



# PRISM

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

YALE INSTITUTE OF SACRED MUSIC

FEBRUARY 2004

VOLUME XII NUMBER 5

YALE UNIVERSITY

## The State of the Institute

### What I Have Learned: Ten Years as Director of the Yale Institute of Sacred Music

#### Part I: Comments on the Institute and Theological Education

*Margot E. Fassler*

**A**s you know, during this 2003-2004 academic year the Yale Institute of Sacred Music, whose mission encompasses worship and the arts as well as music, holds its "Thirty Years at Yale" celebration. This watershed year also heralds the naming of a new Director as well, as I complete my second five-year term, and resume a life of scholarship and teaching here.

The buoyant energy we are feeling at the Institute right now is not easily articulated, but I hope that some of it will leap off the page at you in this first part of a retrospective on the unique learning experience that directing the Institute has offered. A second part relating to the work of musical studies will appear in the March *PRISM*. The larger piece as a whole will be published in a commemorative booklet for the ISM's 30-year celebration.

I am filled with gratitude for what I have learned, and to those who have been my "teachers"— administrators, colleagues, staff, students, and the Institute's Friends. Doubtless some of what I have learned is already common knowledge to many of you, and so I offer these observations with humility, and as an endorsement of our traditions and their importance. Some of the things I have learned are answers to questions, and some are questions I hadn't asked before. I offer one of each in this summary.

Arriving as Director on July 1, 1994, I knew my learning curve would be steep: I had never set foot in a seminary (except for my frequent forays to the Divinity Library as a junior professor in Yale's Department of Music). So I spent my first summer as Director in that familiar and beloved library again, but with a different goal, now comparing what I knew as a student of medieval theology and liturgical and musical practices with Yale's tradition of theological education, studying everything I could get my hands on, from a full run of YDS course bulletins to classroom notes taken by students of Timothy Dwight the Elder. By the end of August, it seemed that, in spite of scouting reports to the contrary, I had actually landed on a planet resembling earth. There was water here for the monastic historian; air for the liturgical scholar; and there was soil: a profound commitment to interdisciplinary study, to using all subjects for a common goal, and to understanding practice itself and the ways it changes what we know and how we know it. Things that in my work and teaching I was constantly trying to imagine, about the ways in which the biblically trained imagination functions, or how music and



Photo by Robert A. Usak

*with Provost Susan Hockfield and Deputy Provost Barbara Shailor*

memory intersect, things I believed were taught and lived only in the distant past, actually breathed here. One could learn new things, many new things, in such a place!

But I found I was suspicious. Given that as a medievalist I was familiar with the issues, having long studied cultures that interested me because of practice, because of an interdisciplinary understanding of the liturgical arts of music, proclaimed texts, gesture and ceremony, drama, architecture and ornament, my reaction was the more surprising.

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Photo by Robert A. Lisak



*with Bobby Alexander, donor of the ISM's Kingston harpsichord*

First of all, I was suspicious because I knew so little about the study of religion in a practiced context: any scholar who has studied religious subjects only in the modern research university will suffer the same misunderstandings. We simply do not join the subjects of the humanities to practice in many such places, and this is most dramatically so when it comes to religious subjects. We at the research university deliberately excise religious subjects and the religious arts from the practice of faith, and we certainly do not study the liturgy at all, except as a sidebar to a wide variety of disciplines. I have been trained in a system of higher education that values specialization and makes one's career dependent upon it; I came of age within the confines of an enlightenment *mentalité* that makes head trips of all disciplines, whether they have a practiced side or not. Doing is for dummies, belief muddies the waters of the mind. Music, a professor of mine once said, is "just noisy thought." Why bother, why not just think? And I was nervous, too, because I feared I had come to a confessional place (which, by the way, is not true). Why should there be a divinity school in a research university; why should there be an Institute of Sacred Music? On some level I was scared to death that this intellectual endeavor would be lesser than its unpracticed counterparts. And there was no doubting that this would be something I could not bear. I had the intellectual's fear of zealotry, with stereotypes of evangelical talk show hosts

dancing in my cloud of unknowing, even though I knew great thinkers who believe, and knew great scholars whose faith seemed not to have put veins between their teeth.

The first thing I have learned is that the thoughtful integration of practice into humanistic study makes the latter more, not less, whole; and it makes scholarship stronger and more sophisticated. The whole body, with its heart beating and feeling, and its brain alive and engaged, can do things undreamed of by the organ in an isolated jar of intellectual formaldehyde. I have been able to learn these things here, at the Institute of Sacred Music, and perhaps better here than anywhere else at this great university. Whereas I continue to embrace wholeheartedly the kinds of intense and focused study that make my scholarship possible, I am also more open now to other modes of learning. Such broad ways of knowing are, and ever have been, central to theological education, and even the most hard-bitten systematician will not, at the close of day, scorn practice utterly. But at first I kept asking my colleagues why the Master of Divinity degree could not be more specialized. How, I would say, can people lead congregations who do not know anything really well, who will be out-educated by the members of their own congregations?

What I failed to see initially, and only slowly came to understand, is that there is another specialty besides one dependent upon specialization, and that is training in making synthesis — of a particular kind that the world, at least in some quarters, needs desperately. At Yale Divinity School and the Institute of Sacred Music, one meets students training to serve in leadership roles for communities of faith. These students

*Continued on page 5*

## Notes on the Staff



Photo by Will Cowen

**John Hartmann** is the ISM's new Special Projects Assistant working with Melissa Maier and Jenna-Claire Kemper. He will be assisting in events, and with the choral library and programs. John received his Master of Music degree in composition with a concentration in electronic music in 2003 from The University of Texas at Austin. Prior to that, John received his Bachelor of Music degree in composition from Virginia Commonwealth University. His principal teachers include Donald Grantham, Dan Welcher, and Russell Pinkston. John is a member of SEAMUS and is an active church bassoonist.

**PRISM** is published ten times a year  
by the Yale Institute of Sacred Music

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# Worship at Marquand Chapel

Siobhán Garrigan

**A**t 10:30 each weekday morning a group of people gathers to worship in Marquand Chapel. Sometimes it is a large assembly (about a hundred of us most Fridays), other times it's smaller – 50 or 60 on Mondays. Sometimes worshippers know exactly what to expect, as with Sung Morning Prayer every Wednesday; other times they have no idea what the next 30 minutes will bring! Most of the time it works well enough; occasionally it fails, and that's the beauty of the place, that it can. When it does fail, we learn as much, if not more, than we do when it all goes swimmingly. As a worship space serving institutions training people for all sorts of ministry, the chapel is both a real place of worship and a point for critical reflection on liturgy.

What happens in Marquand each day is an inclusive, ecumenical, Christian liturgy – that is the aim, anyway. The way it works is that the chapel ministers and I will ask a group or an individual to take on the leadership of a day's worship, and then work with those people, encouraging them to draw deeply on their own liturgical tradition (which often results in everyone's finding out more about it), developing the forms they find there so that they are accessible to the many people in chapel who do not share their traditions, to whom, as worship leaders, they are ministering. It is not the case that each denominational group is simply asked to do their own thing: that would feel more like "show and tell" than community-specific worship.

In planning worship, some people make many alterations to their usual way of doing things, seeing this as an opportunity to really develop a liturgy or to experiment with the crafting of a new one, and we have had enormously creative, richly symbolic and imaginative services as a result. Other people change very little, perhaps just choosing a collect, litany or prayer especially carefully. Either way, and at all points along this spectrum, so long as people are cutting their cloth to suit their measure (i.e. using their *own* liturgical resources to minister to *this* assembly, in *this* place), I am happy! We usually put a short note on the back of each day's bulletin to explain the liturgical and/or denominational background of the service.

The worship program is extremely varied, because it tries to be representative of the extraordinary wealth of traditions present on the Quad. Across any week, we try to balance text-based liturgies with free-form ones, "low" traditions with "high," and so on. We encourage a large number of people to take leadership roles, so that no one person or group is seen as characterizing the "sort" of worship that happens in Marquand, and we balance faculty, staff, and student leadership. There is a rhythm to the services that runs like this: within a two week cycle, Wednesdays are always Sung Morning Prayer and Fridays are Eucharist. Monday (1) is faculty day, when a faculty member is invited to preach or lead us in another way, Monday (2) is "open" (meaning the chapel team takes the reins, and either does something creative — next week is a jazz service, last week was a service in honor of Black History Month – or invites a preacher from the community, or has a hymn sing, or, or, or....!). Tuesday (1) is graduating student preacher day, Tuesday (2) is faculty day, Thursday (1) is open, and Thursday (2) is led by student denominational groups or caucuses, and often includes a homily from a student.

We also balance choral music from a professional choir with gospel, a cappella, chant, jazz, folk, praise and many other



Photo by Thomas Rankin

*Singing a hymn in Marquand*

sorts of music offered by people in the community. We are blessed with incredibly talented (and congenial) musicians in chapel. Paul Weber and Mina Choi are our organists, and offer us fabulous pre- and post-ludes each day as well as some of the best hymn accompaniment you'll ever hear. Chris Hossfeld pulls an amazing sound out of the Marquand Chapel Choir of ten people, and has written a wonderful original morning prayer setting (we use six settings in the space of a year) and many psalm settings for the whole assembly to sing. Jason Richardson directs the Marquand Gospel Choir with passion and prayerfulness, and graces us with a solo most weeks, too. We have two men's a cappella groups (the Bible Belters and the Korean Men's Chorus), a female one (the Sacramental Winers), a jazz trombonist, three guitarists, a violinist, two flutists, a haejeam player, many solo vocalists, three dancers, several psalm/chorus cantors, and two drummers — and all lead us with generosity and humility. What lovely people to work with!

The chapel team is responsible for pulling all these balancing acts together. Chapel ministers Callista Brown, Melanie Ross and Natalie Wigg do a fabulous job of keeping their ears to the ground and being responsive to people's chapel likes and dislikes and, each coming from very different worshipping traditions, they work together to serve the community by enabling worship to happen each day. They also have an eye on the "small stuff," which makes all the difference, from placing a bowl of water and a bunch of flowers in the Narthex, to lighting a hundred tealights on a table on the central rug, to leading an improvised round for everyone to sing during communion. I love working with them, and I have learned a great deal from each of them.

Ian Doescher was a chapel minister last year, stayed on this year as a work-study student, and does marvellous work on three particular aspects of the program that we wanted to develop: 1) finding good inclusive language resources for sung and spoken words in chapel; 2) helping me to write a weekly newsletter about chapel, the Marquand Reader, to amplify the educational aspect of the program (this is published each Sunday and in addition to giving a two-week forecast of what will be happening in chapel (so people can decide which days

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## ALUMNI NEWS

**Sally Cherrington (MM '90, MMA '91, DMA '94)** is Assistant Professor of Music, Department Chair and College Organist at Newberry College in Newberry, SC. In addition, she continues to be very busy as a freelance organist. She and her husband, Mike Beggs (Humanities Division Chair at Newberry) recently bought a new home in Newberry. Their sons are Zachary (8) and Nathan (4).

**Joey Mokos (MAR '03)** is pleased to announce the birth of his son, Samuel Ivan Mokos who was born January 10 at 9:50 pm. Joey, his wife Becky, and Sam are at home settling in and trying to stay warm!

**Kweku Hammond-Donkoh (STM '88)** has moved to a new house over the summer, at 175 Capewell Ave., Waterbury, CT 06708

**Andrew Henderson and Mary Huff (MM's '01 – organ)** have moved to 36 Boyden Parkway, Apt. 1, Maplewood, NJ, 07040; telephone (973) 762-6006. Mary is Director of Music at All Saints Episcopal Church in Millington, New Jersey, teaching music at the Link Community School in Newark and working toward the MME degree at Westminster Choir College. Andrew continues as Assistant Organist at the Church of St. Ignatius Loyola, New York, is teaching the graduate organ seminar at Westminster Choir College as an adjunct Assistant Professor and completing doctoral studies at The Julliard School.

## 2003-2004 Liturgy Symposium

March 1, 2004

4:30 PM

ISM Great Hall

### Ludger Viefhues

*Assistant Professor of  
Religious Studies, Assistant  
Professor of Women's  
and Gender Studies, Yale  
University*



Photo courtesy of L. Viefhues

### Julia Kristeva and the Eucharist

Building on his previous presentations on Catherine Bell's work on ritualization, Professor Viefhues will inquire into the question of what the body knows in ritual practice. To this end, he will examine Julia Kristeva's understanding of the split subject and the role of the body in subject-formation and language-acquisition. How does the body-language of ritual practices enable and destabilize a sense of self?

## In Memoriam Marc-Antoine Charpentier Concert of Yale Schola Cantorum

The Yale Schola Cantorum, under the direction of Simon Carrington, will present works of 17<sup>th</sup> century French French composer Marc-Antoine Charpentier in a concert on Wednesday, February 25, at 8 pm at the Beinecke Rare Book and Manuscript Library in New Haven (121 Wall St.). The concert marks the 300<sup>th</sup> anniversary of the composer's death on February 24, 1704. The Yale Collegium Players, under the direction of Robert Mealy, will also perform. Soloists will be Jay Carter, haute-contre; Charles Kamm, tenor; Richard Lalli, baritone; and members of Schola Cantorum.

Charpentier (1643-1704), recognized today as one of the leading composers of his time, wrote over 500 works of exceptional beauty, variety and craftsmanship. Under the patronage for many years of the wealthy and influential Guise family, Charpentier provided both sacred and secular music for their household use, and composed music for religious establishments frequented by the Guise princesses. He later served as Maître de Musique at two churches, including the prestigious appointment at Sainte-Chapelle, which he held until his death.

The concert by the Yale Schola Cantorum features sacred choral and instrumental music from throughout Charpentier's career, and highlights the extraordinary breadth of feeling and diversity of style found in the rich repertoire of this great and sometimes overlooked composer. The program includes the mini-oratorio (in Latin) *Le Reniement de St. Pierre*, which describes Peter's threefold denial of Christ, and whose concluding weeping chorus, after the cock crows, has been described as one of the most hauntingly beautiful pieces in all choral music.

Dr. Jane Gosine, a leading Charpentier scholar from Memorial University, Newfoundland (Canada) will present a pre-concert talk at 7:30 pm at the Beinecke. The talk and concert, sponsored by the Yale Institute of Sacred Music, are free and open to the public. No tickets are required.

## In Memoriam Marc-Antoine Charpentier



**Yale Schola Cantorum**  
Simon Carrington, *conductor*  
with Yale Collegium Players  
directed by Robert Mealy

Wednesday, February 25, 2004  
8 pm Beinecke Library  
121 Wall St., New Haven

Pre-concert talk  
by Dr. Jane Gosine at 7:30 pm



free admission; no tickets required.

Yale Institute of Sacred Music [www.yale.edu/ism](http://www.yale.edu/ism) 203.432.5180

## THE STATE OF THE INSTITUTE *continued from page 2*

must learn to synthesize from careful listening to people. They need to have intellectual and, for some, musical frameworks within which they can then blend and study human needs, and make sense of what people know and want to know; what they love and would learn to love. The intellectual or artistic framework must be strong, but it must be flexible, and, with such a structure and with such skills, the minister or musician or priest or rabbi or cantor works to make something that is unique and beautiful, shaped by leaders and congregations, by musicians, preachers, and people, all for a common end. It is possible to synthesize well for faith communities, if one has been trained to do so, from solid knowledge of the so-called “canon” of crucial and fundamental subjects which for us are the study of Scripture and the biblical languages; systematics and ethics; historical understanding of religious traditions and communities; music both as a practiced and as a theological discipline; the study of how various faiths interrelate in the contemporary world; liturgical studies; and religion and the arts, especially in liturgical and spiritual contexts. Practice absolutely requires the construction of frameworks that are synthetic and that draw information and modes of learning together for the needs of a particular group of people. The best of practical theology offers the processes for making the gatherings (with different components as the situation requires), but the skilled practitioner learns the craft according to both learning and talent. Many students engaged in theological studies, including those program areas supported by the Institute of Sacred Music — music, liturgics, and religion and the arts — are in training to become nothing less than wise. Academic specialists need not be wise; their careers do not depend upon this quality, whereas those who will succeed in the ministry must be wise. “Wise” does not test on paper; it is measured only through and by human interaction.

A second thing I have learned as Director of the Yale Institute of Sacred Music, whose students often do their work motivated by faith seeking understanding, is that we simply have no idea what to do with faith and with practiced beliefs in the modern university. This confusion is as true in our shop as any, but with one difference. We who work with practiced faith, religious arts in context, and the liturgy, are beginning to develop sets of tools for working with belief, with the miraculous, and with human spirituality — not only in remote lands or far distant times, but also within contemporary cultures, and as participating observers. In an age when any set of beliefs and feelings, from sexual persuasions to nostalgia to political alliances, is of great interest both to the scholarly press and to the popular media, faith cannot and will not be left out. In many cultures it looms large, to the chagrin of many seasoned and reasoning students of human nature, large as a reason for action and as a shaper of political, economic, and artistic agendas. And the painful mistakes of the ill-informed when it comes to matters of belief are especially perilous to us all at the present time. The postmodern university must come to terms

with belief and systems of belief as subjects, and this cannot be done through books, or through books alone. The study of faith in any meaningful way will require religious human beings and communities of faith to be present; it will require a deep understanding and appreciation of practice, and not just from remote anthropological perches. Anthropologist Clifford Geertz, writing just before the time I became Director, knew then what I have come to know. It is clear that one cannot study faith without having some around, and that having some around is neither contrary to what a university is about, nor anathema to the larger endeavor to which we are all dedicated, that of human betterment and a more profound sense of what it means to be human. In closing, I quote Geertz because I like his words, though I remain unconvinced that either he, or I, knows what to do about the truth of what he says.

*[T]he view, which seems to underlie so many analyses of religious expression in these neo-Nietzschean, will-to-power days, that our driving passions are purely and simply political, or politico-economic, and that religion is but a mask and mystification, an ideological cover-up for thoroughly secular, more or less selfish ambitions, is just not plausible....Religion without interiority, without some “bathed in sentiment” sense that belief matters, and matters terribly, that faith sustains, cures, comforts, redresses wrongs, improves fortune, secures rewards, explains, obligates, blesses, clarifies, reconciles, regenerates, redeems, or saves, is hardly worthy of the name.*



*Ribbon Cutting Ceremony,  
Divinity Library : 1994*

Photo from ISM archive



Photo from ISM archive

*with Harry Adams and Aidan Kavanagh at the ISM's  
20th Anniversary celebration, 1993, where Margot  
Fassler's appointment as Director was announced.*

# PLACEMENT LISTINGS

## Connecticut

**First Church of Round Hill, Greenwich:** Director of Music/Organist. Play organ, rehearse and direct adult choir under supervision of pastor. Adult choir rehearsals are prior to (9:15-9:45 a.m.) and immediately following (11-11:45 a.m.) 10 a.m. worship service. Direct seasonal handbell choir. Develop children's music program (not presently established). B.A. preferred with 5 years experience. Cover letter with resume and references via fax (203-863-9175) or email (froundhill@aol.com). A full job description will be sent to qualified applicants. Ensembles: Adult choir of 10 singers, 7 paid. Seasonal volunteer handbell choir of 6-8 members at Christmas and Easter. Organ description: Aeolian-Skinner Opus 1465 with 2 manuals, 15 stops. Built in 1965. Contact Rev. Robert Walker, Phone: 203-629-3876.

**The Monroe Congregational Church, UCC, in Monroe, CT:** Music Director and Organist/Accompanist. Depending on the experience of the candidates, this position may be divided into two positions; Music Director and an Organist. The ideal candidate for Music Director must have a minimum two (2) years active experience in choral direction, preferably sacred music, and must be able to effectively work interactively with adults and youths to provide professional musical direction and development; have an eclectic appreciation for a variety of musical styles, rhythms, and structure, and be able to transform them into choral worship. The Organist must be able to play organ and/or piano accompaniment for a variety of musical styles, rhythms, and structure. Accomplished organ or piano students will also be interviewed. This position(s) will provide professional direction and accompaniment to an Adult Choir, provide guidance to a Bell Choir and a Junior (Youth) Choir, consult with the Pastors of the Church regularly concerning the selection of music to ensure the most effective use of music in worship, and conduct weekly rehearsals. For more detailed information about the position(s) and to arrange for an appointment, please contact the Monroe Congregational Church at 203-268-9327 or e-mail kcwarigo34@sbcglobal.net or mailgt@yahoo.com.

**St. James' Episcopal Church, Glastonbury:** part-time organist/choirmaster. This is an exciting opportunity to grow professionally as well as creatively with our expanding, progressive, mid-sized parish. The successful candidate will lead worship as an organist, conduct and mentor adult and children's choirs, and plan liturgical offerings with clergy. The Minister of Music will have the ability to inspire, recruit vocalists, and organize and integrate traditional as well as contemporary music into services and concert settings. Experience and demonstrated proficiency as an organist and choral conductor, and knowledge of diverse repertoire, preferably as practiced in the Episcopal/Anglican church, are desired. Send letter of interest, resume and a list of references by January 31, 2004 to: Search Committee, St. James' Episcopal Church, P.O. box 206, 2584 Main Street, Glastonbury, Connecticut, 06033 or e-mail us at: ngosling@juno.com. Find more information about our parish at stjamesglastonbury.org.

**Trinity-St. Michael's Church, Bridgeport:** part-time experienced organist. Needed for Sunday worship & Holy days. If interested call 203-368-3225, Mon-Fri., 10 am-2 pm.

**The United Methodist Church of Clinton:** music director/organist. Seeking a part-time, innovative music director/organist. The organ is a rebuilt 1907 Hall Organ with 690 original out of 1284 pipes and a computerized console. An electronic piano with full-size keyboard is adjacent to the organ console. The music director is responsible for providing music each Sunday and at seasonal and celebratory events; conducting senior choir rehearsal one weekday evening and assisting the pastor in the planning of services. The organist shall have the ability to work with volunteers of varying musical ability, shall present a positive impression of the church to the congregation and the community, and shall be sensitive to the Christian beliefs under which the congregation functions. Other current music programs include a Youth Choir,

an orchestra and special music with the church school sometimes singing with the senior choir and a St. Lucia Festival with a cast of children and a lovely Swedish director. For more information please contact: Staff/Parish Chair Mickey Brown, 860-669-8025.

## Out of State

**Calvary Baptist Church, New York, NY:** Director of Music (full-time). This is a full time position for a church with four weekly services. The congregation is very diverse, therefore successful candidate should be knowledgeable in a broad range of musical genre (traditional, contemporary, spirituals, etc.) We prefer a candidate with a minimum of a Masters degree with church experience. The candidate should also be a spiritually passionate individual who models the qualifications of an elder as outlined in 1 Timothy 3 and Titus 3. Resume, cover letter and references required, to Karen Stratis, 123 West 57th Street, New York, NY 10019. If the candidate has any recordings/published works, they would be helpful for evaluation. Ensembles: Senior choir, 30-35 volunteer members; Sunday evening contemporary worship group, 10-15 members; will also oversee handbell and children's choir. Also responsible for obtaining and conducting orchestra for Christmas and Easter and other special services throughout the year. Organ description: 2002 Wicks Organ, 14 ranks of pipes with approximately 40 digital voices (produced by Robert Walker). Contact Phone: 201-847-8196, E-mail: kstratis@earthlink.net

**The Church of the Hills (PCUSA), Duluth, GA:** Director of Music and Principal Organist (full-time). Director of Music & Principal Organist. Minimum Bachelor of Arts (Music) or equivalent with minimum 3 yrs. as Asst. Director or higher. Please email resume to cohdirectorsearch@yahoo.com or fax your resume to 770-813-8605. Ensembles: 25 member adult Chancel Choir, 12 member adult Chamber Choir, 8 member Praise Ensemble, 15 member 8-12 yr old Children's Choir. Organ description: Allen 21, 2 manuals

**Faith Evangelical Lutheran Church (ELCA) in Glen Ellyn, IL:** full-time Director of Music Ministry. Musical resources include a 36-rank Noack mechanical action pipe organ, pianos, electronic instruments, a harpsichord, handbells, choir chimes and Orff instruments. Successful candidates will demonstrate strong personal faith, musical excellence, outstanding people skills, and commitment to team and congregational ministry. Bachelor's degree is required; master's degree preferred. Salary range is \$37K to \$50K, depending on education and experience, plus benefits. Resumes and references (with phone numbers) may be mailed or e-mailed until 03/01/04 to: Beth Miller (bmiller@spencergrace.com) c/o Faith Evangelical Lutheran Church, 41 North Park Boulevard, Glen Ellyn, IL 60137.

**Phillips Academy, Andover, MA:** School Organist (full-time). Responsibilities include: playing for Chapel services; teaching organ and harpsichord; accompanying the Chorus and possibly other choral groups; accompanying student recitals; directing the Handbell Choir. Opportunities for performance as organist and as continuo player with faculty and student ensembles. The ideal candidate presents teaching experience, preferably at the secondary level, and has a Master's degree. All candidates should be willing to contribute enthusiastically to the life of this multicultural school community in areas beyond the classroom such as residential counseling and athletics. Applicants for the above position should provide a letter, resume and two letters of reference to Stephen D. Carter, Dean of Faculty, Phillips Academy, Andover, MA 01810. Background check required. EOE Ensembles: Handbells 12 (May be other groups). Organ description: Organ #1: 1981, Andover Organ Company, tracker action, 2 manuals, 27 stops, 35 ranks. Organ #2: Andover Organ Company, tracker action, 2 manuals, 9 stops Organ #3: Andover Organ Company, 3 stop Positiv Contact Phone: 978-749-4003, Fax: 978-749-4033, E-mail: Idiamondis@andover.edu

# A Winter Offering by Yale Camerata

The Yale Camerata, under the baton of Marguerite Brooks, will present *A Winter Offering* on Sunday, February 29 at 3 pm at Trinity Evangelical Lutheran Church in New Haven (corner Orange and Wall). The concert will feature works on Marian texts by Bruckner, Rachmaninov, and Crabtree. A selection of spirituals is on the program, as well as Tavener's *Village Wedding*. The Camerata will perform *Changed* by contemporary Scottish composer James MacMillan, who will visit Yale later this spring to conduct his *Seven Last Words from the Cross*.

In keeping with the Camerata's commitment to choral music of our time, two new works by composers associated with the Yale Institute of Sacred Music will be premiered. *Querer es poder* by Yale choral conducting student Joseph Gregorio takes the Spanish proverb meaning "Where there's a will, there's a way," and unfolds it gradually, through constantly developing textures; ISM staff member Thomas Rankin's *Religio Laici*, based on the opening seven lines of John Dryden's poem of the same name, juxtaposes different musical ideas to unique effect. Other composers on the program are Gawthrop, Paulus, Trester, Orbán, Barnwell, Grau, and Hogan. Vocal soloists are Julia Blue Raspe, soprano, and Richard Lalli, baritone. Douglas Dickson will be at the piano, and the marimba soloist is Ryan Bishop.

The concert is free and open to the public; no tickets are required. For more information, call the Yale Institute of

Sacred Music at 203/432-5180 or visit the website at [www.yale.edu/ism](http://www.yale.edu/ism).

Yale Institute of Sacred Music presents

## A Winter Offering



Yale Camerata  
Marguerite Brooks, *conductor*

**SOLOISTS** Richard Lalli, *baritone*  
Douglas Dickson, *piano*  
Ryan Bishop, *marimba*

Sunday, February 29, 2004 ■ 3 pm  
Trinity Evangelical Lutheran Church  
New Haven (*corner Orange and Wall*)

*Music of Bruckner, Crabtree, Gregorio,  
MacMillan, Rachmaninov, Rankin, Tavener  
and others*



free and open to the public; no tickets required.  
Yale Institute of Sacred Music [www.yale.edu/ism](http://www.yale.edu/ism) 203.432.5062

### WORSHIP AT MARQUAND CHAPEL *continued from page 3*

to attend!), it highlights one or two aspects of the worship of the coming week, and looks at them in a little more depth); 3) space-arranging. For those of you who have not visited Marquand in the last eighteen months, you might be surprised to learn that we now worship mostly in the round, as we turn the pews from an octagon, to a cross, to a half-circle, to a huge diamond for big events. Many people have commented on how the community has grown simply through facing one another and singing to one another.

We hope to allow Marquand's ecumenical worship program to become even more flexible by building greater flexibility into the space. Last fall, the YDS faculty voted unanimously in support of a proposal that we move from pews to moveable wooden seating, after a special committee of ISM and YDS faculty prepared a report on the space. This committee has also recommended that, after gaining the advice of liturgical consultants, we improve the acoustics, order new furniture, discuss whether or not to have a baptistery, and look into introducing more art, and more color, to the space.

In the meantime, we have some wonderful things in store for the rest of the semester,.. Highlights include: jazz morning prayer with dance; a repeat of last year's Stations of the

Cross in the labyrinth; the loan of large silk banners from a Lutheran artist; fire, ashes, and poetry on Ash Wednesday; and a liturgical performance of Schütz's *Seven Last Words* on Good Friday. We are also hoping for an interfaith service toward the end of term. The Easter Rejoicing service will include ministry from the gospel choir, and all are especially welcome to this evening service — April 12<sup>th</sup>, at 7pm. Should you be in New Haven, you are welcome to these special events, and to join us any weekday for worship.

Photo by Michael Marsland



Siobhán Garrigan is Assistant Professor of Liturgical Studies and Assistant Dean for Marquand Chapel.

# Native American Grace

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## Upcoming Full-length Student Recitals

February 15, Sunday. **Jason Roberts**, organist.  
Woolsey Hall, 8 pm.

February 22, Sunday. **Mina Choi**, organist.  
Center Church on the Green, 5 pm.

February 23, Monday. **Kristin Naragon**,  
organist. United Church on the Green, 8 pm.

March 1, Monday. **Kyle Babin**, organist.  
Woolsey Hall, 8 pm.

March 22, Monday. **Eric Eickhoff**, organist.  
Dwight Chapel, 8 pm

March 29, Monday. **Tim Spelbring**, organist.  
United Church on the Green, 8 pm.

April 4, Sunday. **Joseph Gregorio**, choral  
conductor. Dwight Chapel, 8 pm.

April 5, Monday. **Iain Quinn**, organist.  
Woolsey Hall, 8 pm.

April 20, Tuesday. **Woo-sug Kang**, organist.  
Battell Chapel, 8 pm.

April 25, Sunday. **Evan Wels**, choral  
conductor. Trinity Church, 5 pm.

April 25, Sunday. **Lindsey Henriksen**, organist.  
Dwight Chapel, 8 pm.

April 26, Monday. **Daniel Hahn**, organist.  
Woolsey Hall, 8 pm.

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