

Prism

MUSIC • WORSHIP • ARTS

YALE INSTITUTE OF SACRED MUSIC COMMON GROUND FOR SCHOLARSHIP AND PRACTICE



Welcome, New Students!

William Cowen

Each fall we welcome new students to the ISM who bring a wealth of diverse backgrounds and interests to the interdisciplinary enterprise. Many of them accepted our invitation to tell a bit about themselves, so that our alumni and friends can catch some of the enthusiasm that abounds at this time of year.



Satomi Akao holds a Bachelor of Music from Kobe College in Japan, where she studied with Keiko Inoue, one of the leading organists in Japan. She has performed concerts in Osaka and Tokyo, under the sponsorship of The Japan Association of Organists. After graduating from Kobe College, she entered the Theological Seminary, and also completed Masters studies in Organ Performance at University of Toronto. She will study Organ Performance at the ISM in order to work at church in the future as an organist as well as a minister.

Josh Copeland comes to the ISM from Knoxville, TN. His undergraduate degree, a BM in Church Music, is from Furman University in Greenville, SC. Josh is enrolled in the voice program for this coming year. Regarding to his future plans, Josh would like to pursue further performance and the study of song and sacred music in particular. Ultimately, he would like to teach on the collegiate level and work in the field of sacred music.

Mark Anthony Cutolo, originally from Buffalo, New York, graduated from the State University of New York at Buffalo last May with the degree of Bachelor of Arts with Honors. Over the summer Mark participated in the Lilly Summer Discernment Institute, and served as an intern at the Washington National Cathedral in DC. Enrolled in the M.Div. program, Mark is a postulant in the Episcopal Diocese of Western New York, and hopes to be ordained to the presbyterate.

New Visiting Faculty

Martin D. Jean

Hillary Dowling grew up in the small Pennsylvania town of Tunkhannock. She has a brand new husband named Ken, and has recently graduated from Moravian College in Bethlehem, PA where she received her BA in Psychology and Religion with honors. She will be enrolled in the M.Div. program through the ISM this year, and hopes to become an Episcopalian Priest.

Steven Gearhart, originally from Doylestown, Pennsylvania, comes to the ISM from Philadelphia where he has lived for the past eight years. He received his undergraduate degree (B.A.) from the University of Pennsylvania in 2001 as a music major with a focus on composition. For the past five years, he has worked for the Opera Company of Philadelphia as Assistant Chorus Master, Artistic Associate, and Assistant Librarian, as well as both a singer and as Choirmaster for St. Mark's Episcopal Church in Philadelphia. He is pursuing a Masters of Music degree in choral conducting.

John Hartmann received his Bachelor of Music degree from Virginia Commonwealth University (2000) and his Master of Music degree from The University of Texas at Austin (2003); both in Music Composition. John is interested in creating electro-acoustic liturgical music. To that end, John will be studying liturgics here at the ISM. John currently lives in Middletown, CT with his wife, Jessica, his dog, Angel, and his three cats.

Abigail Haynes, a native Tennessean, received her BM in Vocal Performance from the University of Michigan where she studied with Melody Racine and Rosemary Russell. She has sung with the Michigan Opera Theater and has been involved in several recordings of contemporary works. This summer she is studying classical Indian vocal techniques and tabla in Varanasi, India, and will be entering the Voice (Early Music, Song, and Chamber Ensemble) program at the Yale Institute of Sacred Music in the Fall.

Holland Jancaitis returns to the ISM for an MMA, after recently completing his Master of Music in Choral Conducting. Recently back from a trip to Budapest for the Monteverdi Festival with the Schola Cantorum, Holland will be assuming the choral director post at Battell Chapel this fall.

Alisha Lola Jones, a native Washingtonian, graduated from Oberlin Conservatory in Ohio with a Bachelor of Music in Voice Performance. Alisha has been afforded the opportunity to perform all over the world with many luminaries. Currently a Master of Divinity candidate at Yale Divinity School, this fall she joins the Institute of Sacred Music to further her studies in Religion and the Arts. She hopes that her studies here will further prepare her to make an interdisciplinary contribution to the body of literature in these two disciplines.

Katherine Kennedy graduated from Wheaton College, IL in 2004 with a BM in Music History, and has spent the past year "eating BBQ and replacing my Midwestern accent with a Southern drawl" in Charlotte, NC. A cellist, she comes to ISM

In the last issue of *PRISM*, we introduced you to our new faculty for the upcoming year. Since then, I am pleased to announce that another eminent musician has agreed to join us for 2005-2006.

Ted Taylor, Visiting Lecturer in Voice, is equally at home onstage accompanying some of the world's preeminent vocalists and in the pit conducting a varied repertoire of nearly fifty operas and musicals. Prof. Taylor enjoys a wide-ranging international career, having recently toured Japan with Kathleen Battle, and making his debut this past season at the New York City Opera leading *La Traviata*. He has appeared in recital with Sylvia McNair, Ben Heppner, and Christine Schaefer, among many others.



Formerly Music Director for the New York City Opera National Company and the Mobile (Alabama) Opera, he has appeared with many American opera companies, including those of Atlanta, Cincinnati, Indianapolis, Wolf Trap, and Central City, as well as serving on the conducting staffs of the Metropolitan Opera and the Lyric Opera of Chicago.

Prof. Taylor served as assistant to Tan Dun for the premiere of *Marco Polo* at the Munich Biennale and then prepared the work with the Hong Kong Philharmonic and Tokyo Philharmonic orchestras. For New York City Opera's series *Showcasing American Composers*, he recently led excerpts of three new works.

A native of Texas, Professor Taylor makes his home in Manhattan, where he maintains an active studio as coach and teacher.

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Church Music in the US — Explained to German Readers

Markus Rathey

When, in the 19th century, the American settlers headed westward in their Conestoga wagons, they sang, accompanied by the sound of the reed organ, pietistic hymns. Today, however, most Americans celebrate worship by singing gospel music, accompanied by a pop-band while the pastor swivels his hips to the rhythm of the music

Stereotypes like these, shaped especially by the movie industry, inform the notion of American church music in Germany and in many other countries beyond the American borders. Yes, everybody knows that these are stereotypes. Most Europeans know, of course, that the reality is probably different, but what does it look like? Who knows that there were several excellent organ builders in the USA even at the time of the Civil War, as well as a lot of great choirs in the larger cities — but a boys' choir in Boston around 1860 is not the stuff of western movies.

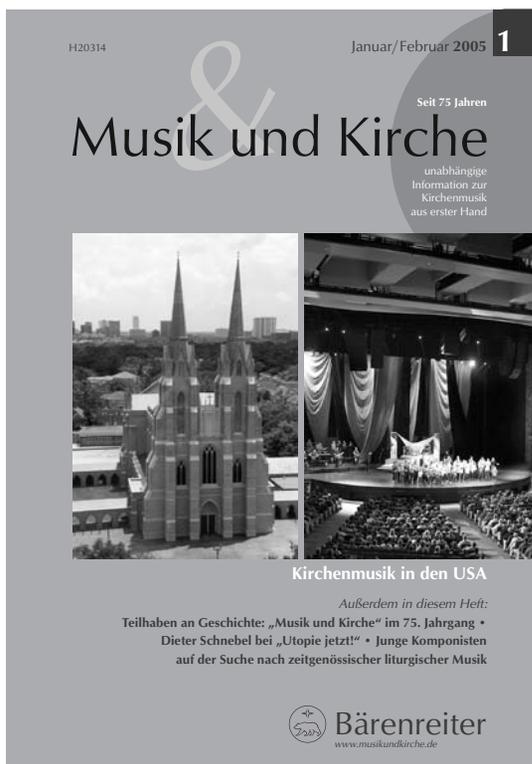
When the editors of the German journal *Musik und Kirche* (Music and Church), one of the oldest German journals dealing with sacred music, asked me last year to serve as a guest editor for a volume on church music in the USA, I eagerly accepted the challenge. There were many prejudices to be removed, a lot of new insights to be given. However, how should I squeeze a topic like "Church music in the USA" into a journal of about 80 pages?

It is obviously impossible to cover all facets of sacred music in this country. The traditions in the northeast are different from those in the southern states; the liturgical contexts of music in European-coined communities are distinct from African American congregations. Hence, I tried to limit the scope of the overview. Instead of showing "everything", which would have lead inevitably to more stereotypes, I decided to present only a larger detail of the musical life in American churches.

The volume, therefore, does not focus on those aspects which are completely different from European traditions, but rather on those facets of musical life rooted in European models, which developed in different ways due to the special cultural and religious context in the US. At the same time, I asked the authors to focus on a portion of the spectrum sociologically and culturally similar to most German churches. This meant that we mainly dealt with sacred music in a white, middle-class context.

However, even with these limitations it was possible to present a variety of different musical and liturgical traditions, ranging from traditional Lutheran music to pop-music in Vineyard worship.

The first two major articles of the volume present some of the institutional foundations of sacred music in the US: Quentin Faulkner, Professor



of Music at the University of Nebraska, gives an overview of the education of church musicians in the United States. He summarizes the different ways of education, but also makes clear the challenges of being a church musician, caught between the demands of popular culture, liturgical theology and personal musical preferences.

The American hymnbooks of the second half of the 20th century are the topic of Carl Schalk's article. Schalk is the author of several books on hymnody in the US, and himself the composer of more than 60 melodies which can be found in many American hymnbooks. Although his account focuses principally on mainline Protestant and Catholic hymnals, he also evaluates the opportunities and challenges of songs in the Contemporary Christian Music (CCM) movement.

These two more traditional approaches are followed by two articles depicting the "other side." Michael Herbst, a German theologian and church musician, presents the liturgical and musical traditions of the Willow Creek movement, while Matthew Croasmun, a student at the ISM, explains the basic ideas of the Vineyard-worship to our German readers, emphasizing the musical aspects and the idea of rock music as a musical vernacular.

Other articles are written from a historical perspective: the German musicologist Marianne Betz describes the music of the American composer George Whitefield Chadwick (1854-1931); and Martin Weyer, one of Germany's most brilliant organ scholars, contributes a piece on American organs and organ music that gives not only an overview of the instruments and repertoire, but also points out the liturgical and cultural context giving rise to this music. It is almost impossible to talk or write about organ music without mentioning Yale, and so Weyer (even without being urged by me)

CONTINUED ON PAGE 5

to pursue liturgical studies with a special interest in the history of sacred music in the worship setting, and looking for any opportunity to practice instrumental conducting. She hopes eventually to teach in both fields.

Sonia Kim, of Vancouver, Canada, is starting her MMA in organ performance at Yale. She has earned her BM at University of British Columbia, and her MM at Eastman School of Music, as well as a MM in piano accompanying at College-Conservatory of Music at University of Cincinnati. An avid church musician, she has served at Hyde Park Community United Methodist Church in Cincinnati and Peachtree Presbyterian Church in Atlanta. The winner of first prize at Fort Wayne National Organ Competition in 2001, she plans to pursue her career in both church music and collaborative piano.

Sarah Koenig is a Master of Arts in Religion (liturgical studies) student from Keizer, Oregon. She received her Bachelor of Arts from Trinity Western University in Langley, British Columbia, where she majored in Music (voice) and minored in Christianity and Culture. After receiving her M.A.R., she hopes to obtain a Ph.D. in Worship/Liturgical Studies. She wants to serve as a church worship leader and teach liturgical studies at the university level.

Alistair Nelson was born in London, United Kingdom and grew up in Sydney, Australia where he is currently Assistant Organist at Christ Church St. Laurence Sydney. He studied organ with Robert Ampt at the University of Sydney and graduated with a B.Mus(hons) in 2003. This year Alistair will be beginning his Master of Music majoring in organ performance. He hopes to make a career as a performer, church musician and teacher.

Jieun Kim Newland is pursuing her Master of Music degree in organ performance. A native of Korea, she comes to Yale from Kansas City, MO, where she received her Bachelor of Music in organ performance at University of Missouri- Kansas City, Conservatory of Music. While she was in Kansas City, she was the organ scholar at Grace and Holy Trinity Cathedral. Following her studies at the ISM, she will pursue a career in liturgical music.

Jeannine Oakes lives in Chicago, Illinois and currently works as a gymnastics supervisor for the Chicago Park District. She received a BFA in Film/Photography/Electronic Media from the University of Illinois at Chicago in December of 2001. This fall she will be a first year student at the Institute of Sacred Music and the Divinity School and will be a part of a new graduate certificate program in Lesbian and Gay Studies. She will be focusing her studies on gay liberation theology.

Rachel Pollak is coming to the ISM from Salt Lake City, Utah. On her way, she will be taking a road trip through the Deep South, having heard that "mid-August is the perfect time to visit the 'Big Easy'." She received a B.A. from Sarah Lawrence College, class of '04, and will be starting the M.A.R. program at the ISM this fall.

William Revere is pursuing the M.A.R. degree in Religion and Literature. Born in St. Augustine and raised in Orlando, Florida, he earned his B.A. in English literature from the University of Central Florida. He comes to New Haven most recently from Dallas, Texas, where he studied at Southern Methodist University for an M.A. in English literature. Following his studies at the ISM, he plans to work toward the Ph.D. in medieval and renaissance literature.

Fredrick Teardo returns to the ISM this fall in pursuit of his Master of Musical Arts degree. He recently graduated from the ISM with a MM in organ performance, and has spent a portion of the summer researching his MMA thesis on the last major organ work of Max Reger. This August, Fred began his appointment as Assistant Organist of Trinity Episcopal Church on the Green in New Haven.

Jorge Gómez Tejada was born in Bogotá, Colombia, but grew up in Quito, Ecuador. He began his undergraduate work at Universidad San Francisco de Quito and finished it at the University of North Carolina at Wilmington, earning a BA in General Music. Jorge has been teaching for 6 years and conducting a chamber orchestra for 4 years. Enrolled in the program in Religion in the Arts, he plans to teach when he leaves ISM.

Kathleen S. Turner, an avid dancer since the age of 5, received a Bachelor of Fine Arts degree from SUNY Purchase, a Master of Fine Arts degree from Sarah Lawrence College and has done some postgraduate work at Columbia's Teacher's College. Kathleen is leaving her position at the Dance Program at CUNY Hunter College to pursue a Masters of Divinity degree at the ISM. Kathleen has been the director of The Allen Liturgical Dance Ministry for the past 25 years. For the next 25 years, Kathleen is interested in creating a curriculum for liturgical dance to be instituted within a seminary environment.

Mark Vuorinen, is coming to Yale for the Master of Music in Choral Conducting from Waterloo, Ontario. After completing his undergraduate studies at Wilfrid Laurier University (B.Mus), he was Director of Music at a private school (St. John's-Kilmarnock School) in southern Ontario and Assistant Choirmaster of St. John's Anglican Church, Elora. He looks forward to starting studies at the ISM.

Timothy Weisman moved to New Haven from his hometown of Jasper, Indiana. He is a graduate of the University of Evansville (Indiana), where he earned a BM in organ performance with an emphasis in sacred music, summa cum laude. Tim is pursuing a MM degree in organ performance, and he plans on working in the church throughout his future career.

Russell Weismann is a native of Pittsburgh, PA. He earned his Bachelor of Music degree from Duquesne University and has completed graduate studies at Carnegie Mellon University. His primary

Don't forget

Monday, October 10

8 pm Woolsey Hall

Rejoice! Celebrating the Musical Legacy of Robert Baker

Music of Jacobi, Tallis, O'Regan, Albright, Harrison, Mader, and more.

Yale Camerata,

Marguerite Brooks, *conductor*

Yale Schola Cantorum,

Simon Carrington, *director*

Thomas Murray, *organ*

with Gerre Hancock and Martin Jean

Remembrances by John Weaver

Followed by a gala reception for ISM faculty, students, alumni, and friends in the President's Room (Woolsey Hall, 2nd floor)



Tuesday, October 11

11 am Omni New Haven Hotel at Yale (Harbor Room, 19th floor)

Director's Brunch with Martin Jean

1:30 pm ISM Great Hall

Janet Walton, *Professor of Worship, Union Theological Seminary*

Ritual Action ↔ Global Action, The Kavanagh Lecture

Presented in conjunction with Convocation Week at Yale Divinity School.

US CHURCH MUSIC EXPLAINED CONTINUED FROM PAGE 3

mentions "our" Newberry organ in Woolsey Hall, as well as ISM faculty member Thomas Murray as one of the leading interpreters of American organ music. A small supplement to Weyer's larger article about American organs is a short report by Daniel Zager about the organ projects and organ research at Eastman School of Music.

And of course: no treatise on church music in the USA would be complete without the ISM! Hence, I have written a short portrait of the ISM, explaining the unique character of the Institute to our German readers.

The hardest part of writing and editing the articles was not just to report what is going on in the United States, but also to explain this to readers from a different cultural and religious background. The religious landscape in Germany is dominated by the Catholic Church and the churches of the Protestant Church of Germany (EKD, Evangelische Kirche in Deutschland), which are basically Lutheran and Reformed congregations. Methodists, Baptists, and especially Episcopalians

(not to mention the multitude of non-confessional churches), are a small minority. The articles had to explain the religious diversity (even in the mainline-section) shaping the religious landscape in the US.

The texts on American church music will—hopefully—help German readers understand some of the characteristics of sacred music in the United States, and help intensify the dialogue between these two similar and at the same time so very different religious cultures.

The volume was published in February 2005, and is available in the Yale Divinity Library and any larger library in the US.

MARKUS RATHEY is Assistant Professor of Music History.

teachers have been John Walker and Donald Wilkins. Russell has been selected to study twice in the London Organ Summer Course under Ann Elise Smoot and also was the Assistant organist at Pittsburgh's Saint Paul Cathedral. He is pursuing the Master of Music degree in Organ here at Yale.

Erin Westmaas is pursuing a Master of Music in Choral Conducting. Erin received her Bachelor's degree in Music Theory and Composition this past spring from Calvin College in Grand Rapids, Michigan, and is originally from McBain, Michigan. She looks forward to gaining conducting experience as well as exploring the opportunities offered by both the School of Music and the ISM.

Steven Caldicott Wilson is part of the new Masters Program in Voice (Early Music, Song, and Chamber Ensemble). A native of Annandale, VA, he recently completed a four year enlistment with the United States Air Force as a member of the Singing Sergeants, a ceremonial unit that performs for the President and other heads of state. He holds a Voice Performance degree with a minor in Theater from Ithaca College. Mr. Wilson also has over 15 years of private and university piano study and is an avid mountain biker.

Home to Go Exhibition and video installation by Adrian Paci

On display at the
Yale Institute of Sacred Music
September 12 – 30 / Weekdays 9 – 4
Reception for the artist Friday,
September 16 / 5:15 – 6 pm

Home to Go, a video installation and exhibition of photographs by Adrian Paci, will be on display weekdays 9 – 4 from September 12 – 30 at the Yale Institute of Sacred Music at 409 Prospect Street in New Haven. The installation is free and open to the public. A reception for the artist will be held on Friday, September 16 at 5:15 pm. On that day the exhibition will be open continuously until 6 pm.

Adrian Paci is an Albanian multi-media artist currently based in Milan, Italy. His exhibitions include: *Looking Awry* curated by the Croatia-based collective WHW at apexart (2003); *In the Gorges of the Balkans* curated by René Block at the Kunsthalle Fridericianum, Kassel, Germany (2003); *New Video, New Europe* curated by Hamza Walker at the Tate Modern, London; and the Biennial of Seville, Spain, curated by Harald Szeemann (October 2004). In 2005 solo exhibitions of his work will be presented at Moderna Museet, Stockholm and the Contemporary Arts Museum in Houston.

Paci has been described as “aware of the leaks and impossibilities of our own experiencing of the most important aspects of common living, like death, encountering, narrating or sharing, and aims at approximating their realization for the viewer to raise the awareness of his/her limited perception of reality.” The exhibition in New Haven will be presented in conjunction with the conference *Sex and*



Religion in Migration, which will explore the connections between sexual and religious identity in the increasingly globalized world of the 21st century. Paci's work explores the bodily and religious dimension of displacement, and forces the viewer to confront the visual component of the larger theoretical discussion of displacement.

More information about the conference and the exhibition is at www.yale.edu/ism, or by calling 203/432-5180.

Presented by Yale Institute of Sacred Music with support from the Edward J. and Dorothy Clarke Kempf Fund, the Larry Kramer Initiative for Lesbian and Gay Studies, the Program in Judaic Studies and the Department of Religious Studies of Yale University



Yale Institute of Sacred Music and Christ Church Episcopal present

The Choir of Clare College, Cambridge

Timothy Brown, *Director of Music*

James McVinnie, *Organist*

O God, I Love Thee: Music of Praise and Penitence

The Choir of Clare College, Cambridge, under the direction of Timothy Brown, will present a concert at Yale in Woolsey Hall on Saturday, September 24 at 8 pm. The program will include mostly British music spanning 5 centuries. Organist James McVinnie will perform Nico Muhly's *The Hudson Preludes* on the Newberry Organ.

The Choir of Clare College has toured extensively throughout Europe, the US, Russia, the Middle and Far East. It frequently performs in Britain's major concert halls with many of the UK's leading orchestras, and regularly contributes to the Choral Evensong broadcasts on BBC Radio 3. Outstanding successes in recent seasons have also included highly acclaimed performances at many major European music festivals, including the Munich Opera Festival and the Salzburg Festival. The choir regularly commissions new music and has had works written for it by Christopher Brown, Andrew Carter, Herbert Howells, Nico Muhly, Julian Phillips, Tarik O'Regan, John Rutter, and Giles Swayne. It has an extensive discography; its recording of John Rutter's *Requiem* on Naxos was an Editor's Choice in the May 2003 edition of *The Gramophone* magazine, and gave Naxos its first number one in the classical charts, and in 2005 was nominated for a Classical BRIT Award. The

Choir's most recent recording, of John Stainer's *The Crucifixion*, was released on Naxos in May 2005.

General admission tickets (\$15; \$5 students and seniors) are available at the door and in advance beginning August 29 at the Shubert Box Office by calling 203-562-5666 or online at www.shubert.com.

On Sunday, September 25, the choir will be joined by the Yale Schola Cantorum in an informal performance of Thomas Tallis's 40-part motet *Spem in alium* at 3:45 pm at Christ Church Episcopal, 84 Broadway at Elm. A public workshop precedes the performance at 1:45. Admission is free.

For more information, call the Institute at 203/432-5062, or log on to www.yale.edu/ism.

PROFESSOR SPINKS REPORTS ON TRAVELS PAST AND TRAVELS YET TO COME

BRYAN SPINKS was elected a Visiting Research Fellow at Merton College, Oxford for the Trinity Term (April-June) 2004, to continue research on worship and sacraments in the Age of Reason, from 1662 to the death of Wesley. The chaplain at Merton, Dr. Simon Jones, is one of Professor Spinks's former Cambridge doctoral students, completing his Ph.D. on the Holy Spirit in the Syrian baptismal ordines. It was a good opportunity to renew an old friendship. A last minute cancellation of a Sunday guest preacher meant that Professor Spinks found himself at short notice the guest preacher at Sunday Choral Evensong in Merton chapel. ("Dress at High Table on Sundays is black tie and dinner jacket—more up-market than my own Churchill College.") No burglaries were suffered at Oxford (cf his account of his sabbatical back in Cambridge in a previous issue). However, Merton provided him with an apartment in a building dating from the twelfth century, "which seems to have been infested with fleas, presumably from the same period. The college had to have the apartment fumigated and provide a new bed."

While at Oxford Professor Spinks also used libraries in London to complete a chapter in his forthcoming book on baptism. Requested by Ashgate and entitled *Rituals and Theologies of Baptism: Beyond the Jordan*, the two volume work is due out in Spring 2006. Volume 1 begins with the New Testament and covers the developments East and West to the Council of Trent; Volume 2 treats the various Reformation traditions, the new churches of the 18th and 19th centuries, as well as contemporary theologies and liturgical practices.

This November Spinks and his wife Linda return to the UK for a brief visit. Spinks will be back at Merton to consult a manuscript in the Bodleian Library, and he and Linda will be guests of the Bishop of Portsmouth for lunch in the House of Lords, and will also attend a special reception for the retiring chairman of the Church of England Liturgical Commission. Professor Spinks served on the Commission from 1986 to 2000. While in England he will also be sounding out colleagues on the possible theme and speakers for the next ISM liturgy conference.

Professor Spinks is an invited Anglican delegate for the Anglican-Roman Catholic Liturgical Consultation to be held in September 2006 at Canterbury, England, chaired by the Archbishop of Canterbury, Dr. Rowan Williams, and Cardinal Walter Kaspar.

RECENT PUBLICATIONS:

"The Roman Canon Missae" in ed. Albert Gerhards, Heinzgerd Brakmann and Martin Klöckener, *Prex Eucharistica*. Vol. III, Academic Press Fribourg 2005, pp.129-143.

"The Anaphora attributed to Severus of Antioch: A note on its character and theology," in ed. J. Getcha and A. Lossky, *Θυσία αινέσεως. Mélanges liturgiques offerts à la mémoire de l'archevêque Georges Wagner (1930-1993)*, Presses Saint-Serge -Institute de Theologie Orthodoxe, Paris 2005, pp.345-351.

MARKUS RATHEY, Assistant Professor of Music History, attended two major conferences in Europe during the summer. In July he gave a talk at an International Mendelssohn Conference in Dublin, Ireland about the influence of romantic philosophy on Felix Mendelssohn-Bartholdy, entitled "Anything but national music!—Mendelssohn's composing of folk music on a 'higher level'." In August he accepted an invitation of the International Fellowship of Hymnology (the European branch of the American Hymn Society) to give a lecture on "The Chorale in the Concert Hall: Archaeology of a Paradigm Change." The conference took place in Tartu/ Estonia.

Yale Literature and Spirituality Series

This year's series will once again bring three distinguished writers to Yale to meet privately with students of the ISM and YDS, and to present a public reading followed by a book-signing and reception at the Divinity Bookstore. All of the readings will be webcast live.



The first reading will take place on October 6 at 4:15 pm, when the poet **Carolyn Forché** will read from her work.

Known as a “poet of witness,” Carolyn Forché is the author of four books of poetry. Her first poetry collection, *Gathering The Tribes* (Yale University Press, 1976), won the Yale Series of Younger Poets Award from the Yale University Press. In 1977, she traveled to Spain to translate the work of Salvadoran-exiled poet Claribel Alegria, and upon her return, received a John Simon Guggenheim Foundation Fellowship, which enabled her to travel to El Salvador, where she worked as a human rights advocate.

Her second book, *The Country Between Us* (Harper and Row, 1982), received the Poetry Society of America's Alice Fay di Castagnola Award, and was also the Lamont Selection of the Academy of American Poets. Her translation of Alegria's work, *Flowers From The Volcano*, was published by the University Pittsburgh Press in 1983, and that same year, Writers and Readers Cooperative (New York and London) published *El Salvador: Work of Thirty Photographers*, for which she wrote the text. In 1991, The Ecco Press published her translations of *The Selected Poetry of Robert Desnos* (with William Kulik). Her articles and reviews have appeared in *The New York Times*, *The Washington Post*, *The Nation*, *Esquire*, *Mother Jones*, and others. Forché has held three fellowships from The National Endowment for the Arts, and in 1992 received a Lannan Foundation Literary Fellowship.

Forché's anthology, *Against Forgetting: Twentieth Century Poetry of Witness*, was published by W.W. Norton & Co. in 1993, and in 1994, her third book of poetry, *The Angel of History* (HarperCollins, Publishers), was chosen for The Los Angeles Times Book Award. In 1998 in Stockholm, she was given the Edita and Ira Morris Hiroshima Foundation for Peace and Culture Award, in recognition of her work on behalf of human rights and the preservation of memory and culture. In April of 2000, Curbside Press published a new book of her translations of Claribel Alegria, *Sorrow*. Her fourth book of poems, *Blue Hour*, was published by HarperCollins in Spring, 2003. The book she co-translated, *Selected Poetry of Mahmoud Darwish*, was published by the University of California Press in Fall, 2002. A chapbook selection of that work was published by The Lannan Foundation in the fall of 2001.

Carolyn Forché teaches at Skidmore College in Saratoga Springs, New York, and also lives in Maryland with her husband, photographer Harry Mattison, and their son, Sean-Christophe.

Yale Literature and Spirituality Series

Thursday afternoons at 4:15 PM
at the Divinity Student Book Supply
409 Prospect Street
Reading and Book-signing,
followed by a reception.

October 6
Carolyn Forché, poet

October 20
Thomas Lynch, poet and essayist

November 10
Marilynne Robinson, winner of the
2005 Pulitzer Prize for Fiction

Presented in collaboration with
Yale Divinity Student Book Supply

CONNECTICUT

FIRST CHURCH OF CHRIST, UCC, SUFFIELD

Minister of Music (part-time). Main responsibilities: organist for regular & special services, director of adult choir; oversees & develops overall music ministry, with a program including youth, children's & handbell choirs and annual concert series. Looking for enthusiastic musician, person of faith, who will enjoy knowing, leading, and teaching the congregation, and who will work collegially with other staff. Outstanding Gress-Miles pipe organ (1980), recently renovated worship space. Also Steinway piano, harpsichord, handbells, Kurzweil keyboard, Orff instruments. Salary: AGO guidelines. Apply with letter and resume to: Music Search Committee, First Church of Christ, 81 High St., Suffield, CT 06078. Inquiries: Rev. Dr. Brenda Pelc-Faszczka 860-668-7223 or pastorsuffieldist@rcn.com

FIRST CONGREGATIONAL CHURCH OF MADISON

Director of Music Ministry (part-time). The director will direct the musical life of the church in cooperation with the Ministers, acting as organist for the congregation, directing the senior choir, youth choir, scheduling service for the church's musical instruments, maintaining the church's musical library. Additional services are Ash Wednesday, Holy Thursday, Good Friday, Easter, Interfaith Thanksgiving Service, Advent Dinner and Christmas Eve. Weddings and funerals are also required and are extra compensation and are paid directly by the families. The director must have 3 years experience as a church organist and choral direction or the equivalent. AGO certification is desired. Please send resume/curriculum vitae to: First Congregational Church, DMM Search Committee, 26 Meetinghouse Lane, Madison, CT 06443, Fax: (203)245-3341, E-mail general@fccmadison.org

OUT OF STATE

FIRST PRESBYTERIAN CHURCH, FLINT, MI

Minister of Music. First Presbyterian Church desires a faith-filled person to minister through music who: demonstrates strong skills as organist and choral conductor; provides support to all ages and aspects of the program; upholds our heritage of traditional worship; selects music that is spiritually edifying, musically excellent, balanced in genres and periods, and uses instruments and soloists as appropriate; creates growth in the program; participates in the church and community. See www.fpcf.org for details, or email: drockwell@fpcf.org

PLYMOUTH CONGREGATIONAL UCC, DES MOINES, IA

Director of Youth and Children's Music. The qualified candidate should have a Bachelor of Arts degree or higher; experience directing 7th-12th grade choirs (church choir directing experience preferable); a commitment to oversee children's (K-6) choir directors; the ability to offer guidance and reliable leadership; compassion to help youth grow and learn; strong organizational and team-building skills; willingness to work with ministerial staff to create meaningful weekly worship services; and ability to direct instrumental music. Send inquiries to Youth Music Search c/o Plymouth Congregational United Church of Christ, 4126 Ingersoll Avenue, Des Moines, Iowa 50312, or youthmusicsearch@plymouthchurch.com.

ST. MARY'S EPISCOPAL CHURCH, TUXEDO PARK, NY

Organist/Choir Director. Responsibilities include leading the Adult Choir and Development of Children's Choir, One Sunday service at 10:00 a.m., Sunday rehearsal: 8:30 – 9:45 a.m., Christmas Eve service. Recruit and train choir members (4 paid singers and volunteers). Responsible for: Music library; Oversee tuning of organ and 2 pianos; obtain guest soloists and musicians; Extra compensation for services other than mentioned above. Parish facilities available for Organist/Choir Director to give music lessons. Austin Pipe Organ installed in 1973 – three manuals and thirty-two ranks. Salary: \$20,000 - Negotiable as to experience, plus social security. Contact and send resume to: The Rev. Dr. Edwin H. Cromey, E-Mail: ecromey@stmarysintuxedo.org

SUBMIT YOUR OWN LISTING quickly and easily at www.yale.edu/ism/alumni/jobform.

JOEL F. HANISEK, MDIV '06, has recently applied for and received a Gallup Fellowship in American Literature to do research at the Beinecke on the subject: "James Weldon Johnson and John Rosamund Johnson: Making Music Sacred." As a result of the research this summer he has been accepted to present a paper at a conference the Universite de Provence is holding this November on War Sermons (the paper itself will focus on J.W. Johnson's book of sermons in verse *God's Trombones*).

ANDREW HENDERSON (MM '01) has been appointed Director of Music/Organist at Madison Avenue Presbyterian Church, New York, NY, succeeding Dr. John Weaver (UTS MSM '68) who served the church with distinction for 35 years. Mr. Henderson will direct all music programs for the church, which will include planning and playing all worship services, leading the adult and youth choirs, directing the St. Andrew Music Society Sunday concert series, and conducting the St. Andrew Chorale. He was the Assistant Organist at the Church of St. Ignatius Loyola, New York, from 2001-2005 and is a doctoral candidate at The Juilliard School. A native of Thorold, Ontario, he holds an MA from Cambridge University, where he was organ scholar at Clare College, Cambridge, and is a Fellow of the Royal Canadian College of Organists. His teachers have included John Tuttle, David Sanger, Thomas Murray and John Weaver. Andrew is married to organist Mary Wannamaker Huff (MM '01) and they rejoice in the birth of their son, Elliot Wannamaker Henderson, on February 19, 2005.

DOUGLAS ROSE, MM (Choral Conducting)/ MAR '89: In addition to his responsibilities as Director of Choral Activities at Albion College, Doug has assumed the position as Chair of the Music Department. In May, Doug led a 10-day tour of England by the Albion College Concert Choir, giving performances at John Wesley's Chapel in London, Shrewsbury Cathedral, Bath Abby, and Salisbury Cathedral. The final concert was a joint performance with the choir and orchestra of the University of Portsmouth(UK) of Haydn's *Nelson Mass* and Bernstein's *Chichester Psalms* in Chichester Cathedral. In July, Doug brought Albion Pro Choral, a professional ensemble he formed in 2002, to the international choral event, Festival 500, held bi-annually in St. John's, Newfoundland. ISM friends can contact Doug at drose@albion.edu.

REV. ROBERT A. SCHILLING (UTS MSM 1959) retired in 2002 after 41 years as Minister of Worship and the Arts at North United Methodist Church in Indianapolis, IN. He had also been an adjunct music faculty member at Butler University for 20 years. Since retiring, he has been a substitute organist/choirmaster in churches of eight different denominations, given several organ recitals, and continues to teach organ. Bob directs a 30-voice choir of senior adults, the Shepherd's Singers. For the Indianapolis AGO chapter he edits the monthly newsletter *Fanfare*, serves as chaplain, and gives costumed impersonations of J. S. Bach for their PipeWorks presentations in elementary schools. He is chairman of the national Scholarship Committee of the Fellowship of United Methodists in Music and Worship Arts, and serves on the boards of two local musical organizations and the planning committee for the 2007 national convention of the Organ Historical Society. Bob and his wife Rita enjoy traveling, leading bicycle tours, and spending time with their grandchildren. Bob is also a railroad buff and model railroader.

MICHAEL SMITH, MM Organ '03, Choral Conducting '05, has been named Organist and Director of Choral Music at the Groton School in Massachusetts. He will direct the chapel choir and play for daily and Sunday services on the large three manual Aeolian-Skinner organ (1935) that was seminal in the American Classic school of organbuilding. In addition to his choral and organ responsibilities, he will teach eighth grade music appreciation and steel drum ensemble!

SEND YOUR NEWS! It's easy to do online at www.yale.edu/ism/alumni/newsform.htm.

Great Organ Music at Yale

Six recitals will be presented as part of the 2005-2006 Great Organ Music at Yale series, beginning in September. The other artists on the series will be profiled later.

On Sunday, September 18, Duke University Organist **Robert Parkins** will perform music of Cabezón, Cabinilles, Pachelbel, Bach, Rheinberger, and Brahms. The recital take place at 8 pm in Dwight Chapel.

Robert Parkins is the University Organist and a Professor of the Practice of Music at Duke University. He received his undergraduate degree in organ from the University of Cincinnati College-Conservatory of Music as a student of Gerre Hancock. He completed his DMA at the Yale University School of Music, where he studied organ with Charles Krigbaum and Michael Schneider, and harpsichord with Ralph Kirkpatrick. In 1973 he received a Fulbright award to study in Vienna as a pupil of Anton Heiller.

Dr. Parkins has performed throughout the United States, in Europe, and in Central America. For a number of years, he has specialized in early Iberian keyboard music, and more recently he has focused his attention on the German Romantic organ and its literature. His organ and harpsichord recordings have appeared on the Calcante, Gothic, Musical Heritage Society, and Naxos labels—including the CD's Early Iberian Organ Music, Brahms: Complete Organ Works, German Romantic Organ Music, Iberian and South German Organ Music, and Organ Music of Frescobaldi. Dr. Parkins' publications include articles for *The Organ Yearbook*, *Early Music*, *The Diapason*, and *The Piano Quarterly*, as well as the chapter on "Spain and Portugal" in *Keyboard Music Before 1700*.



On Sunday, October 2, **Mary Preston** will perform at 8 pm in Woolsey Hall. Her program will include music of Walton, Franck, Duruflé, Ives, Vierne, and Jongen.

Mary Preston is the Resident Organist and Principal/Lay Family Chair with the Dallas Symphony Orchestra on the C.B. Fisk Op. 100, Meyerson Symphony Center. She also serves as Director of Music/Organist of King of Glory Lutheran Church in Dallas. She regularly performs with the Dallas Symphony, DSO Brass, and Dallas Wind Symphony, often to capacity audiences in the Meyerson. Along with performances with the Dallas Symphony, she has played concerti with the Los Angeles Philharmonic, and the Nashville, Chicago, and Denver Symphony Orchestras. As a solo recitalist, she performs in such notable locations as the Riverside Church in New York, House of Hope Presbyterian in St. Paul, First Congregational Church in Los Angeles, Notre Dame Cathedral in Paris, the Merseburg Cathedral and St. Hedwig Cathedral in Berlin, St. Nikolai Church in Leipzig, Oliwa Cathedral in Poland, and the Lichtenstein Palace in Prague, Minato Mirai Concert Hall, Yokohama, Benaroya Symphony Hall in Seattle. She has been featured with the 2004 Oregon Bach Festival, and numerous Regional and National Conventions of the American Guild of Organists. Her recordings on the Gothic and Naxos labels have met with rave reviews.



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