

PRISM

YALE INSTITUTE OF SACRED MUSIC

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

JUNE, 2001

VOLUME IX NUMBER 8

YALE UNIVERSITY

ISM Class of 2001

On Sunday evening, May 20, 2001, Margot Fassler, Director of the Institute, awarded certificates to twenty-five students during a celebration and dinner at the Omni Hotel. The graduates and their degrees are listed below. Some of the students shared their degree project topics and also their summer and fall plans. The university's 300th commencement ceremony was held on Monday, May 21.

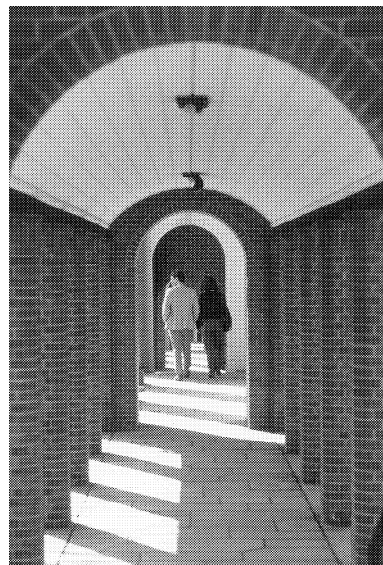
Yale School of Music

SUSAN CARROLL, MASTER OF MUSIC, ORGAN.

JUAN DE DIOS HERNANDEZ, MASTER OF MUSIC CHORAL CONDUCTING.

BRIAN HARLOW, MASTER OF MUSIC, ORGAN. Brian writes that he will be performing at the Bach Festival in North Conway, NH this summer. In the fall he starts work as organist and choirmaster at the Groton School, Groton, MA. Brian is a Groton alum, and will be filling in for his former teacher while on sabbatical. Brian will then return to Yale to complete his MMA. Brian's degree project was the *Service of Nine Lessons and Carols*.

ANDREW HENDERSON, MASTER OF MUSIC, ORGAN. Andrew plans to spend part of the summer playing recitals in Ontario and to spend a few weeks in Italy studying 16th-17th century Italian keyboard music. After that he'll be in South Carolina visiting his new fiancée and classmate, ISM graduate Mary Huff. In September he begins studies at the Juilliard School, in the C.V. Starr DMA Program, studying with Dr. John Weaver. Andrew's colloquium project was "J.S. Bach's *Magnificat*, Luther's *Ausstellung des Magnificat* and the concept of a Bach Mariology."



MARY HUFF, MASTER OF MUSIC, ORGAN. Mary will be organist at First and Summerfield UMC in New Haven this summer while she interviews for teaching and full time church positions in the New York City area. Mary writes that she's looking forward to finalizing wedding plans with Andrew Henderson and that the music has already been chosen. Mary's colloquium project was "The Life and Critical Writings of Samuel Sebastian Wesley."

JARED JOHNSON, MASTER OF MUSIC, ORGAN.

DANIEL KELLOGG, MASTER OF MUSIC, COMPOSITION.

JOAN LEE, ARTIST DIPLOMA, CHORAL CONDUCTING. Joan will spend summer at her parents' home in Montreal. In the fall she starts a DMA program at SUNY-Stony Brook. For her degree project, Joan directed Mendelssohn's *Psalm 22*. Her summer e-mail address: joan.lee@aya.yale.edu.

YU-TING CHRISTINE LIU, MASTER OF MUSIC, CHORAL CONDUCTING.

REBECCA ROSENBAUM, MASTER OF MUSICAL ARTS, CHORAL CONDUCTING.

DANIEL TAPIA-SANTIAGO, MASTER OF MUSIC, CHORAL CONDUCTING. Daniel returns home to Puerto Rico to begin working as a music teacher at a Catholic school in



Mary Huff and Andrew Henderson

continued on page 2



Juan De Dios Hernandez, Spencer Kellogg with Hsing-Ay and Daniel Kellogg

San Juan and to develop a professional *a cappella* ensemble. His colloquium project was, "The Life and Music of Manuel De Sumaya, Chapelmaster of the Mexico City Cathedral from 1715-1738."

BRADLEY WELCH, MASTER OF MUSICAL ARTS, ORGAN.

Brad will spend his summer as the substitute organist at Highland Park Presbyterian Church in Dallas, TX, and play concerts at Balboa Park in San Diego and Methuen Memorial Music Hall, Methuen, MA. His fall plans are not yet decided. Brad's degree project was, "The Newberry Memorial Organ of Yale University: An Aural Window to the Past."

Yale Divinity School

MATTHEW CORKERN, MASTER OF DIVINITY. Matt begins his new position as Assistant Rector of St. John's Episcopal Church, McLean, VA, after his ordination June 2nd.

MATTHEW CURRY, MASTER OF DIVINITY. Matt will assume his new position as Associate Pastor of Mamaroneck United Methodist Church in Mamaroneck, NY.

ADAM ECKHART, MASTER OF DIVINITY. Adam briefly returns home to Wisconsin for Ecclesiastical Council, in preparation for ordination in the United Church of Christ, Wisconsin Conference. He plans to interview in Southern New England for a fall church position, where he hopes to be called. Adam's colloquium project was "The Catechesis of the Good Shepherd: Its Excellence and Tension." His presentation was a discussion of the relationship between liturgy and Christian education.

JANE ANNE FERGUSON, MASTER OF DIVINITY. Jane Anne writes that she'll continue in her present position as full time Director of Christian Education at First Plymouth Congregational Church, UCC, in Englewood, CO. In July she'll be a candidate for ordination in the UCC. This summer she will lead two sessions of worship at the UCC General Synod with her husband, Dr. Richard Ward. Jane Anne's colloquium project was "Making Meaning through Midrash: Storytelling in the Life of the Church."

SCOTT HOWARD, Master of Divinity. Scott will be doing his Lutheran Year at the Lutheran Theological Seminary in Philadelphia. When he handed Scott the Liturgics Prize at the ISM Commencement Dinner, Professor Bryan Spinks remarked, "He's the student who went to England as an Anglican and came back as a Lutheran!" Scott's colloquium project was titled "Kakure Kiri Shtan: The Ceremonies and Synchronism of the Hidden Christians in Tokugawa, Japan."

JONATHAN JUILFS, MASTER OF ARTS IN RELIGION.

STEVEN JUNGKEIT, MASTER OF DIVINITY.

ANTHONY (BARRY) KENDALL, MASTER OF ARTS IN RELIGION. Barry wrote his degree project in collaboration with Warren Thompson, "The Tower of Babel for Fun and Profit." The production was alternative theatre, immersing the audience in a multi-media sensory experience, with Barry performing on stage while films were running on televisions and projectors. Barry writes that he'll spend summer with family and friends in Arkansas and start a PhD in directing and dramatic criticism at Stanford University in the fall.

JOYCE KENWORTHY, MASTER OF DIVINITY.

ANNE NAPOLI, MASTER OF ARTS IN RELIGION.

WANDA PIZZONIA, MASTER OF SACRED THEOLOGY.

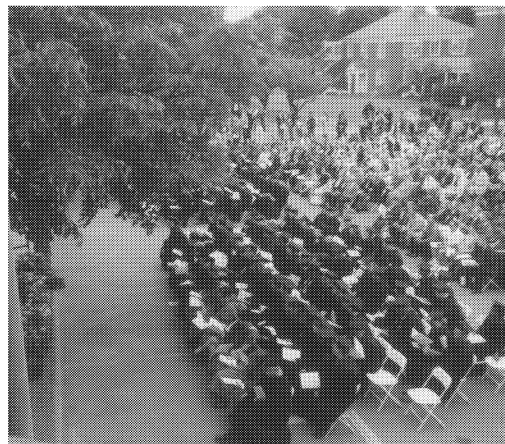
SAMUEL THOMAS, MASTER OF DIVINITY. Sam will return to South Bend with his wife, ISM alum Christiana. Sam will study German at Notre Dame this summer and begin a PhD in Hebrew Bible/II Temple studies in the fall. Sam's colloquium project was "Wisdom at the Creation."

WARREN LEX THOMPSON, MASTER OF ARTS IN RELIGION.

Lex collaborated with Barry Kendall on "The Tower of Babel for Fun and Profit." Lex's immediate plans include "a lazy summer of inner-tube rides and miniature golf--the kind with the giant dinosaurs." He wants to pursue an MFA in photography.

JANET WAGGONER, MASTER OF DIVINITY. Janet begins her new position as Assistant Rector at St. Luke's Episcopal, Darien, in July. Janet's colloquium project was "Nicholas Ferrar and Little Gidding: The Spiritual Legacy of a Man and a Place." Her presentation took a look at the Christian community founded by Nicholas Ferrar in 1625. The influence of that community has touched the lives of many people through time—from George Herbert to T.S. Eliot to the present.

Laurie Holst, Contributing Editor



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IN MEMORIAM

RICHARD FREDERIC FRENCH

1915 – 2001



Photo by Eugene Cook

Richard French, Professor Emeritus at the Institute of Sacred Music and the Yale School of Music, died on May 18 after a short illness. Professor French was a beloved teacher of music history at the School and Institute for twelve years, whose lively wit and extraordinary bibliographies were legendary.

Formerly the Robert S. Tangeman Professor at the School of Sacred Music of Union Theological Seminary, Professor French moved to Yale at the founding of the ISM here in 1973. He had previously served on the faculties of Harvard and Mannes College of Music. Upon leaving Yale, he joined the Graduate Faculty at Juilliard, where he served until his death. In addition, he was for many years president of the New York Pro Musica Antiqua, whose development he guided to international prominence, and Vice President and Director of Publications at Associated Music Publishers. A frequent contributor to the *Musical Quarterly* and author of more than twenty articles in the *New Harvard Dictionary of Music*, Professor French was also the

translator of Asafyev's *Book about Stravinsky* from the Russian. In 1995, the French Prize in Choral Conducting was established at the ISM in recognition of his remarkable accomplishments as a teacher and scholar.

Professor French strove, as he put it, "by example, to assert and enhance the dignity, substance, and value of innovative musical teaching and administration as agents in developing young musicians in all areas of an active and responsible musical culture."

In a letter to some of his former students Richard French expressed his philosophy most eloquently. "Teaching is a strange vocation," he told them,

whose only true successes are to be found in the work of others, not in one's own. That is the first point, to be kept in full view on the bathroom mirror.

The second follows from it, but hides behind it. Successful teaching consists of a series of nudges – nudges that are directed at the student as pokes, prods, knocks, seeking to activate a responding flow of energy – and there's no way to know whether the flow will be hot or cold, force or dribble – no way at all. Nor does it matter. What matters is the response, the energy itself.

But if you get that far, then perhaps you, the teacher, are asking – indeed, you hope you're asking --- for a lot of trouble, because you've probably tapped into a flood that's about to rush out at you – unless you can help it to control and contain itself. That's the third stage, where the real fun comes in trying to design the sluice that streamlines the new flow into its own new watercourse.

So you see that, properly conceived, the student has done everything and the teacher ends up really having done nothing at all. That is the charm of the vocation.

But there are rewards, nevertheless. The first is to come to see and accept that each student has finally realized himself and his own potential in some new way. The second is the wish that whatever that student does from now on, self-realization in the company of others – and to their benefit—may be part of his lot. The third is the hope that somehow music, to which we are all devoted, may through all our efforts continue to possess us.

In a distinguished career spanning more than half a century, Professor French touched the lives of many students, inspiring their lives with the music that possessed him. His memory will be honored in the autumn at a special service organized by the Yale School of Music.

*Inquiries about the memorial service may be directed to Gale Pollen at the ISM
who will provide information as it becomes available.*

Larks Ascending

Excerpted from the tribute offered by Margot Fassler at the ISM Commencement dinner, May 20, 2001



“What larks!”

All lovers of Charles Dickens know the phrase as it rings through *Great Expectations*, sometimes in the mode of a guffaw, and sometimes as a sigh for joy in remembrance of times past. The words are Joe Gargary’s and he used them constantly, whenever he wished

to evoke the pleasure that comes from working together in stressful conditions, when he and his nephew Pip suffered everything, much of it from the hand of Pip’s furious sister Mrs. G. How like young Pip I was when I arrived at the Institute of Sacred Music! There I was, on the threshold of a place I knew very well-- that is, Yale-- and of a thing I knew not-- that is, theological education. My tutors have been many, but especially important were the two people whom we honor here tonight, Ruth Lackstrom and Gale Pollen, that inimitable team that has worked with me on “the upper floor” of the ISM for the six years I have been here.

What larks!

We honor Ruth for twelve years of extraordinary service in a variety of positions at the Institute, seven of them as administrator. She leaves now to begin a new life in South Carolina on the banks of Lake Murray, near to her daughter, son-in-law and three beautiful grandchildren: *great expectations*. We salute Gale upon this, the 30-year mark of her service to Yale University, much of it at the Institute of Sacred Music. Fortunately for us all, she is not going away anywhere, but is staying right here where we all need her as we make the transition to so much that is new: new faculty, new staff, a new building: *great expectations*.

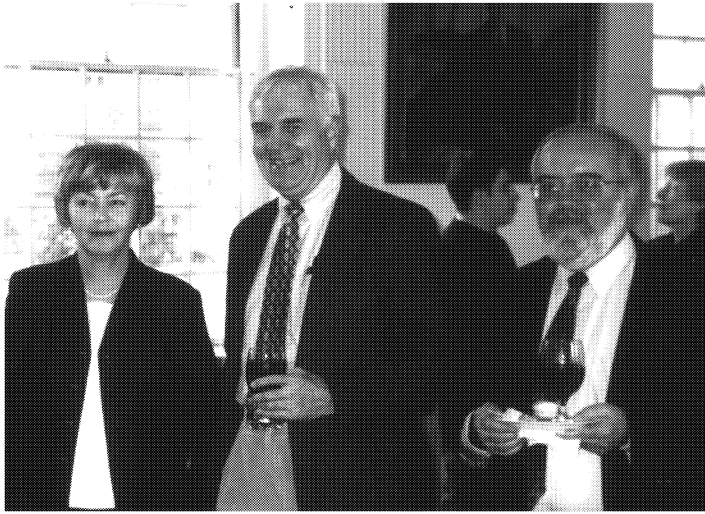
This toast is from all of us here for the hours we have spent together, a glass raised to two very talented women, and especially from this Pip, who had been turned upsidedown at the opening of her own great expectations at the Institute, and was trying to get upright again. Who could set me straight? In the book, it was

the blacksmith Joe Gargary, the real hero, who set Pip straight. At the Institute, the heroes often have been Gale and Ruth in so much of what goes on here. What Joe teaches us is to work hard and well; he represents the satisfaction that comes from getting things done. He’s surrounded by people who take on airs, but it doesn’t bother him that they do. He knows who he is, and the rest of the world has to catch up to his elemental understanding. So too with Ruth and Gale. In the great works of literary art there is no better vehicle for celebrating them.

Among Gale’s greatest gifts are her phenomenal office skills. She can do it all. She types like blazes, not only in English, but in Latin, French, Spanish, German and Italian. She would learn Greek if we gave her the chance. She can produce programs like no one else. She can juggle tables and charts for books and articles, and work up a case for promotion so that the person actually stands a chance of getting through the process alive and promoted. She is devoted to the work of the ISM, for she is a singer herself, a charter member of the Yale Divinity School Gospel Choir. She is a serious student of the grand opera, and not only listens and thinks about the way characters are developed on the stage through music, but is presently taking a class in the subject. She has been a leader in the Institute’s Customer Service Institute Program, filled with ideas about what makes things work, and how to make them better. She will be in charge of setting up ISM sherry hour next year, and you can trust that there will be all three kinds and enough to go around. But the larks! Let’s not forget Gale’s joy at seeing the hilarity deep down inside human situations, especially on difficult days, when simple memos turn into opportunities for human folly



Harry Adams, Ruth Lackstrom and Margot Fassler at the April 25th Reception for Ruth



Ruth with Guy Martin and Paul Stuehrenberg on April 25th

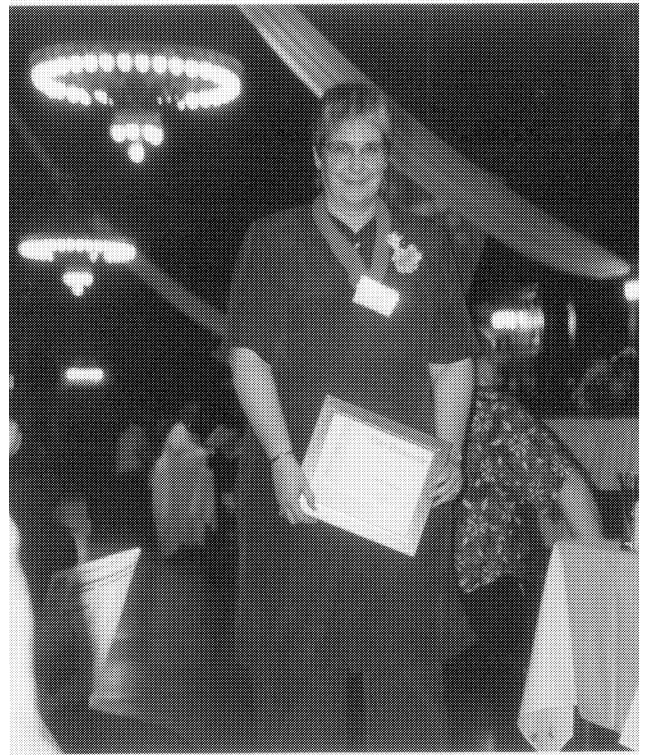
and foible. Who can sort this out? Who can put this right? Just ask Gale.

Ruth Lackstrom has brought to her unique post the unique gifts to do it all well. Hers is the only position at Yale that combines the roles of business manager and financial aid officer. It might seem like a conflict of interest, but what it means is that the students who come through the Institute get excellent packages, put together with tender loving care and a global perspective. Ruth has been responsible for social events, too. "Ruth in the Booth" has been a fixture at the AGO and other conventions where the Institute has a presence. Ruth has organized the dinners for alums all over the country, and has put the network in place to keep Yale in the pipeline for the best students.

How does one person do all this with such grace and such skill and such good humor that most of the time it looks easy? That is the mystery of Ruth, a woman with a penchant for spreadsheets and complex financial programs, who loves seeing a student well served or a faculty member pleased with the details of a budget, or a director pleased that an issue can be thoroughly discussed and expeditiously resolved. When she is in her office you can hear her laugh as one of the larks tickles her fancy. No one will ever know all she has done at the Institute, but some of us have a good idea. And we are grateful for the extraordinary and unique gifts she has brought to this position, always with more than a touch of class.

So here's to Gale and to Ruth: let us raise our glasses and tell them of our gratitude, just as Pip finally told Joe. Thanks to you both, for the various joys we have shared during our work together.

What larks!



Margot, Gale and Gale's mother, May Pollen, at June 6th dinner honoring 30-year Yale Employees

Editor's note: Robert Amatruda joined the ISM as administrator on June 1. An article introducing Robert will appear in an upcoming issue of PRISM.

ISM

Carol Williams '97 received her DMA in organ from the Manhattan School of Music in May and was awarded the Helen Cohn prize for "an outstanding graduate of the DMA program." Her doctoral performance was under the direction of Professor McNeil Robinson.

UTS

Raymond Glover '54 reports a change of address: 9202 Westmoor Drive, Richmond, VA 23229

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Commencement Honors

ISM Prizes

Aidan Kavanagh Achievement Prize—This prize is awarded in recognition of distinguished intellectual achievement at Yale University—JONATHAN JUILFS, ANDREW HENDERSON

Director's Prize—This prize is awarded to the student whose Colloquium presentation was judged to have been the most successful—STEVEN JUNGKEIT

The Richard Paul DeLong Prize in Church Music is awarded to the student whose work best exemplifies the dedication and the use of those special gifts required of practicing church musicians—JOAN LEE

The Faculty Prize is awarded to those students graduating from the joint degree programs in the Institute of Sacred Music and either the School of Music or Divinity School, "whose work, in the opinion of the faculty, is of a quality that best exemplifies the purpose of the Institute"—BRIAN HARLOW, DANIEL KELLOGG

The Hugh Giles Prize started in 1964 at the School of Sacred Music at UTS in honor of its distinguished graduate, Hugh Giles. It is awarded to the student who most clearly demonstrates interest,

and achievement during the first year of study—ELIZABETH URSIC '02

The Liturgical Studies Prize is given to the Institute student who submits the best paper utilizing historical method in studying a liturgical subject—SCOTT HOWARD

The Edwin Stanley Seder Prize in honor of the organist and choir director of People's Church in Chicago, who was also organist of the Chicago Sunday Evening Club, which met in Orchestra Hall—REBECCA ROSENBAUM

The Hugh Porter Prize in honor of a distinguished organ recitalist and organist at St. Nicholas Collegiate Church in New York City, and a highly respected teacher. He was director of the Union Seminary School of Sacred Music immediately before Robert Baker and later became Dean (1948-60)—DANIEL TAPIA-SANTIAGO

The Religion and the Arts Prize is awarded to a student in recognition of distinguished achievement in a religion and arts concentration at the Institute of Sacred Music—ANTHONY KENDALL

ISM Named Scholars

Robert Baker—Former director of the School of Sacred Music at Union Theological Seminary and the Yale Institute of Sacred Music. This is a scholarship for an organ student completing the first year. The scholarship was established at Robert Baker's retirement—DANIEL BRINSON '02

Louise H. MacLean—An ordained minister of the United Church of Christ, Mrs. MacLean was a graduate of Union Theological Seminary who admired the work of the School of Sacred Music at that institution. The scholarship is "to be used for the benefit of worthy students"—ELIZABETH URSIC '02 AND LEE SMITH '02

Menil Scholar—A scholarship designated to be used for an MAR candidate concentrating on the visual arts—SAM SIGG '02

Hugh Porter—see description above—RICHARD GARD '02

Edwin Stanley Seder—see description above—GARMON ASHBY '02

Yale School of Music & Yale Divinity School

Yale School of Music

The Julia Sherman Memorial Prize (for excellence in organ playing)—Kola Owolabi '02
Charles Ives Prize (to an outstanding major)—Daniel Brinson '02
The Philip F. Nelson Prize (for outstanding musicianship)—Daniel Kellogg
School of Music Alumni Association Prize (for scholarship and contributions to the general life of the school)—Joan Lee
The Horatio Parker Memorial Scholarship (fulfilling Dean Parker's musical ideals)—Paul Jacobs '02

Divinity School

Summa Cum Laude—Steven Jungkeit
Magna Cum Laude—Samuel Thomas, Janet Waggoner, Jonathan Juilfs, Anthony Kendall
Cum Laude—Scott Howard, Warren Thompson
Julia A. Archibald High Scholarship Prize—Steven Jungkeit
Thomas Philips Memorial Award (liturgics)—Janet Waggoner
Dwight Fellowship (theological study)—Samuel Thomas
Hooker Fellowship (theological study)—Jonathan Juilfs
Mary Cady Tew Prize (exceptional ability during first year)—Isabelle Fabre '02
Henry H. Tweedy Prize (for pastoral leadership)—Adam Eckhart, Janet Waggoner
John A. Wade Prize (expository preaching)—Scott Howard

**Director of Music
Connecticut**

Dunbar UCC, 767 Benham St, Hamden, CT 06514. 203-288-2342. Organist/choir director for one Sunday morning service. 15-member choir rehearses Wednesday evenings. Salary is listed at \$10-12,000/annually. For information, contact Charles Walters, Music Search Chair, at 203-288-9781.

St. Paul's Episcopal, 200 Riverside Dr, Riverside, CT 06878. 3022-637-2447. Bass-baritone section leader for 9:15 call and 10 am Sunday service and Christmas Eve. Thursday evening rehearsal. Compensation is \$100/wk plus some travel allowance. Begins September. Contact David B. Johnson, Music Director, at 203-637-2447 x 28.

Out-of-State

Asbury UMC, 17 Old Post Rd South, Croton on Hudson, NY 10520. 914-271-3150. Music director for one Sunday service. 10-member adult choir rehearses Wednesday evenings. 15-year-old Allen organ. Salary is listed at \$6000/10 months. Contact Reverend Kenneth Hawes at the church office.

Bethany Lutheran Church (LCMS), 2202 Forest Dr SE, Cedar Rapids, IA 52403 319-364-6026. Full-time Director of Music for a 1000-member congregation. Responsibilities include working with pastor and worship committee to plan traditional and contemporary worship services, direct vocal and handbell choirs, brass, woodwind, and contemporary ensembles. 14-rank Moller pipe organ. Master's degree and knowledge of Lutheran doctrine preferred. Salary is listed at \$35,000 negotiable, plus benefits. For more information contact Pastor Loesch, or send letter of application and three current letters of recommendation to Music Director Search Committee. Position begins September 1.

First Parish in Cohasset, Unitarian Universalist, 23 N. Main St, Cohasset, MA 02025. 781-383-1100. Organist for 200-member congregation with 20-member choir and paid soprano soloist. Two-manual Hutchings tracker, Steinway piano, Roland keyboard and three-octave White Chapel Handbells. Salary to be negotiated. Interested persons should contact Janie Forrer at 781-383-2061.

Mamaroneck UMC, 546 E. Boston Post Rd, Mamaroneck, NY 10543. 914-698-4343. One - two positions: Director of Music and Organist familiar with sacred music as classical, contemporary and praise music. Two-manual Moller organ.

Salary for the choir director position is \$12-15,000; organist position \$8-10,000. For information contact Pastor Linda Lee Stein.

Morrow Memorial UMC, 600 Ridgewood Rd, Maplewood, NJ 07040. 973-763-7676. Director of Music for 500-member church with diverse music program, including contemporary Christian. MM preferred with equally strong keyboard and choral conducting skills. This can be one full time position or two part-time positions. 3-manual Moller refurbished 1994. Compensation will include salary and benefits. Contact Reverend Doug Dyson at the church.

St. Paul's Episcopal Church, 7809 Old York Rd, Elkins Park, PA 19027. 215-635-4185. Music Director for one Sunday service. Adult, youth and handbell choirs. 30-rank Austin organ, due to be replaced. Classical training and interest in exploring different styles of worship a must. Salary is listed at 16-24,000 on a bimonthly basis, benefits negotiable. Contact Reverend Marisa Herrera for application information.

St. Philips in the Hills Parish (Episcopal), PO Box 65840, Tucson, AZ 85728. Full time associate music director. Responsibilities include serving as principle organist, administering Friends of Music concert series, co-directing the RSCM Boy and Girl choirs and other youth choirs, supervising Taizé services, directing and overseeing handbell choirs, directing adult choirs in music director's absence, and participating in the overall planning and vision of the music department. Salary and benefits are not listed for this position. Contact Dr. William Bradley Roberts, Director of Music, at 520-323-7943 if interested.

Townsend UMC, Townsend, MA 01469. 978-597-2486. Organist for one Sunday choir rehearsal and service. Rodgers 807 Trillium organ. For information, contact the church.

Academic

Hiwassee College, 225 Hiwassee College Drive, Madisonville, TN 37354. Two-year residential college affiliated with the United Methodist Church seeks a choral director beginning August 2001. Responsibilities include: conducting large and small ensembles, teaching core courses including music appreciation, ear training and sight singing. Qualifications include a master's degree in music, doctorate preferred. Keyboard skills a plus. Rank and salary commensurate with degree and experience. Send a letter of application,

resume, and names, addresses and telephone numbers of at least three references to: Dr. James T. Murrell, Vice President and Academic Dean.

Purdue University, Lafayette, IN. Purdue Musical Organizations seeking an assistant director whose responsibilities will include both musical and administrative duties. Musical responsibilities entail serving as primary accompanist for choral ensembles and small groups and/or directing and coaching vocalists. Administrative duties include coordination of performance related details such as bookings, sound reinforcement, meals, transportation and lodging, in addition to special projects designated by the Director. BM or BME minimum and ability to play and teach a variety of musical styles including jazz, classical, pop and musical theater. Arranging experience required in a variety of voicings (TTBB, SSA, SATB). Experience in vocal coaching (soloists and small groups). Salary is dependent on qualifications and experience. Starts July 1, 2001. Send resume and supporting materials to Purdue Musical Organizations, ATTN: Brian Breed, Director, 1093 Elliott Hall of Music, West Lafayette IN 47907.

Santa Catalina School, 1500 Mark Thomas Dr, Monterey, CA 93940. Full-time music department chairperson beginning fall 2001. The candidate should be prepared to teach choral music, beginning and advanced orchestra and instrumental groups; music theory AP and be the department chair. Interested candidates should have at least an MA in choral or orchestral conducting. Salary is commensurate with experience and education. Dossiers should be sent to Sister Carlotta O'Donnell, Head of School.

Treasure Valley Community College, 650 College Blvd., Ontario, OR 97914. Vocal Jazz/Choral Instructor, full time tenure-track position. Responsibilities include conducting, teaching music theory, ear training, and building a strong vocal jazz and choral program. Desired qualifications include a MM or ME, two or more years' college teaching, experience with computer assisted instruction, computer software for music notation, and/or music recording. Experience in conducting/ managing community-based performing choirs and ensembles. Salary will be approximately \$32,000; job begins September 17, 2001. Screening of applications begins June 15. Position open until filled. For application process contact Human Resources, (541) 881-8822 ext. 227.

Norfolk Summer Music Festival 2001

Friday
July 6th
eighth blackbird

*World Premieres by the Yale
Summer School of Music's 2001
Composition Fellows*

Friday
July 13
Heifetz Centennial
with Erik Friedman

An evening of Heifetz

Saturday
July 14
Tokyo String
Quartet with
Joan Panetti

Brahms' s Piano Quintet

Friday
July 20
Baroque Night
with Syoko Aki
Kenneth Cooper
William Purvis
Carol Wincenc

*Vivaldi
Telemann
and others*

Saturday
July 21
Tokyo String Quartet

*Brahms
and other masterworks
for string quartets*

Friday
July 27
Quartet & Quintet
with John O'Connor and
Richard Killmer

*Takemitsu's Entre-temps and
Beethoven's String Quartet in F
Major, Op. 18 No.1*

Saturday
July 28
Tokyo String Quartet
with Ying Quartet

*Mendelssohn's Octet and
Brahms' s Viola Quintet*

Friday
August 3
Panocha Quartet with
Claude Frank and
David Krakauer

*All Schubert program,
including "Trout" Quintet,
"Shepherd on the Rock" and
a Schubert string quartet*

Saturday
August 4
David Krakauer and
friends

*Traditional celebration of the
lively music of European
Jewry*

Friday
August 10
Verdi Centennial

*Chamber works and stunning
opera arias of the great
Giuseppe Verdi. Guests will
offer songs from Aida, La
Traviata and others*

Saturday
August 11
Music from Prague with
guest artists
Panocha Quartet, Jesse
Levine & Peter Frankl

*Works by Prague composers:
Janacek, Smetana, Dvorak
and Mozart. Dvorak's Viola
Quintet in Eb Op., and
Mozart's Piano Quartet in
Eb.*

Friday
August 17
Old and New IV
featuring faculty artists
Frank Morelli &
Peter Frankl

*Fellows and their mentors
play works for large
chamber ensembles
(performed uncondacted)*

Friday
August 24
William Warfield,
baritone

*Legendary jazz singer makes
his Norfolk debut with
moving spirituals*

Saturday
August 25
Norfolk Ballroom

*For a grand finale, the Music
Shed will be converted to an
old fashioned dance hall*