

Prism

MUSIC • WORSHIP • ARTS

YALE INSTITUTE OF SACRED MUSIC COMMON GROUND FOR SCHOLARSHIP AND PRACTICE



2008-2009 at the ISM: The Year in Preview

Next year promises to be artistically and intellectually stimulating. Watch for the full calendar of events in your mailboxes this summer – to whet your appetite, here are a few of the highlights we have in store for you; more are being added!

- A Pan-Baltic choral festival will begin in September with two performances by visiting choirs from Estonia: The Orthodox Singers directed by Valery Petrov on September 25 and Heinavanker on September 27. In January, Paul Hillier, of the Estonian Philharmonic Chamber Choir and Ars Nova Copenhagen, will guest conduct the Yale Schola Cantorum in a program to include Estonian music.
- The Institute will present a performance of Sufi poetry and whirling dervishes in Battell Chapel on October 26.
- On November 23, Dame Gillian Weir will perform on the Newberry Organ in Woolsey Hall as part of the Great Organ Music at Yale series. In the spring David Yearsley will perform on the Krigbaum Organ in Marquand Chapel. Recitals by Yale faculty artists Thomas Murray and Martin Jean are also on the roster.
- Yale Schola Cantorum will present its annual *Chiaroscuro* concert entitled *Venetian Vespers and Savage Altars* in New Haven and New York in November. Simon Carrington will conduct.
- In December, the Yale Camerata, directed by Marguerite L. Brooks, will perform all six cantatas of Johann Sebastian Bach's *Christmas Oratorio* in Battell Chapel over two days, preceded by a daylong symposium for the general public entitled "The *Christmas Oratorio* in Context" (chaired by Prof. Markus Rathey), exploring both the historical context of Bach's composition and our own understanding of Christmas as a cultural phenomenon. Additionally, there will be a preconcert talk before each of the performances exploring musical aspects of Bach's piece.

CONTINUED ON PAGE 8



Nicholas McGegan (see page 8)



Dame Gillian Weir

PLACEMENT LISTINGS

CONNECTICUT

NORTH BRANFORD CONGREGATIONAL CHURCH

Organist/pianist (part-time). Sunday worship, 9-11 AM. Choir directing experience a plus. Sanctuary is equipped with an Allen organ and grand piano. Position would include providing music for prelude and postlude, accompanying hymns, and providing interval music during service as needed. Choir rehearses separately during the week, but will require accompaniment for anthem each week and warm up before service. Salary is \$5,000 per year (prorated to 10 months), contract to extend May 2008 through January 2009, and includes 3 Sundays off as paid vacation. CV and references can be submitted by fax: (203)-481-4822 or e-mail: nobfdcong@sbcglobal.net to the North Branford Congregational Church, attention Board of Deacons. Questions may be addressed to the same email.

SHORELINE UNITARIAN UNIVERSALIST SOCIETY, MADISON

Music director (part-time). Responsibilities include playing piano during Sunday 10:30 AM services and rehearsing/ conducting a small choir. Salary commensurate with UUA guidelines. Please write mfikrig@comcast.net for more information.

St. FRANCIS EPISCOPAL CHURCH, STAMFORD

Minister of music (part-time). Dynamic, welcoming, and progressive Episcopal congregation in North Stamford seeks minister of music. Responsibilities include: supporting the worship of St. Francis through a mix of children's and adult vocal and bell choirs, congregational singing and the new 19 rank Konzelman electric action pipe organ, working closely with clergy and a liturgy committee in developing inspiring and spiritual worship services that encourage greater participation by parishioners in the musical component of regular Sunday liturgy, and working with a music committee in developing a recital series, the promotion of a Friends of Music program, and involvement in ecumenical and interreligious services. The successful candidate possesses: strong organ skills with a broad ranging and deep understanding of sacred and liturgical music and the breadth of the Anglican tradition, vocal ability used to guide and teach a small, volunteer choir, strong interpersonal gifts and the ability to communicate effectively and work with a diverse constituency (clergy, choir, congregation, committees, and wider community). The position is part time (17-20 hours/week), and the salary range is \$30,000 - \$38,000. The parish will provide some help for benefits, and the minister of music receives 4 vacation Sundays.

St. MARK ROMAN CATHOLIC CHURCH, WESTBROOK

Organist/Director of Music Ministry (part-time). Responsibilities include planning music for three weekend Masses, funerals, weddings, holy days, and special liturgies. Further responsibilities include the ongoing development of a singing assembly supported by the choir and cantor. Familiarity with Roman Catholic liturgy preferred. The prospective candidate should be able to blend traditional and contemporary music and must have strong interpersonal skills to work with choir members, as well as the ability to collaborate with the Pastor and parish staff. Compensation commensurate with experience, ability, and education. Organ: 2-manual, Gress-Miles. Please contact Mrs. Ellen Atwood, Office Administrator, at (860) 399-9207 or send resume to St. Mark Church 222 McVeagh Rd., Westbrook, CT 06498.

St. PAUL'S EPISCOPAL CHURCH, FAIRFIELD

Organ Scholar (part time). Episcopal church seeks advanced student organist interested in gaining experience working within an established, dynamic Anglican choral program. Working with the director of music, the organ scholar will accompany anthems and psalms, play voluntaries, some hymns, and have the opportunity (if desired) to direct the choir occasionally. The St. Paul's Choir includes 28 boy and girl trebles and 18 adult and teen altos, tenors, and basses, five of whom are professionals. For reference, the church's 2007-2008 Music List is available online at <http://www.stpaulsfairfield.org/>. The successful candidate will have some experience as an organist and accompanist, preferably in the Episcopal Church. 40 rank Austin organ (1976, rebuilt 1998). Salary \$15,000 for 10 months (mid-August through mid-June). For further information e-mail the Director of Music, John Abdenour, at jabdenour1962@juno.com. Applications to the same address; please include resume and two references/recommendations.

WESTPORT UNITED METHODIST CHURCH, WESTPORT

Music Director (part-time). We seek a Music Director with exceptional organ, piano and choral conducting skills who is also comfortable with hand bells. Minimum of Bachelor's degree required, plus a broad knowledge base with associated experience of music styles including classical, contemporary and spiritual. He/she will be a committed Christian, have strong inter-personal skills and be a team player in a vital, growing, spiritual church community that places a strong emphasis on its music program and has a long history of outstanding music enhancing the worship experience. 20 member Adult choir, 11 member handbell choir. Electric action pipe organ built 2006 by J. H. and C. S. Odell, 6 foot Bohemia Grand piano plus 3 octaves of handbells and 2 octaves choir chimes. Part time, 20 hours per week, \$25,000. email resume to office@westportumc.org, or mail to Westport United Methodist Church, 49 Weston Road, Westport, CT 06880

OUT-OF-STATE LISTINGS ON PAGE 6

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Jubilee Journey

Workshopping the Medieval Mystery Play

Sterling Divinity Quadrangle and the ISM Great Hall were home to a unique “happening” on April 24, when a band of pilgrims – members of the Divinity community and the local community – undertook a theatrical journey with music, dance, theatre, and food, presented by the Institute and performed by members of the Yale shofar class, students from the School of Drama, guest artists Trazana Beverley (Tony award winner for *For Colored Girls Who Have Considered Suicide/When the Rainbow Is Enuff*) and the Compagnia de’ Colombari. Karin Coonrod, lecturer in religion and literature for the spring semester, directed.

She also offered some remarks about the nature of theatre in general, of medieval mystery plays in particular, and a program note for this production. “What’s thrilling to me is that I typically work on Shakespeare, yet I also have this great passion for the medieval mystery plays, which I think have influenced Shakespeare more than Shakespearians are willing to admit. When people study theatre, they have to study these mystery plays, because they are part of theatre history. And yet, the plays were wild in that they moved outside of the institutional walls – there was no theatre per se, so that they moved outside of the church walls and were performed in public squares, by the public, for the public, with the public... To me this idea is



Courtesy Karin Coonrod

incredibly inspiring – not to reverently recreate something that I don’t know anything about, but rather to just be inspired by something that had also inspired Shakespeare, to find a way to make these plays live now....There’s so much you can do [in these plays] to really hit the “eternal now.” It’s an ephemeral moment, it’s a moment that’s going to pass, but if you really are responsible for that moment, then it will never go away, a shared moment that people have had together. And I think that’s very, very deep, the deepest thing that we could be doing.”

Program Note for *Jubilee Journey*

Karin Coonrod

It is a pleasure for me to have worked with the students of the Institute’s Shofar Class (Horace Ballard, Charrise Barron, Cory Hunter, and Elizabeth Wilkinson) to present a workshop production of *Jubilee Journey*. In creating this workshop together, we have been inspired by the restlessness and ambition of the form of the medieval mystery plays. We have selected passages mostly from the gospel of Luke because we are inspired by its meaning for justice in our time.



Courtesy Karin Coonrod

MEDIEVAL: The Feast of Corpus Christi was established in Orvieto, Italy in the 13th century as a celebration of God’s presence in the world from creation to doomsday. The Feast launched theatricalizations of the mythic Biblical stories outside the walls of the church, outside the institution, in the public squares of medieval Europe. It was a popular, civic event.

MYSTERY: We want to carry the spirit of what was alive then to now. Refusing to be historically reverent and polite about these plays, we want to invigorate them with what has happened ever since, up to this moment. **ALIVE** then and now. We call upon our imagination for what is sacred all around us and believe in the intersection of the ephemeral and the eternal.

PLAYS: Rooted in the action verb “to play” the work depends on a communal sense of playing and a fierce lightness of theatre aesthetic. For *Jubilee Journey* we have invited members of the Yale Divinity Community, students from the Yale School of Drama, members of Compagnia de’ Colombari, and you our audience. We thank everybody for their involvement.

Charting a Spiritual Seascape From Creation's 'Watery Abyss' to *Ocean Psalms*

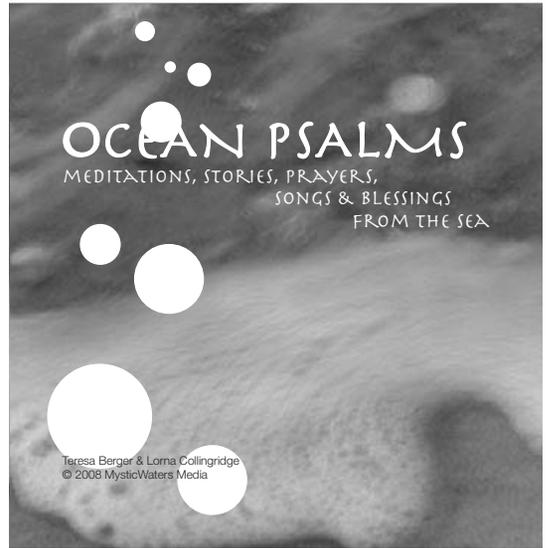
Teresa Berger

The Hebrew Bible's first creation story begins with an ominous reference to water: תהום, the "watery depth" or "abyss." This watery depth, according to Genesis 1, is covered by darkness, and yet, over this abyss, the Spirit of God is said to hover. One finds here two sides of what might be called a "spiritual seascape," a way of understanding the life of the spirit by way of the "depths of the sea" (Psalm 68:22). The Christian faith has a rich tradition of a spiritual seascape; the most recent contemporary addition to this spiritual seascape is *Ocean Psalms*, co-produced by Teresa Berger, Professor of Liturgical Studies at ISM, and actively supported by the Institute in a variety of ways. *Ocean Psalms* is an interactive CD-ROM that integrates music, texts, and visual art in offering a contemplative space, focused on the ocean as a site of encounter with divine mystery.

Why is such a sea-shaped spirituality of importance today, especially given the contorted ocean images that mark contemporary culture (think but of the prominent mattress company or the upscale tea-line which invoke the sea in their advertising)? On a fundamental level, one might respond that attentiveness to the ocean simply has to be a part of attentive and faithful living on planet earth. Almost two-thirds of the earth's surface, after all, is ocean. And we ourselves, that is our bodies, are in fact primarily salt water, each of us a tiny living and walking ocean.

It is not surprising, then, that the sea also is deeply inscribed into the Christian tradition, e.g. as a rich and multivalent biblical metaphor, and as an intriguing image for God, especially in the contemplative tradition. Finally, one might say that, as in Genesis 1, the sea is still with us, both as a profound threat and a mysterious site of Divine Presence. What is new today is the deadly threat to the oceanic eco-system itself. In light of this threat, *Ocean Psalms* — featuring meditations, biblical texts, prayers, songs and blessings all focused on the sea — seeks to deepen reverent attentiveness toward the world's maritime eco-system.

It was thus only fitting that the release of *Ocean Psalms* coincided with the recent multi-faith



interdisciplinary Yale Conference on *Pathways of Religious Environmentalism*. The conference in early March drew activists, religious leaders, scholars, and artists to Sterling Divinity Quadrangle, where ISM greeted participants with a copy of *Ocean Psalms* in their registration package. On Saturday, the ISM Great Hall was transformed into a day-long "contemplative space," with *Ocean Psalms* running on a continuous loop, for all to see. Finally, in the Sunday morning interfaith eco-service *Harmonizing Hope*, the whole congregation sang one of the original compositions from *Ocean Psalms*, written and played by co-producer Lorna Collingridge and beautifully accompanied by Paul Winter, the Grammy-award-winning saxophone player. This was a wonderful moment, in which all of ISM's special strengths flowed together in one seamless whole: music, worship, and the visual arts, all in the service of the Sacred, and for the flourishing of the whole cosmos.

Ocean Psalms is available at the Yale Divinity Bookstore at www.yale.edu/divinity/sbs/index.shtml, and at www.oceanpsalms.com.

Coming in June: Meet the 2008 ISM graduates!

Coming in July: Meet the new faculty and take a guided ISM study tour to the Balkans!

Personal Reflection: Return to Sender

Jonathan Dimmock (ISM '83)

It was a glorious Spring day precisely twenty-five years ago when our youthful, enthusiastic faces turned heavenward and tearfully sang the words written by one of our own professors (Jeffery Rowthorn, who was soon to become Bishop of Europe): “Lord, you give the great commission ... empower us for the work of ministry” for the last time as a student body. Our various denominations, YDS and YISM were sending us out to tend the global flock. I was not on an ordination track, nor was I the postulant of any diocese, so the very notion of being “sent” felt more as though it were Yale that was sending me out into the world, as opposed to a church or diocese having sent me out like a boomerang, expecting a return to their fold. We were armed with pride, gratitude, courage, and determination, and probably none of us had the slightest inkling that we weren’t completely prepared to take on any obstacle or demon in our path (even when that obstacle proved to be Mother Church herself)!

Twenty-five years later, those obstacles seem to have led to a state of crisis in the Church: almost every one of my musical colleagues has “taken a hit” professionally at least once, and although I’m not in as close contact with my clergy colleagues, I know that many of them, too, have suffered as a result of the Church’s changing in ways that none of us foresaw a quarter century ago. Although I didn’t think we were naïve students in the early 80s, we did assume that talent, training and eagerness to serve (suffused with a personal sense of God’s calling us) would be sufficient. Yet, the stark reality is that these attributes actually fall into the category of pride and ego – the very thing from which God seeks to heal us (sometimes violently) in order to be laid open and vulnerable to the constantly moving and changing Spirit.

So, after far too long an interval since my last visit to campus, I used the excuse of playing the two new organs in New Haven (Christ Church and



Robert A. Lisak

Marquand Chapel before the renovation

Marquand Chapel) as the requisite impetus to get me back to Yale for a brief visit. A person living in San Francisco can be forgiven for infrequent visits to the *alma mater* on the opposite coast, but still, by any measure it had been too long! Strolling onto the campus was refreshing, if a little strange. My old bedroom in Brainerd is now a piano practice studio. Thomas Jefferson’s idea of students living in the quad buildings that he designed (for the University of Virginia and which Yale copied) has given way to offices, computers, and lounges. But that’s okay. The academy has to stay on top of modern thought and technology – or it quickly becomes irrelevant (which, for a Divinity School, would mean death).

Passing down the corridor to the chapel, I was eerily aware of the presence of my old friends and professors and my younger self, so it was actually a great relief to step into the chapel and see how beautifully it had been preserved, but especially how spectacular the new Taylor & Boody organ looked in the rear gallery. I immediately called to mind many of the reconstruction liturgies that we used to do as students, and felt a real excitement

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Robert A. Lisak

The console of the E.M. Skinner organ in Marquand Chapel



Robert A. Lisak

The console of the Taylor & Boody Krigbaum Organ

MORE PLACEMENT LISTINGS

OUT OF STATE

CENTRAL PRESBYTERIAN CHURCH, SUMMIT, NJ

Director of Music Ministries (part-time). Minimum qualifications include a Masters degree in a related music field and a minimum of three years church music and choral conducting experience. Responsibilities will include programming, rehearsing, and directing the adult, youth, and children's choir programs; meeting regularly with staff; coordinating paid section leaders and instrumentalists; organizing an in-house concert series and community performances. The ideal candidate will also play organ (1993 Schantz, 3625 pipes, 63 ranks) for all services, weddings and funerals. For consideration, submit cover letter, resume and a brief personal faith and mission statement to: musicsearch@centralpres.org. Applications will be accepted to August 30, 2008, or until position is filled. Hard copy applications should be marked Confidential and sent to: Central Presbyterian Church, Director of Music Ministries Search Committee, 70 Maple Street, Summit, NJ 07901

THE COMMUNITY CHURCH (UCC), MOUNTAIN LAKES, NJ

Director of music (part-time). Responsibilities include adult, youth, and children's choirs; selection of worship music; special services; and coordination of entire music program. Keyboard skills, vocal direction helpful; a music degree preferred. For a complete job description or to apply, send an email to mtnlkmusicsearch@yahoo.com.

SAVE THE DATE

ISM reception at the
AGO conference

Monday, June 23 / 9:30 pm

Minnesota Room

Marriott City Center Hotel

30 South 7th St., Minneapolis

ST. GEORGE'S EPISCOPAL CHURCH, NASHVILLE, TN

Director of Music Ministries (full-time). Responsibilities include: recruiting laypersons to participate in music ministry as provided through adult, youth, and children's choirs; leading or supervising the direction of these choirs; supervising the organist, other choir directors, and music librarian; hiring and supervising paid singers and musicians; stewardship of generous music budget; and continuing support of RSCM and "Voice for Life" programs. Applicants must have Masters degree in music, DMA or PhD preferred, minimum of 5-10 years experience as choirmaster or music director, and be keyboard proficient. Competitive compensation and benefits. More information at www.stgeorgesnashville.org. Contact James Baxter, Chairman, Music Director Search, St. George's Episcopal Church, 4715 Harding Road, Nashville, TN 37205, JBaxter@infopart.com.

PERSONAL REFLECTION CONTINUED FROM PAGE 5

Courtesy of Christ Church Episcopal



The Lively and Fulcher organ in Christ Church

that the students at YDS and the ISM would now have two superb, and contrasting, organs to help define their worship experience, and to help mold them for the outside world.

Being familiar with Taylor & Boody's work on many organs around the country, I fully expected that I would love it, but even so I was overwhelmed by the harmonious whole it presents, both visually and aurally. By now, most organists will have seen pictures of the instrument on websites, calendars, or photographs. But seeing its colonial-style coloration of faux-marble in that particular context is far more striking in "person" than in photographs. An hour proved not long enough to sample all that it can do, and since I was alone in the Chapel that day, I missed hearing its sound from the room. I can say that every stop is unique and perfect. Every combination of sounds gives an elegant ensemble. The full plenum is a sonic delight. The action is clean, crisp, and not fussy. The feel of the keys, combined with the almost endless varieties of sound, makes one want to play for hours. In short, everything about the instrument bespeaks nobility, like something that has been around for an extremely long time, and will remain around for an extremely long time to come.

I then took the walk down from Holy Hill to meet up with my former teacher, Tom Murray, at Christ Church. I can never walk in that gorgeous building without recalling a liturgy class practicum with Prof. Rowthorn, which had all of us in there singing the daily office at 4 a.m. one morning! This time, I walked in to the sounds of Tom Murray playing on the new Lively-Fulcher organ. What a contrast to the instrument that once lived there! This one has undoubtedly the most convincing and

CONTINUED ON PAGE 7

LISA BELCHER HAMILTON (M.Div. '95) writes that she is newly married to James L. Grubbs (Univ of TX and Wharton at Penn). Her son is a senior at South Kent (Episcopal boarding) School and will enter DePauw University (Lisa's alma mater) this fall. She has published three books, most recently *Wisdom from the Middle Ages for Middle-Aged Women* (Morehouse, September 2007), and works at Episcopal Life Media of the national Episcopal Church, and also helps at various parishes as a priest/teacher/retreat leader.

COOPER HARRISS (MAR '03) has been admitted to Ph.D. candidacy in Religion and Literature at the University of Chicago Divinity School and is hard at work on his dissertation about Ralph Ellison. This spring he taught a course at Chicago titled "Preachers and Preaching in American Literature" as part of a Lilly-funded initiative in ministry studies. Cooper and Sarah (DIV '01) welcomed a daughter, Eva Louise, on May 25, 2007.

DAVID PERRY OUZTS (MM-O '87) recently completed his Doctor of Sacred Music degree from the Graduate Theological Foundation, South Bend, IN. He completed most of the coursework for this degree at the Jacobs School of Music, Indiana University, and studied vocal pedagogy through the VoiceCare Network, St. John's University, Collegeville, MN. In Summer 2009 he has been invited to study in the School of Theology, University of Oxford, England as a Graduate Theological Foundation post-doctoral research fellow. David is Director of Music and Liturgical Ministries, Church of the Holy Communion (Episcopal), Memphis, TN.

PERSONAL REFLECTION CONTINUED FROM PAGE 6

pleasing English sound that I've heard in the United States or in England! And hearing Tom improvise on it brought out all of its magic. Playing it was just as fun as listening to it – an ideal instrument for both liturgical use and recital use. New Haven must be blessed with the greatest number of wonderful organs per capita of almost any town or university in the country!

I continue to ponder the question of where the organ culture seems to be heading in the United States. Why have so many colleagues left the profession? With the ever-increasing number of superb, hand-built instruments in this country, the respect that organ builders currently enjoy, the wealth of publicity that the organ is getting from newspapers and radio, I would say that the quality of players and the resources for us to exercise our talents has never been greater. Even our salaries, although not on a par with many other lesser-trained lay and ordained professionals, are the best that they've ever been. Yet, I still believe that the outlook is not rosy. Organ departments around the country are closing. More and more churches are going with contemporary ensembles, eschewing traditional organ music. Fewer and fewer young people are choosing this profession, making the possibility of finding substitutes and apprentices (Organ Scholars) increasingly difficult. Extremely talented American colleagues are being overlooked in favor of British colleagues. Many of the best positions don't go through acceptable hiring practices, favoring an Old Boy network, etc.

So, why do I continue in this field? I'm reminded of an anecdote that someone once told me about Nadia Boulanger, who apparently used to ask prospective students, "If something were to happen to you so that you were no longer able to make music, could you survive?" If the answer



The console of the Lively and Fulcher organ

was "yes," she responded that she couldn't teach them. She was only interested in teaching people whose passion, whose very life, is music. In other words, don't go into this profession unless there's something inside of you which simply won't let you be unless you're following its voice.

Beauty is the result of what happens when mystery comes in contact with form. The mystery is the voice within. The form is the training. The result is beauty.

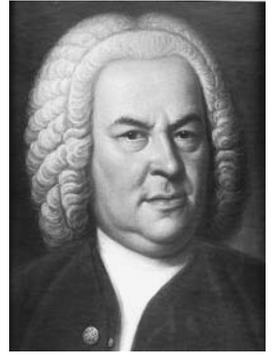
JONATHAN DIMMOCK is an ISM alumnus, having received his MM and MAR degrees in 1983. The first American ever to hold the prestigious position of Organ Scholar of Westminster Abbey, he went on to serve two American cathedrals: St. John the Divine in New York City, and St. Mark's in Minneapolis. He now resides in California, serving as organist of St. Ignatius Church in San Francisco. His website is www.jonathandimmock.com.

PREVIEW CONTINUED FROM PAGE 1

- Robert Alter will give the first Lana Schwebel Lecture in Religion and the Arts, reading from his passionate and poetic translation of the Old Testament as part of the Yale Literature and Spirituality Series on December 8. Jacqueline Osherow will also give a reading in the fall.
- On March 1, Nicholas McGegan will conduct the Yale Camerata and Schola Cantorum in a program of Haydn, Mendelssohn, and Handel as a culmination to his weeklong residency at Yale.
- Yale Schola Cantorum, conducted by Simon Carrington, will present Bach's monumental B-minor Mass in April.
- The works of Japanese artist Soichi Watanabe will be displayed as part of the exhibition series. Watanabe is the 2008-09 artist in residence at the Overseas Ministries Study Center. There will also be an exhibition of works by John August Swanson in the fall.



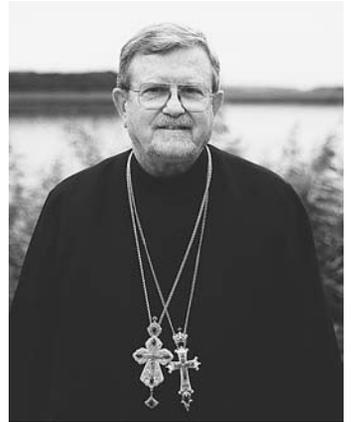
whirling dervishes



J.S. Bach



Valery Petrov (above)



Robert Taft (right)



Felix Mendelssohn



Heinavanker Ensemble



Paul Hillier

Benjamin Ealovega, photographer



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