take a breath ...SING! We sang "Hier soll ich dich denn sehen" from The Abduction from the Seraglio, and I remember it in full to this day: the physical experience of following the beautiful shapes and contours of the melody, with Richard French singing the loudest, an exalted expression on his face, with no self-consciousness whatever as he reveled in the subtle simplicity of the song.*

*The following semester I took his course on Beethoven. As an experienced musician, I wasn't expecting much that I didn't know already. I certainly was not expecting to be completely "turned on" to Beethoven! Again Mr. French revealed the powerful topography, the visceral experience of the presumably dry compositional techniques I had studied elsewhere. A piece by Beethoven was a tale, a narrative, an adventure to him, illustrated by leaping into the air at deceptive cadences, shouting the chords of unusual progressions as they flung around us, much like the guide of a whitewater craft taking his amateur crew through the rapids.*

*From Richard French I learned not only to seek the physical joy of making music, but to endeavor to convey that joy to those who listen. This was Mr. French's great talent– in his hands and in his heart, music was a thrilling ride.*

Richard French's students were so well acquainted with –  
– ***the gleam in his eye!***

Finally, we acknowledge our friend's compassion and humanity. In anonymity Richard gave financial support to countless numbers of students – tuition, opera tickets, books, meals, travel expenses, scores to name a few. He gave time and guidance to the uninitiated, uninformed, discouraged, and disadvantaged. His expectation was clear, predictable and conditional – if you work hard and seek continual growth, I will help you.



To colleagues he was mentor, friend, and counselor in matters personal and professional. All knew that Richard's confidence and integrity were impeccable.

The caption beneath Richard's fifth grade picture reads "as merry as the day is long."

Such merriment came in various ways:

- an array of fur caps
- his annual recitation of Paul Revere's Ride with Rosamond Hamlin
- raucous laughter after hearing or telling a joke
- a yellow VW beetle so that, in his words to me, he could go out in style
- public objections to a visiting scholar's thesis at a symposium in honor of his own retirement
- pink snakes for desks where important messages needed to be seen
- co-hosted with Harold Samuels at Yale football games, the only tailgating parties in the world that served both Manhattans and Whiskey Sours, followed by English tea at half-time
- brightly colored bow ties, and,

– ***the ever-present gleam in his eye.***

In the 25<sup>th</sup> anniversary report of the Harvard Class of 1937, Richard best described his life and at the same time gives his expectations of us.

*.....After twenty-five years, one can fairly begin to ask how the story of one's life relates to success or failure. One element of such a judgment would surely be the ways in which one's work and attitudes relate to the traditions in which one has come to believe, how they combine respect for the past with acts of innovation, how they add up in terms of self-respect. I have, I hope, treated my colleagues, friends and responsibilities somewhat better than the girl in Cole Porter's life ('I'll be true to you, Darlin', in my fashion') treated him. For the next twenty-five, as well as for the last, I should like to think I might be able to sing Amen to the concluding lines of Stravinsky's Les Noces – lines addressed by groom to bride, but lines that might be addressed by each of us to his world:*

*"Let us have lived together, that others should have envied us."*

Richard, thanks for the thrilling ride of music and friendship. And ***that gleam in your eye*** – it is now a light that points us forward.

# PLACEMENT LISTINGS

## Church Positions

**First Presbyterian Church**, 231 S. Broadway, Hastings, MI 49058. 616-945-5463. Full time Director of Music. Two Sunday services—traditional 9 am service and contemporary service at 11:20. Adult, children's and youth choirs, praise team. Lauck organ, 20-years-old, recently updated with a midi. Salary is listed at \$25-35,000. Contact the church for additional information.

**Westminster Presbyterian**, 724 Delaware Ave, Buffalo, NY 14209-2294. 716-884-9437. Full time Director of Music Ministries. 1,000-member metropolitan congregation seeks an experienced church musician to administer, manage and implement its diverse music program. Two Aeolian-Skinner organs, substantial music endowment fund, several choirs and a music series. Inquiries may be directed to the church.

## Academic Positions

**Asbury College**, Wilmore, KY 40390. Independent, evangelical Christian, liberal arts college has a tenure-track position in Bible/Theology. PhD in New Testament studies (ABD considered) and evidence of excellent teaching ability required. Responsibilities include teaching New Testament to undergraduate students as well as Bible majors. Candidates must give evidence of a Wesleyan evangelical commitment, be in agreement with the college's Statement of Faith, and assist in modeling its spiritual mission. Send resume and statement of Wesleyan Christian commitment to the Provost.

**Baylor University**, PO Box 97408, Waco, TX 76798-7408. Tenure-track assistant, associate, or full professor in church music beginning August, 2002. Candidate will be responsible for teaching undergraduate and graduate courses in church music, maintaining relationships with church leaders, and maintaining an active profile of professional achievement in the church music field in practical and/or research roles. Qualifications include a doctorate, an ability to teach a variety of courses in church music, and a record of practical experience in music ministry. Beyond these requirements, college-level teaching experience and a record of research/scholarly/creative activity are desired. Salary and rank are commensurate with qualifications and experience. Applications will be accepted until the position is filled. To ensure full consideration, a completed application should be received by January 7, 2002. Send a letter of application, CV, list of references, transcripts and three current letters of recommendation to Randall Bradley, Chair; Church Music Search Committee, School of Music.

**Central Missouri State University**, Warrensburg, MO 64093. Choir director,

assistant professor beginning August, 2002. Direct a large choral ensemble, chamber choirs, teach choral methods, and attend administrative responsibilities in the choral area. May include applied voice. Doctorate in music preferred, ABD required. Evidence of successful teaching of choral music, applied voice, and administrative skills required. Screening begins January 14, 2002 and continues until filled. Send letter of application, resume, complete transcripts, three current letters of reference, and a cassette tape or CD of a choir performance under your direction to Dr. Mia Kim, Choral Search Committee Chair; Position #51223; Department of Music.

**Drew University**, Madison, NJ 07940. The Department of Religious Studies invites applications for a tenure-track position, at the rank of assistant professor, to begin in the 2002-03 academic year, contingent upon funding approval. Primary specialization should be in social ethics, including business and bio-medical ethics. Competency to teach in psychology or religion or in Modern (19th and 20th centuries) Western religious thought is also required. A completed PhD is preferred, though outstanding ABD may be considered. The successful candidate will demonstrate a commitment to excellence in teaching at the undergraduate level and to scholarly research. Submit a letter of application, which includes a description of teaching philosophy and research interests, a CV, transcripts and three letters of reference (or dossier containing all of these) to Dr. William D. Stroker, Chair. Review begins December 1 and continues until position is filled.

**The Hiroshima Peace Institute**, Hiroshima City University, Japan, seeks applicants to fill several positions as instructor, assistant professor, associate professor, and/or professor. Applicants should be committed to studies related to the theory of peace and methodology of peace research; the nuclear holocausts in Hiroshima and Nagasaki; the development, production, deployment, proliferation, disarmament and abolition of nuclear and conventional weapons; international and domestic war, peace, conflict resolution, and security in the Asia-Pacific region; and pacifistic ideas, culture, and movements in the Asia-Pacific region. Application deadline is December 20, 2001. The dates of appointment are between July 1, 2002 and April 1, 2003. Inquiries: Tel: +81-82-544-7570; Fax: +81-82-544-7573;

**University of South Carolina**, School of Music, 813 Assembly Street, Columbia, SC 29208. Full time, tenure-eligible position for an assistant professor of Choral Music, beginning Fall 2002. Responsibilities

include conducting the university chorus, teaching courses in undergraduate conducting, choral and secondary methods, and supervising student teachers. Other responsibilities may include graduate and undergraduate teaching of related courses. Master's degree (Choral Conducting or Music Education) and public school teaching experience at the secondary level required. Doctorate and college-level teaching experience preferred. Screening begins November 26, 2001 and will continue until the position is filled. Candidates should send letter of application, CV, three current letters of recommendation, and supporting credentials to Chair, Choral Music Search Committee.

**University of Wisconsin**, School of Human Ecology, 1300 Linden Drive, Madison, WI 53706. Three tenure-track positions, beginning August 2002, assistant, associate, or full professor. Salary commensurate with experience and qualifications. Will consider all areas of the arts, humanities, social and natural sciences that engage questions of vision and visual systems. Priority to candidates whose research and teaching interests include transnational and/or multi-ethnic dimensions. Must have strong record of scholarly publication and/or creative practice and commitment to interdisciplinary research. Should be prepared to develop new curricula and assume leadership roles in interdepartmental activities. Deadline for applications is January 15, 2002. Send CV, contact information for three references, examples of scholarly and/or creative work to Laurie Beth Clark, Visual Culture Search Committee.

**Westminster Choir College** of Rider University in Princeton, NJ. Rider University announces a full-time tenure-track position as assistant professor or organ in the Department of Conducting, Organ, and Sacred Music. The successful candidate will be an exceptional musician, gifted performer and teacher, and committed to the importance of music in the worship life of the church. Experience in teaching at the college level and an earned doctorate are preferred qualifications but not essential. Other supporting attributes may include experience as a church musician and/or choral conductor. Duties will include classroom and studio teaching. Position begins in fall 2002. Address questions to Steven L. Pilkington, Chair, Conducting, Organ, and Sacred Music at (609) 921-7100, ext. 286 or [pilkington@rider.edu](mailto:pilkington@rider.edu), or send letter of application, cv, two letters of recommendation and list of references to Rosemary Malloy, Manager of Employment, Human Resources, Rider University, 2083 Lawrenceville Rd, Lawrenceville, NJ 06848.

## Where Are They Now?

The first in a series of articles profiling the careers of recent alums of the Institute through one of the professional schools, this month's feature reports on two graduates of the Choral Conducting program. We celebrate alums not only because we are proud of them, but also to remind them and all readers of **PRISM** to direct talented prospective students towards Yale.

**Brad Wells** began his third year on the faculty at Williams College (Williamstown, MA) this fall. As Williams's first Artist in Residence in Choral and Vocal Music, Brad oversees the choral program, directs two of the three choirs and instructs voice students. The choral program he inherited—one choir of 25–30 singers—has grown under his leadership; it now consists of three choirs with 65, 60 and 20 singers respectively. Last spring, Brad led a concert tour of 60 Williams students through southern Italy. He also teaches conducting, arranging and theory courses in the department. Since leaving Yale, Brad has also adjudicated at choral festivals and this past spring guest conducted the Berkshire Bach Society in performances of Bach cantatas in Ozawa Hall at Tanglewood.

**Tram Sparks** is Assistant Professor of Choral Music at Temple University's Esther Boyer College of Music in Philadelphia. This fall she has been teaching a graduate seminar in Choral Literature of the Baroque, Advanced Conducting and conducting the University Singers, one of six choral ensembles at the Boyer College, whose campus performances draw audiences from the greater Philadelphia area. "My philosophy of conducting pedagogy," says Tram, "is based on the movement analysis principles of Rudolf von Laban (1879-1958), movement theorist and intellectual father of modern dance. Currently, I am working with Professor Emeritus Gail B. Poch on a conducting textbook based on Laban Movement Analysis (LMA) principles." In addition to her position at Temple University, Tram conducts two ensembles at Saint Joseph's University, and is Music Director at St. Paul's Episcopal Church in Elkins Park, PA, where the Rector is the Rev. Marisa Herrera (an alum of the Berkeley Divinity School at Yale). Tram cites the Institute's "remarkable Colloquium series, course offerings, and colleagues and mentors" as priceless experiences. "I look back on my studies at the Yale Institute of Sacred Music and School of Music with great fondness and deep appreciation," she says, "realizing that every valuable artistic step leads to another."

Please remember to send your alumni news to Laurie Holst, the alumni editor ([laurie.holst@yale.edu](mailto:laurie.holst@yale.edu)).

## Room at the Top!

It is with great pleasure that Margot Fassler announces that President Levin has named Professor of Liturgical Studies Bryan Spinks as Acting Director of the Institute for the Spring 2002 term during her upcoming leave of absence. Professor Spinks will be the first to hold the post of Acting Director since Harry Adams elevated it to its current stature. Spinks, who came to Yale in 1996, has recently finished two books (see Faculty News). Fassler notes that Spinks, with so much work just out or in press, is due for some down time in a relaxing administrative capacity. Spinks will lead the Institute during its first semester in its new quarters, and have all the bugs out of the system by the time Fassler returns to kick off the Fall 2002 semester.



YALE INSTITUTE OF SACRED MUSIC PRESENTS

## COMMEMORATION

Advent Concert

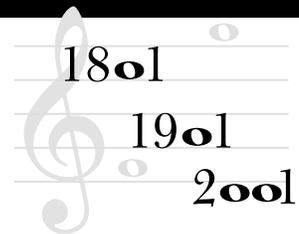
Yale Camerata

Marguerite Brooks, *conductor*  
Martin Jean, *organist*  
Julia Blue Raspé, *soprano*  
Paul Berry, *tenor*

Saturday, December 1, 2001  
8:00 pm  
Battell Chapel  
Corner of College and Elm  
New Haven  
Free admission



Yale Institute of Sacred Music  
409 Prospect Street / New Haven, CT 06511 / 432.5180



Includes works performed with orchestra:  
**Bach** Magnificat and  
"Dona Nobis Pacem" from  
the *B-minor Mass*  
**Naumann** *Te Deum* and *Gloria*

## YALE UNIVERSITY SCHOOL OF MUSIC / INSTITUTE OF SACRED MUSIC Professor of Choral Conducting (Adjunct)

The Yale School of Music and the Institute of Sacred Music seek a distinguished choral conductor of international reputation for a position as Professor of Choral Conducting (Adjunct). Primary responsibilities include conducting a select chamber choir, teaching in the conducting program, and collaborating with conducting colleagues. Salary commensurate with experience. Send letter of interest, resumé and contact

information for three references to Professor Martin Jean, chair; Choral Search Committee, Institute of Sacred Music, 409 Prospect Street, New Haven CT 06511. No recordings or supporting materials at this time. Deadline for application is January 15, 2002 or until position is filled. Full job description is available by calling Gale Pollen at 203-432-9751. Yale is an affirmative action employer.



# Yale Organ Week 2002

## A Unique Musical Experience for Select Undergraduate Organ Students

In June 2002, the Institute of Sacred Music will launch a new educational initiative for young organists. A few highly gifted undergraduate organ students will gather on the Yale campus to work with some of the nation's top artist/teachers. For one week, a limited number of qualified young musicians will receive daily lessons, participate in workshops on topics related to organ literature and church music, study notable organs in New Haven and environs as well as New York City, and hear performances by faculty and each other in evening events. Students will encounter organ playing and teaching of the highest caliber, and will meet their peers in other organ departments from across the country.

Additionally, musicians from some of the historic New Haven and New York City churches will present lecture/demonstrations on various topics.

All students selected for participation in the Yale Organ Week will receive full scholarship support, including room and board. Applications are due January 15, 2002. Further program and application information can be obtained from the Institute.

### FACULTY

Martin Jean, *Yale University*

Thomas Murray, *Yale University*

Pamela Ruiter-Feenstra  
*Eastern Michigan University*

Haskell Thomson  
*Oberlin College*

Christopher Young  
*Indiana University*



**The Yale Institute of Sacred Music**  
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