



PRISM

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

YALE INSTITUTE OF SACRED MUSIC

NOVEMBER 2003

VOLUME XII NUMBER 3

YALE UNIVERSITY

30 Years at Yale: a Celebration for Alums and Friends April 15 – 18, 2004

Margot E. Fassler

The red carpet will be rolled out for alums of the Yale Institute of Sacred Music and School of Sacred Music this coming April as we celebrate the ISM's thirtieth anniversary at Yale. The festive weekend of social events, concerts, lectures, exhibits, and drama will begin on Thursday, April 15, with Michael Malone, the final writer in the Literature and Spirituality series, and closes on Sunday with a talk by Professor Markus Rathey on Bach's *B-minor Mass*, and then the performance of the work itself by Professor Marguerite Brooks and the Yale Camerata. Look for your formal invitation and a more complete program in December. We do hope you can join us for this weekend-long celebration.

A reading by novelist Michael Malone at the Yale Divinity Bookstore on Thursday, April 15, will kick off the weekend. One of the best-loved storytellers of the New South, Michael Malone has been called by critics the "American Dickens" for his diverse canvas of vivid characters, his strong social conscience, and his laugh-out-loud comedy. The reading, which will be followed by a book signing and reception, is the final in the Yale Literature and Spirituality Series, which this year also included poets Martha Serpas and Rachel Hadas, and essayist Scott Russell Sanders. The series is co-sponsored by the Yale Divinity Student Book Supply.

On Friday afternoon Sterling Divinity Quadrangle (weather permitting) will provide the backdrop to a fully "staged" production of two twelfth-century musical/liturgical plays. The casting call includes all alums, who will be actively



...or get thee behind Satan for one day only!

recruited to play either devils or angels in the hordes that people the Quad during this magical recreation of time, from the very dawn of creation to the apocalyptic end. You will be asked to strike a pose either at the dramatic mouth of Hell near the "last chance chili" or in proximity to angel-food cake to be served at the foot of a neon Jesse Tree. Or, you may prefer simply to revel in the moment (and the sunshine, already on back order for the occasion) and spectate.

We are planning a supper reception for alums and faculty—both current and former—a list of whom will be circulated in a future Prism to whet your collective

Continued on page 2



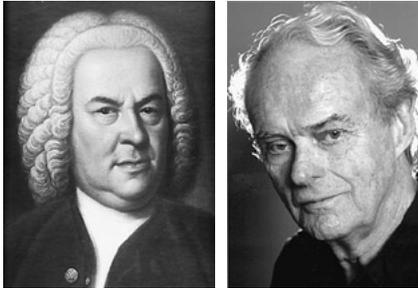
Join the procession of angels...

Also in this Issue

Literature and Spirituality	Page 2
Woolsey Hall at 100	Page 3
Concert of Credo Settings.....	Page 4
Placement Listings	Pages 4 & 6
Liturgy Symposium	Page 7
Student News.....	Page 7
<i>Gloria!</i>	Page 7
Alumni Showcase.....	Page 8

appetites for conversation. Special honor will be paid to first Director Robert Baker during the weekend, and alums will receive copies of a tributary CD of select organ and choral performances.

On Saturday afternoon the newly formed Yale Schola Cantorum will perform motets of the Bach family, under the baton of its founder-conductor Professor Simon Carrington, and with accompaniment by Professor Martin Jean. There will be a reception to follow, at which perhaps the new director of the Yale Institute of Sacred Music will be joyously named. The evening will hold a concert by the Yale Glee Club, conducted by School of Music Professor Jeffrey Douma, featuring the premiere of *Song of Songs* which the ISM has commissioned for the occasion from composer Lee Hoiby (*right*), for the Newberry organ and the Glee Club. Professor Thomas Murray will be at the console.



Hear music by these great composers.

The visual arts will be represented by an ongoing exhibition entitled *The Religious Arts in America*, curated by Virginia Raguin, with pieces drawn from her collection of early American art. On Sunday afternoon at 3 pm she will present a talk entitled *Art Beyond Museums: the Religious Image and Popular Culture in 19th-century America* in the ISM Great Hall. Then Sunday evening Woolsey Hall will be the venue for the *Bach Mass in B-minor* concert, preceded by the Tangeman Lecture on the subject by new ISM and Yale School of Music faculty member Markus Rathey, a leading Bach scholar.

This is not all! But don't wait for your formal invitation—for now at least MARK YOUR CALENDARS for the weekend of April 15–18. This is a wonderful chance not only for alums to get caught up with each other and their teachers, but for the Institute to get caught up with you. For those of you who haven't yet experienced the restored Quadrangle, here's a chance to do so—with lights, cameras, and action!

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Margot E. Fassler, Director

409 Prospect St.

New Haven, CT 06511

Telephone 203 432 5180

Fax 203 432 5296

Editor: Melissa Maier, melissa.maier@yale.edu

Alumni News and Job Placement Editor:

William Cowen, ism.alumni@yale.edu

Layout and Design: Elaine Piraino-Holevoet, PIROET

Photos: Pages 1 and 5, Robert A. Lisak; Page 2, Lee Hoiby and Rachel Hadas, courtesy of themselves; Page 3, from the postcard collection of Joseph Dzeda; Page 6, Woolsey Hall by Robert A. Lisak, Peter Jeffery by Margot Fassler; Page 7, courtesy of Wilberta Naden Pickett.

YALE LITERATURE AND SPIRITUALITY SERIES

A reading by

**Rachel
Hadas**
poet



Monday,
Nov. 17, 2003
4 pm

Yale Divinity
Bookstore
409 Prospect St.,
New Haven

Rachel Hadas, the noted poet and translator, read from her work as part of the Yale Literature and Spirituality Series, on Monday, November 17 at the Yale Divinity Bookstore. The reading was followed by a book signing and reception.

Hadas's poetry is colored by Greek myth and her New York neighborhood, by personal transitions and loss. Her work articulates the intersection of grief, memory, and love, whether in mourning the death of a parent or friend, or in observing her son's growing independence. Hadas established and ran a poetry workshop for people with AIDS at the Gay Men's Health Crisis in New York City; the results of that workshop were published in *Unending Dialogue: Voices from an AIDS Poetry Workshop*. A scholar as well as a poet, Hadas has produced critical and reflective essays on other authors, including her poetic contemporaries.

Her many honors and awards include a Guggenheim Fellowship in poetry, an Ingram Merrill Foundation grant in poetry, and an award in literature from the American Academy and Institute of Arts and Letters. Rachel Hadas teaches in the English department of Rutgers University.

The Yale Literature and Spirituality Series is presented jointly by the Yale Institute of Sacred Music and the Yale Divinity Student Book Supply. Other writers on this year's series are Martha Serpas, Scott Russell Sanders, and Michael Malone. The readings are all free and open to the public.

Woolsey Hall at One Hundred

The musings of an organ curator

Last of a three-part series on Woolsey Hall and the Newberry Organ

Joseph Dzeda

THIS PAST June 20th, Yale's Woolsey Hall and its Newberry Memorial Organ jointly observed their centennial. There was, however, no official celebration on that day. That morning I paused, pensive in the still Hall, surveying its Beaux-Arts beauty and remarkable state of preservation. The contemporary accounts of the dedication came to mind: the new Hall packed to overflowing; the platform laden with University dignitaries; the storm that raged outside while one speaker introduced the next; the organ's dedication concert for which three distinguished organists played. One of the performers, Harry Benjamin Jepson, had been appointed Yale's first University Organist in 1896. He continued for more than forty years. The Newberry Organ is largely the product of Prof. Jepson's vision.

On her anniversary, however, Woolsey remained aloof and still. Having hosted yet another Baccalaureate service following a busy school year, the Hall seemed grateful to catch her breath. Gone were the three orchestras that rehearse and perform in the Hall. The two popular Alumni Reunion Organ Tours were over. Students, visitors and dignitaries had deserted the campus, leaving it to the "lifers." Deep in the basement of Woolsey, power for the two 20-horsepower Spencer Turbines had been switched off for six weeks of annual organ maintenance. High above in the organ chamber, one of the Steere windchests in the Swell Organ gaped open, its dissected innards in the basement curators' shop being releathered. Summers promise a respite from Woolsey's grinding schedule, and for a while at least, it was peaceful. I stood soaking up the Hall's ambience for a few moments, trying to see both the past and the future.

It's difficult to imagine what American life was like in 1903. The average life expectancy was forty-seven years. Bathtubs were a luxury to be found in fewer than fifteen percent of homes. There were only 8,000 cars in the country, and a mere 144 miles of paved roads. The population of Las Vegas, Nevada, was thirty God-fearing souls. More people lived in Iowa than in California. Six percent of all Americans had



high school diplomas. Ninety-five percent of all births and most wakes took place in the home. At 986 feet, the tallest structure in the world was the Eiffel Tower, a distinction it held for the next twenty-seven years. And in a time when the average American worker earned between \$200 and \$400 per year, the family of John Stoughton Newberry gave Yale about \$50,000 for an organ in Woolsey Hall. If 1903 seems very remote to us today, it is safe to assume that 100 years from now our modern day will appear equally primitive to future Americans.

I've been fortunate to have a thirty-five-year association with Woolsey and its famous organ, more than a third of their marriage. During those years I served as an apprentice of Aubrey Thompson-Allen's from 1968 until his retirement in 1973, and thereafter I have been in grateful partnership with his son, Nicholas Thompson-Allen; my life has been intertwined with Woolsey Hall for a long while. In the early 1960s, while I was a student at Kent State University in Ohio, a framed photograph of the Newberry Organ hung over my dorm-room desk. I used to gaze at it when I ought to have been studying, and wondered if I would ever get to visit New Haven and see the Newberry Organ first hand. God works in mysterious ways!

One gets to know a place after thirty-five years. When I walk in the stage door each morning, I'm immediately aware of the mood of the building. In the bitter wintertime, my half-frozen nose is greeted by the wonderfully excessive heat from the gigantic cast-iron radiator just inside the door. The smell of steam heat is distinct and evocative. In the mugginess of a New Haven summer day, one can see the humidity hanging in the Hall's still air. The two extremes have a profound effect on the Newberry: on a cold, dry January day the organ sounds richly foundational and entirely refined, with plenty of clout provided by the plethora of chorus reeds. Come back on a sticky, humid day in August and you'll hear a far



Continued on page 5

PLACEMENT LISTINGS

continued from page 7

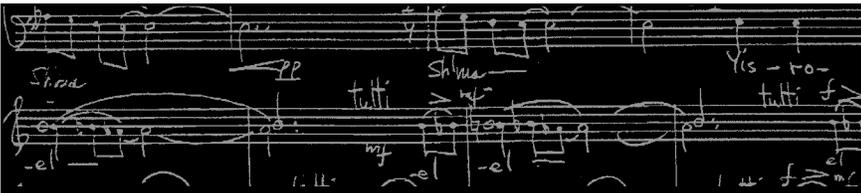
St. George's Episcopal Church, York Harbor, ME: Music director/organist. To provide musical enhancement for the 10:30 Service of Holy Eucharist (and the 9:15 Summer Family Eucharist) on Sundays at St. George's plus designated special holy days. Responsibilities include: conducting at least one weeknight and one Sunday morning rehearsal of the volunteer adult choir, except during the summer months, and to continue to challenge the choir to excel in skill and knowledge using various styles of music; further develop a children's choir that will involve regular participation in worship and encourage them in their spiritual growth and participation in the life of the parish; and to enhance congregational appreciation of liturgical music both old and new. CAGO, AAGO, or academic equivalents, plus experience and ability to lead the choir with verve and charisma. Please send resume, references and if available, performance recording, to The Rev. Paige Blair, PO Box 364 York Harbor, ME 03911 or fax to 207-363-6886. 15-20 hours per week; Organ is 1938 Moller pipe organ, 2 manual, 8 ranks, with delightfully astonishing versatility and power.

St. Peter's Church in Philadelphia: Music minister to engage, inspire and teach our children, youth and adult choirs. Building upon our renowned choir of men and boys and our strong girls' and adults' choir—a current combined total of sixty five paid and volunteer singers—we envision our music ministry as an opportunity to develop new liturgies and nurture the growth of our congregation. Our 1931 Skinner organ, Opus 862, with nearly 3,000 pipes has been fully restored. Candidates must possess: expert knowledge of Episcopal/Anglican liturgical practices and repertoire as well as a commitment to explore other sacred music traditions; creativity in planning liturgical music; demonstrated excellence in organ and choral skills; good people and communication skills; planning and organizational skills; and the ability and desire to work collegially as a team with rector, staff and lay leaders. Full benefits and pension plan included. Letter of interest, resume and list of references by Jan 31, 2004 to Cordelia Biddle, Chair of the Organist/Choirmaster Search Committee, St. Peter's Church, 313 Pine Street, Philadelphia, PA 19106. (215) 925-5968, Fax: (215) 925-4331, www.st.petersphila.org

ANNOUNCEMENT

Ray Dirks, last year's artist in residence at the Overseas Ministries Study Center whose work was exhibited at the ISM, announces the publication of his new book, *In God's Image: A Global Anabaptist Family*. Published by Herald Press, Scottsdale, Pennsylvania, the book has an introduction by Larry Miller, executive secretary of the Mennonite World Conference, and is a project of the Mennonite Heritage Centre Gallery in Winnipeg, of which Dirks is curator, in cooperation with MWC.

For more information, contact Connie Wiebe at the Mennonite Heritage Centre in Winnipeg, (204) 888 - 6781 or c.wiebe@mennonitechurch.ca.



Concert of Credo Settings in honor of Jaroslav Pelikan

Yale Schola Cantorum

Simon Carrington, conductor

The Yale Russian Chorus

Mark Bailey, conductor

Hellenic College Schola Cantorum (Brookline, MA)

Nektarios Antoniou, conductor



Friday, December 5, 2003 4:00 pm
Beinecke Rare Book and Manuscript Library
121 Wall Street, New Haven
Reception follows. Free; no tickets required.
More information at 203.432.5180.



Yale Institute of Sacred Music www.yale.edu/ism
and Beinecke Rare Book and Manuscript Library

THE YALE SCHOLA CANTORUM, under the direction of Simon Carrington, will present a concert of credo settings on Friday, December 5, 2003 at 4 pm at the Beinecke Rare Book and Manuscript Library in New Haven at 121 Wall St. The concert will be followed by a reception.

The concert is offered as part of a yearlong celebration of the eightieth birthday and distinguished career of Jaroslav Pelikan, Sterling Professor Emeritus of History at Yale, and is followed at 8 pm by a lecture in Dwight Chapel, where Professor Pelikan will address *The Will to Believe and the Need for Creed*.

The concert program will consist of a selection of musical settings of creeds, and will be shared by three choirs.

The Yale Schola Cantorum will perform a range of creeds from the canon of Western choral music from the beginning of the 16th century to the present day. It will include a High Renaissance polyphonic setting, attributed by some scholars to Josquin, from a parody mass based on the folk song *Ma Bouche Rit*, as well as a sequence of settings of the Lutheran credo *Das deutsche Patrem*: first the original melody by Luther himself, then two settings from the opposite ends of the 16th century, and finally a Lutheran setting by the 20th century Austrian composer Johann Nepomuk David, based on Luther's original. Schola will also sing a setting by Stravinsky in Church Slavonic, another by the great contemporary Finnish composer Einojuhani Rautavaara, and a more recent setting by the American Dan Locklair. Also on the program is the premiere of *Sh'ma Yisrael* by Ezra Laderman, written for the occasion as a tribute to Professor Pelikan.

Two guest choirs will expand the repertoire in an easterly direction. The Hellenic College Schola Cantorum from Brookline, directed by Nektarios Antoniou, will perform a series of settings of the Credo from the Byzantine tradition. The Yale Russian Chorus, directed by Mark Bailey, will perform musical settings from the Slavonic Orthodox tradition, conveying important dogmatic elements associated with—and in some cases symbolic of—Eastern theology and Orthodox belief.

The concert, presented by the Yale Institute of Sacred Music and the Beinecke Rare Book and Manuscript Library, is free and open to the public. No tickets are required.

different sound, one that is incredibly crisp and bright and very present. Draw the chorus reeds and four 32' Pedal stops and the very console keys tingle under the fingertips, the Hall shuddering with excitement. Take your hands off the keys and the Hall continues to celebrate that sound for almost five seconds. It is a most extraordinary sonic experience, one of which I have never grown tired. Judging from the experiences of many others, over the past century, this instrument must have raised *acres* of gooseflesh.

As Associate Curators of Organs, Nick and I have shared a common vision from the start. We have always felt we were lucky to be entrusted with the stewardship of this masterpiece of American organ building, and we remain determined to preserve both its scope and detail while we are here. We have been greatly supported in this effort by Yale's organists, who have shared our enthusiasm, and stoked it. Aubrey instilled in us a deep respect and fondness for our charge, and we have happily labored preserving not only this instrument, but also fourteen other Yale pipe organs that are its little siblings.

It is an odd thing to be associated with something as famous and respected as the Newberry Organ. Nick is able to (and does) speak for himself, but there is for me the sense that, while we have limited control of pipe organs and their environment, we are nonetheless somehow responsible for their continued survival. I have long felt that history would hold me accountable for the decisions that I make (both good *and* bad) with respect to my responsibilities. This is my understanding of what it means to be a curator. There is accountability to both the past and to the future — both to those whose lives and music have been and will be shaped by this instrument in the years to come.

No small part of our reward has been the opportunity to work with some of the most distinguished musicians found anywhere in America. Starting at Yale I am immediately reminded of Charles Krigbaum's passionate readings of the Widor symphonies, Robert Baker's polished performances of both traditional and modern organ literature, Tom Murray's legendary renderings of complex transcriptions and the majestic music of Rheinberger, and Martin Jean's electrifying playing of the Vierne symphonies. This, of course, is to say nothing of the many incredibly gifted students who have passed through, and whose lives likewise have been touched and inspired by the Newberry's irresistible charms. Each year the University invites organists of both national and international reputation to perform on the Woolsey organ. Nick and I have met some of the most talented and colorful individuals one might imagine! We serve at the pleasure of them all.

It wasn't always easy to be an advocate for this instrument. When first I came to Yale, the Newberry Organ wasn't universally held in high regard, to say the least. It found use as a practice instrument and was featured only

infrequently in public performance. A British organist told Aubrey after a concert that he'd "never heard this monster before," which caused Aubrey to retort that some of the most monstrous organs he'd ever known were small instruments. One prominent American organ builder, having been taken on a tour of her interior, horrified Aubrey by telling him that he'd "like to run a bulldozer through it." Another declined Aubrey's offer to show him inside of the instrument, explaining that he "had seen enough zinc to last the rest of (his) life." These people, all of them accomplished and respected in their own right, were merely reflecting the *zeitgeist* of the day. The Woolsey Hall organ was simply out of style.

Today, fortunately, it is hard to find anyone who doesn't at least grudgingly acknowledge the Newberry. Even musicians and organ builders who advocate an entirely different aesthetic seem to agree that this instrument is important and worthy of preservation. One rarely hears comments about "Woolly" Hall any more. The organists who gleefully would have replaced the first three Diapasons of the Great with mixtures are now in scarce supply, and few suggest any tonal tinkering. The organ has survived practically unaltered since 1928, and apart from routine re-leathering and the usual maintenance, it has never been comprehensively restored, a remarkable feat for such a large and heavily used instrument.

Her sister university instruments did not fare as well. The groundbreaking organ in the Princeton Chapel was the victim of ceaseless and bizarre alterations, and recently was replaced with a virtually new organ using some of the Skinner pipes. The Ann Arbor instrument received a major makeover by Aeolian-Skinner in the 1950s, forever changing its character. The Rockefeller Chapel organ at the University of Chicago seemed for a long while poised to survive the ravages of time, but ultimately succumbed to unsympathetic and eccentric revisions. Even the Newberry Organ came dangerously close to being radically rebuilt in the 1950s, but luckily there was no money for such work. It is ironic that, somewhat in the manner of Cinderella, the Yale organ, a rebuild of an earlier instrument by Hutchings (1903) and Steere (1915), has outlived her full-blooded Skinner stepsisters.

However, on the morning of June 20th, as I tarried in the Hall, try as I might I could not plumb the future. It was simply too far away, with too many variables. According to Dzeda's Second Law, everything of value eventually falls into the hands of an incompetent. Most of us, I'm sure, easily can recall famous instruments and wonderful buildings that have been lost through neglect, well-meant alterations, or simply having endured into obsolescence. The future, as it turns out, is *not* on automatic pilot, and the winnowing process is distressingly haphazard. Important and irreplaceable objects of art can endure only through constant human wisdom and periodic, restrained intervention. Even an instrument and



PLACEMENT LISTINGS

Connecticut

Good Shepherd Lutheran in Monroe: Organist/choir director. Will work with bell choir, adult choir of 15-18 members, and is responsible for 1 rehearsal night per week and 2 services on Sunday (except during summer months of June-August). Salary \$10-14K, based on experience. Contact Bob Carlson, Chairman of Worship and Music at (203)445-8647 or (203)615-1340.

Holy Trinity Lutheran Church in Trumbull: part-time organist. Responsibilities include Sunday liturgy and hymns, prelude and postlude, about 1.5 hours, worship beginning at 9:30 a.m.. This is a good position for an organ student with some aptitude. Additional worship times would include moveable religious holidays such as Maundy Thursday, Good Friday, Christmas Eve and possibly Christmas morning (negotiable). The salary range for this part-time position is \$7,000-\$9,000 annually, depending on skill level, with 4 Sundays off each year counted as paid vacation time and one paid Sunday available for illness. One 2-hour meeting per month with the congregation's Worship and Music Committee is highly recommended. For more information and an application form, please contact Mr. Jim Valovich at james.valovich@snet.net, or call the church office at 203/372-8844.

St. Edmund's Retreat, Enders Island, Mystic: Music accompanist (electric key board provided) and song leader for small Sunday community. Two Masses 8:30 and 10:00 a.m. Pay rate at \$20.00 per hour. Please contact Deacon Ronald D. Henderson, Director of Operations and Programs, 860 536-0565 to discuss position and time commitment.

Out of State

Christ Episcopal Church, Manhasset, NY: Director of Music. Church has strong commitment to its music program. Responsibilities include providing music for Sundays and holy days, and recruiting, training and leading the adult and children's choirs. Candidate must be an experienced organist and choir director, possess a degree in music, and have a foundation in Anglican worship traditions and Episcopal church liturgy. Curriculum vita, letter of interest, reference letters to Music Ministry Search Committee at Christ Episcopal Church, 1355 Northern Boulevard, Manhasset, NY 11030, or email at mazelkw@yahoo.com Organ description: 1971 Cassavant Organ - 3 manuals, 5 divisions and 56 ranks.

The Episcopal Church of the Transfiguration, Dallas, TX: Director of Music (full-time). Seeking a full time Director of Music who will direct the adult choir, bell choir and schola cantorum. The candidate will be an experienced organist. A minimum of a Master's degree in Church Music is preferred in addition to successful experience directing music programs in a large church setting. The ideal candidate will have strong

planning, organizational, administrative, relationship management and presentation skills along with expert knowledge of Anglican liturgical practices and music. Salary, depending on education and experience, is negotiable and includes pension plan and medical insurance. Please send a cover letter, resume, salary history, and a list of references to: Music Director Search Committee, The Episcopal Church of the Transfiguration, 14115 Hillcrest Road, Dallas, Texas 75248-8622 or e-mail to the rector at jgodwin@transfiguration.net. Organ description: Aeolin-Skinner mechanical action, 13 stops. 1972. Willard Martin Harpsichord. Schulmerich Handbells, five octave set. 2 Kawai grand pianos. 2 Kawai upright pianos. Web Site: <http://www.transfiguration.net>

First United Methodist Church, Houston, TX: Organist/Music Associate. Responsibilities include two morning and one evening service each week, two weeknight rehearsals (7- 9:15 P.M., 9:15-10 P.M.) as accompanist for the Sanctuary Choir and Sanctuary Chorale (which include 14 professional singers), various seasonal services and at least 4 choral concerts per year (usually with orchestra), weddings and funerals. There are normally a minimum of 30/40 weddings each year, and compensation is in addition to salary. If the position remains full-time, the applicant will be asked to assist in directing a children's choir and/or a handbell ensemble. Minimum bachelor's degree in organ. Person hired will be one who expresses his/her faith through music, is spiritually committed to the Christian life, is a superior musician and performer, is broadly experienced in worship leadership, and has the ability to serve well as a member of a strong music and church leadership team. Worship at the downtown campus is traditional. Resume, reference names and contact information, recordings which indicate solo performance, accompaniment and service playing, bulletins, and any other related and appropriate information. Contact Kenneth Axelson, Director of Worship and Fine Arts, Downtown Campus. Organ description: Aeolian Skinner organ was installed in 1966, and was rebuilt and enlarged after a fire in 1984. Additional restoration and additions were completed in 2003, bringing the instrument to 120 ranks. 4 manuals. Web Site: <https://www.firstfamily.info>

First United Methodist Church, Cheraw, SC: Director of Music and/or Youth Ministries. First United Methodist Church of Cheraw SC is searching of a Director of Music. Currently this position in 20 hours per week but could become full time position if combined with Director of Youth Ministries/Christian Education. The Casavant Pipe organ in the church sanctuary was built in 1980 and consists of 2 manuals (56 notes each) and pedal, and 44 ranks (opus 3467). We are a 750 member congrega-

tion located in the Pee Dee region of SC. 70 miles southeast of Charlotte, 20 miles south of Rockingham NC, 90 miles north of Columbia SC, and 95 miles northwest of Myrtle Beach, SC. Please send resume with 3 references and tapes and/or CD's to: First United Methodist Church PO Box 129, Third Street Cheraw SC, 29520.

Marvin United Methodist Church, Tyler, TX: Organist/Music Associate. Marvin's music ministry includes traditional worship, an annual concert series, all age choirs and handbell ensembles. Applicants must possess excellent performance skills, administrative ability, and a strong spiritual foundation. A Master's Degree in Music is preferred. Salary, depending upon experience and education, is negotiable and includes pension plan, medical insurance, and continuing education money for full-time position. Please send cover letter, resume, list of references, recordings, and other appropriate information to: Music Search, Marvin UMC, 300 W Erwin St, Tyler, TX 75702. Organ description: Sanctuary Organ is a Schantz recently refurbished with additions in 2001. 3 manuals, 65 ranks. Chapel organ is 1894 Cole & Woodberry, completely restored in 1992 by Watersmith. 2 manuals, 12 ranks. Chapel harpsichord built by Gerald Self, 2 manuals. Web Site: <http://www.marvinumc.com>

Memorial Presbyterian Church, Norman, OK: Director of Music (full-time). Memorial Presbyterian Church (PCUSA) is currently seeking to fill a three-quarter time music position for a well-established, strong traditional, and liturgical music program that has the enthusiastic support of the congregation. The Director of Music position is responsible to the Session through the Pastor; oversees church organist; is responsible for the planning, organizing, managing, and supervising of all aspects of our music program including adult and children's choirs and handbell choirs. It is expected that the music staff will be committed Christians as well as have experience administering church music programs. Memorial has one Sunday service each week with rehearsals on Wednesday evening. There are additional seasonal and special services throughout the year. Innovation is encouraged and appreciated. Application materials: 1) Brief Statement of Faith, 2) Single page letter of application with contact information, 3) Resume, 4) 3 references including position, evening phone number, email address, relationship to applicant, 5) Optional: bulletins, programs, or special music events. Send the above materials to: Music Director Search, Memorial Presbyterian Church, 601 24th Avenue SW, Norman, OK 73069 For more information and application contact: Church Office: 405.329.3640 Website: www.memorialpres.org Email: mempres1@juno.com

Continued on page 4

WOOLSEY HALL AT 100

continued from page 5



environment as extraordinary as Yale's must be regularly promoted, defended and shared with others if it is to remain viable. This is the way it must be because our greatest artifacts inevitably outlive their creators and original owners. Like apprehensive parents waving to their college-bound children, we eventually stand in the doorway hoping that we've done our job well and that our charges will be treated kindly by the future.

We speak for the past because it cannot speak for itself — even with the help of two 20-horsepower Spencer Turbines! If we want something we love to survive, the best stewardship strategy is to foster a culture of respect and understanding. The great artistic monuments of the past belong as much to the future as to the present, and we must be their conduit, leaving as few of our own “fingerprints” on them as possible. The future, ever unfathomable, must answer for itself.

Joe Dzeda is one of the organ curators at Yale. This article is reprinted with permission from The Journal of American Organbuilding <http://www.pipeorgan.org/>

STUDENT NEWS

Iain Quinn recently presented a lecture on Russian organ music for the American Musicological Society (New England Chapter) at Brandeis University, in addition to further concert and lecture presentations at McGill University, University of Michigan Organ Conference and at Grace Cathedral, San Francisco. His recently premiered “Introits for the Liturgical Year” are to be published by Paraclete Press in 2004.

2003–2004 Liturgy Symposium

December 8, 2003

4:30 PM, ISM Great Hall

Peter Jeffery

*Scheide Professor of
Music History,
Princeton University*



The author of “A Chant Historian Reads *Liturgiam Authenticam*,” a paper to be published in four installments, will lead a discussion of issues raised by the Vatican’s 2001 statement on liturgical translation, comparing modern and traditional approaches to biblical interpretation, literalism, gender inclusive vocabulary, classical and colloquial style, and the uses of Latin and vernacular in the history of the Roman rite.

YALE INSTITUTE OF SACRED MUSIC PRESENTS

Gloria! *Advent Concert*

Yale Camerata

Marguerite Brooks conductor

Saturday, December 6, 2003

8 pm

Battell Chapel (corner College and Elm)

free; no tickets required

Information at 203/432.5180



Yale Institute of Sacred Music www.yale.edu/ism

THE YALE CAMERATA will present its annual Advent concert on Saturday, December 6 at 8 PM at Battell Chapel in New Haven. The concert, which is free and open to the public, will have as its centerpiece two cantatas from the Christmas Oratorio of Johann Sebastian Bach, performed with orchestra and soloists Julia Blue Raspe, Kellie Van Horn, Paul Berry, Charles Kamm, and Richard Lalli. Also on the program are works on Marian texts by Bruckner, Rachmaninov, and Crabtree, as well as the *Village Wedding* of Tavener. The revised version of Daniel Kellogg’s *Gloria* will receive its premiere at this concert. Originally commissioned by the Fairfield County Chorale for its fortieth anniversary concert, and performed by them under the direction of Johannes Somary, the piece is scored for choir and strings. The concert will conclude, in its annual tradition, with the Willcocks arrangement of Goss’s *See, amid the Winter’s Snow*, with the Camerata joined by the audience.

There are no tickets required. For more information call the Yale Institute of Sacred Music at 203.432.5180 or visit the website at www.yale.edu/ism.

Alumni Showcase

I-TO LOH

Contributed by Wilberta Naden Pickett (UTS '52)

I was privileged to be one of the organizers of the Presbyterian Association of Musicians Pittsburgh chapter's celebration of the 70th anniversary of World Communion on October 5, at which the **Rev. Dr. I-to Loh** (UTS '66) presented "Asian Sounds and Symbolic Acts in One Common Table — a Taiwanese Experience."

Dr. Loh demonstrated how people in several Asian countries give voice to their Christian faith through the hymns he taught the assemblage - several texts and tunes from Taiwan, Korea, India, Pakistan and the Philippines. He had arranged, or set the tunes for texts by western authors (Louis Benson, Ronald Hines, Andrew Fowler, Fred Kaan, Bill Wallace and Shirley Murray) which Dr. Loh has set to Taiwanese tunes - traditional and his own. Officiating at communion, Dr. Loh used the traditional Asian hymns he had taught the group, and served the staples of Taiwanese life - sweet potatoes and oolong tea - instead of bread and wine.

I-to Loh is a 1963 graduate (M.Div.) of Tainan Theological College in Taiwan. In addition to his Master of Sacred Music degree in composition from Union Theological Seminary, he studied Ethnomusicology at Columbia University, and received a Ph.D. in Music (Ethnomusicology) from UCLA in 1982. He has been the president and head of the church music department at the Presbyterian Tainan Theological Seminary in Taiwan.

Left to right: John Walker, host Organist/Director of Music at Shadyside Presbyterian Church, & Professor of Organ at Duquesne University; formerly Organist/Director at Riverside Church, NYC; Wilberta Naden Pickett, UTS-SMM 1952, PAM representative for Western PA, one of the Pittsburgh Chapter's committee in charge of arrangements; The Rev. Dr. I-to Loh, guest presenter, UTS-SMM, 1966.

Known as the world's leading authority on Third World hymnody, I-to Loh is the author of many books, including *Hymns from the Four Winds* (Abingdon, 1983) of Asian-American hymns, and *Sound the Bamboo: CCA Hymnal 2000* (Taiwan Church Press, 2000) with 315 hymns from 22 countries in 45 languages. He is currently on sabbatical at the Princeton Center for Theological Inquiry where he is writing a new book on Asian church music.

EDITOR'S NOTE: Current ISM students will have a chance to meet I-to Loh in December, when he will be the presenter at the ISM's Colloquium, speaking on the theme *Contextualization versus Globalization: A Glimpse of Sounds and Symbols in Asian Worship*.



Yale Institute of Sacred Music
409 Prospect Street
New Haven, CT 06511-2167