



# PRISM

YALE INSTITUTE OF SACRED MUSIC

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

MARCH 2002

VOLUME X NUMBER 6

YALE UNIVERSITY

## The House is Well and Truly Warmed — *Melissa Maier*

On December 18, 2001, a certificate of occupancy was issued for the two ISM pavilions—Hopkins and Brainerd—of the Sterling Divinity Quadrangle. On January 4, 2002, ISM faculty and staff moved into the renovated space. Classes began on January 14. But it was not until we flung open our doors for a gala, multimedia housewarming party on February 27 that true possession was taken, as we greeted some 250 guests from Yale and from the larger community, who came to “taste and see” what it is that we do at the ISM, and where we now do it.

As befits a multidisciplinary Institute within Yale, offerings on that day included a screening in the Great Hall of the ISM-produced video, first in a series funded by the Lilly Endowment Inc., *Psalmody in the Early Modern Period: a Congregational Psalm Sing in the Dutch Reformed Style*. In addition, the ISM video project was demonstrated in the video workroom. The new Organ Studio was a focus of activity, as ISM/YSM students provided continuous demonstrations of the Flentrop organ, gift of William and Loyde Ortel, and of the Kingston harpsichord, gift of Bobby Alexander from the collection of Richard de Long. Each of these instruments will be formally dedicated in ceremonies to be held in the coming months. Members of the Yale Camerata entertained in the new Choral Studio; in the Great Hall students and faculty offered a performance of original poetry with original music (see *New Voices*, page 5). There was a student presentation of a new gameshow, *Name that Religion!*, in which a door prize was offered. Student art adorned the walls, and, in what may be a first for any interdisciplinary Institute at Yale, student-brewed beer was on tap as part of a gourmet beer-tasting event (complete with annotated bibliography) in the new Seminar Room!



Clarence Dickinson, 1953

Acting Director Bryan Spinks introduced Director Margot Fassler (on leave this semester), who had shepherded the renovation project through its many phases. She in turn tendered thanks to the architects, contractors, project managers and YDS Building Committee members, and to all who worked so hard and so long to bring the project to such splendid fruition. Deans Rebecca Chopp and Robert Blocker of the Divinity School and the School of Music, respectively, meditated on their unique and synergistic partnerships with the ISM. Other guests of honor included Mr. and Mrs. Ortel, the donors of the newly-installed Flentrop organ in the Organ studio; the Right Reverend Frederick H. Borsch, newly-appointed interim dean of Berkeley Divinity School at Yale and associate dean of YDS; Professor Harry Adams, former Acting Director of the ISM; and the ISM's first Director, Robert Baker, who had presented a special and very personal gift to the ISM for the occasion: a pair of photographs, dating from the 1950s, of Clarence and Helen Dickinson, two of the founders of the School of Sacred Music at Union Theological Seminary, and in a very real sense progenitors also of the ISM.

*Continued on page 2*



Helen A. Dickinson, 1953

### Also in this Issue

Alumni News .....	Page 2
New Voices .....	Page 3
Calendar of Events.....	Page 4
Placement Listings .....	Pages 6 & 7
Student News .....	Page 7
Housewarming Party .....	Page 8

## ALUMNI NEWS

### ISM

**Dale Adelman '86** has been named the new Music Director of the Buffalo Philharmonic Chorus and is recipient of its Cameron Baird Chair. He is currently serving as Interim Conductor for the 2001-2002 Season. He will continue to serve as Organist-Choirmaster of St. Paul's Cathedral, Buffalo.

**David Ouzts '87** reports a change of address: 954 Wren's Roost #3, Memphis, TN 38119-0506. His phone number is 901-684-1533; e-mail [dpouzts@aol.com](mailto:dpouzts@aol.com). David is Parish Musician and Liturgist at the Church of the Holy Communion, 4645 Walnut Grove Rd, Memphis, TN 38117-2597. His church e-mail: [douzts@holy.communions.org](mailto:douzts@holy.communions.org).

Very Reverend **Paul Turnbull '81** recently closed the sesqui-centennial celebration of the Cathedral of the Most Blessed Sacrament parish in Altoona, PA with an organ recital. The recital was played on the Cathedral's 1931 Steinmeyer instrument of 80 ranks. The event also featured the choir of the Sisters of Charity, performing choral works composed by members of their community, who had served the cathedral parish for more than 100 years. Paul's new address is 407 Tioga St, Johnstown, PA 15905; e-mail [pturn@floodcity.net](mailto:pturn@floodcity.net)

### UTS

**Karl Moyer '61** has announced his retirement as Organist and Director of Music from Grace Lutheran Church, Lancaster PA, effective this August. It is actually his second retirement, having already retired from teaching at Millersville University for 32 years. After graduating from UTS Karl received a DMA. in Organ Performance and Church Music from Eastman School of Music, studying with David Craighead and Alfred Bichsel. His CD of mid-century Hooks at Orwell, VT and North Easton, MA is available through the OHS, Raven label, OAR-290. He is presently program chair of the 2003 OHS convention in central Pennsylvania.

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Photos: Page 1, Robert Baker and the ISM;

Page 2, ISM archives; Page 3, Carl James Grindley;

Page 8, Terese Cain.

### ISM Housewarming *continued from page 1*



Professor Baker (*above*), the distinguished organist who, together with music historian Richard French and seminary chaplain Jeffery Rowthorn, had migrated from Union to Yale in 1973 to establish the Institute of Sacred Music here, visited the new ISM facility on February 26 to present the photographs. "The Dickinsons are iconic figures," he said in making the gift, "and these photographs should properly have their home here, with you." They will be prominently displayed near the Great Hall.

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*The Dickinsons' interdisciplinary educational model was ahead of its time—a model which, even broader in scope, inspires the mission of the ISM in the twenty-first century.*

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In fact, as *Prism* readers are no doubt already aware, it would be difficult to overestimate the influence of the Dickinsons on the education of church musicians in the twentieth century, and the impact that the graduates of the school had upon American musical and religious life of the time. Clarence Dickinson taught both organ and composition, and published collections of music and textbooks; Helen Dickinson taught liturgy and used the slide collections of New York libraries and museums to show her students how liturgy and architecture worked together in the Christian tradition and in other faiths as well. The Dickinsons insisted that their students know and respect both the art and music of Western Europe; musicians were taught the foundations of liturgical history, and were instructed alongside seminarians. Thus church musicians and ministers—lifelong career partners—learned at Union how to understand each other better. This interaction is preserved most intensely in the ISM Colloquium, a course designed for students in the Yale School of Music and the Yale Divinity School, and team-taught by jointly-appointed faculty members. The Dickinsons' interdisciplinary educational model was ahead of its time—a model which, even broader in scope, inspires the mission of the ISM in the twenty-first century.

We have now formally crossed the threshold of our new home. Similarly, the ISM hopes to cross many new thresholds of interfaith and multidisciplinary collaboration, to provide a broad education and rich experience—theological and artistic—for those who learn here and teach here, and who call it home.

## New Voices — Carl James Grindley

“Jael pegged her man!”

So shouted Richard Lindsay from a podium in the refectory on the evening of December 10, 2001, at the first ISM-sponsored evening of student creative writing. Surrounded by gently flickering candles and accompanied by soft jazz, Richard's passionate response to the “naughty hagiographer/ In the court of David/ [Who] snickered as he sneaked this one/ Past the editor of Judges” riveted the sizable crowd, bringing to a ringing close a highly successful evening of poetry and fiction.

December's reading was the finale of YDS's first creative writing workshop course, Religion 842a. Focusing on poetry and short prose, and taught by visiting lecturer Carl James Grindley, the class attracted 14 students, well beyond the expected, and the tiny classroom space in Porter overflowed into the hallway. In keeping with the idea that the mission of the Institute of Sacred Music includes fostering “all valid expressions of religious insight,” the workshop was dedicated to writing religious and spiritual texts of the highest order. To purposely misquote T. S. Eliot, the various assignments and creative works produced by the class were to “be consciously, deliberately and defiantly” spiritual, like Rachel Gordon in her poem, “Non-Jews in Shul:”

There were always some people in shul  
Who came at the very beginning,  
And didn't wear the right clothes.  
They were the non-Jews invited to a bar-mitzvah, or  
Just friends coming to share.  
They didn't know  
That unlike church we go on for hours and that  
There is a dress code.  
Looking at their strained faces  
It was weird to think  
They might be feeling out of place, here.

For most students, it was their first brush not only with putting their belief and faith onto the page, but also with a traditional Iowa-style creative writing workshop, which includes extended, deeply personal, and occasionally painful

peer review. The students survived the class, and in the process created many wonderful responses to scriptural texts. Teresa M. Howell's reflection on Numbers 12 stands out:

Woman without a voice,  
Unknown,  
Known only for the two boys she birthed.  
Wife of Moses:  
Zipporah.  
Zipporah is her name.  
Cushite, says Numbers.  
Egyptian, says Exodus.  
Black,  
Phenomenal:  
You must have been phenomenal.  
Moses broke his own law.  
It must have been a scandal,  
Scandal,  
Moses with a black woman.  
Miriam even mentions you are black,  
Cushite,  
Cushite, she says.  
You must have been phenomenal,  
Phenomenal,  
God struck Miriam with leprosy for talking  
about a sister.

Other students' concerns ranged from issues relating to September 11 to their own progress through Yale Divinity School. “I concentrated on the gold processional cross and blocked out everything but the words. I was intrigued by the idea that god knew Moses was his man since Moses was the only one with enough patience to sit and watch that fire,” stated Marissa Smith in her prose poem “Prospect Hill.” And for Marissa, like Richard, Rachel and Teresa, the class did not end with the term.

The December reading attracted ten student readers, and an audience of around 30. The ISM provided refreshments, and the readers read from 8:00-10:00 pm. It was casual and friendly, and everyone had a great time, drinking wine and

*Continued on page 4*

*The Cast and Crew of Religion 842A  
December 10, 2001*



listening to the spoken word. One of the treats was Irena Delahunty's "Apology to St. Peter:"

I never really liked you much  
and have often thought  
that Jesus used bad judgment  
when he picked you as leader of the tribe.  
Suffice it to say  
you were fearful, sometimes faithless, and  
not too empathic when He needed the reassurance  
of your love.  
You were violent  
and worst of all,  
denying and abandoning  
in His most fateful hours.

I imagine that you were rough and coarse,  
with callused fingers on large hands.  
I think that your hair was tousled  
and that you had the look of an old sailor—  
a salt-eaten face,  
wrinkles,  
deep like caverns—  
that made you older than your years.  
You were probably rugged without being sensual,  
a real man's man  
who doesn't know how to please a woman.  
You were probably afraid to be too soft.

I think that you were serious,  
not often humorous,  
and bewildered a lot of the time.  
I don't think your mind could compute all that  
it heard and observed.  
In all fairness,  
you were probably just a guy  
who nowadays would come home from  
work and just plop himself down in front of the  
television  
with a can of beer  
until your dinner was ready and the kids were put  
to bed.

Yet  
maybe you're the proof  
that it takes a lot of years  
and a lot of mistakes and missteps  
to become who you're really meant to be.  
I've been told that you asked for your cross  
to be turned upside down  
when you were going to be crucified.  
And I am humbled by your humility  
which graced you at the last.  
Then it all made sense.  
You were the essential man,  
the arrow that flew right to the heart of the matter,  
head first.

## UPCOMING EVENTS THROUGH APRIL 2002

Through April	Afterlife Film Festival	7 PM, Tuesdays, ISM Great Hall
Sunday, March 24	Great Organ Music at Yale: Martin Jean, organist	8 PM, Woolsey Hall
Week of April 1	Camerata/Pro Musica London Tour	
Wednesday, April 3	Student Midday Organ Recital: Paul Jacobs	12:30 PM, Battell Chapel
Monday, April 8	Student Organ Recital: Paul Weber	8 PM, Dwight Chapel
Wednesday, April 10	Student Organ Midday Recital: Michael Diorio	12:30 PM, Dwight Chapel
Saturday, April 13	Camerata/ Yale Symphony/ Alums in concert	8 PM, Woolsey Hall
Sunday, April 14	Student Organ Recital: Jared Johnson (MM)	8 PM, Woolsey Hall
Tuesday, April 16	Robert Clifton, Multimedia Installation, Lecture & Reception	7 PM, ISM Great Hall
Wednesday, April 17	Student Midday Organ Recital: Charles Burks	12:30 PM, Woolsey Hall
Friday, April 19	Poetry Reading with Music and Open Mic	8 PM, ISM Great Hall
Sunday, April 21	Camerata/Pro Musica Concert	4 PM, Grace Episcopal, Hartford
Monday, April 22	Student Organ Recital: Andrew Scanlon	8 PM, Dwight Chapel
Week of April 22	Stefan Parkmann in Residence	
Sunday, April 28	Student Choral Conducting Recital: Richard Gard (MM)	8 PM, Battell Chapel
Sunday, April 28	Student Organ Recital: John Cantrell (MM)	8 PM, Woolsey Hall

## New Voices (concluded)

As it turned out, the reading provided excellent practice for the ISM's grand opening on February 27<sup>th</sup>. For the occasion, Professor Grindley and five students performed two 15-minute sets of poetry and music, as part of the multimedia series of events staged at the ISM that afternoon. Raymond Ward collaborated with music student and notable pianist John Cantrell; Marissa Smith and Richard Lindsay performed a cappella, and Professor Grindley read with organ student Andrew Sheranian, who created two original compositions for the occasion. Although it was nerve-wracking for the students to read in front of such a large audience, the material was well-received. The ISM printed 100 copies of a chapbook featuring the afternoon's poetry, copies of which are available through the ISM office.

Some of the pieces were specially written for the ISM opening. Richard Lindsay, who closed both readings, light-heartedly compared the ISM's completed renovations with the book of Ezra, saying in part:

In the first year of King Cyrus, a decree went out to the ghettos of Babylon, to a people who'd been there so long they'd forgotten what it was like not to be there:

"I, King Cyrus, would build a house for that god you're so pious about you won't even say his name. Those of you who belong to that god may go to Jerusalem in Judea and rebuild the temple."

And just for kicks, he added, "If anyone who tries to stop you – a beam shall be pulled from his house on which he shall be impaled. And his house shall be made a dunghill."

And so, the heads of the families of Judah and Benjamin and the priests and the Levites – everyone whose spirit the Great Unnamed had stirred – set off.

But first they had to raise some serious scratch....

On the first day of the fifth month, they came to Jerusalem, for the hand of God was upon them. And Ezra brought the moving party to the Temple to unpack in a mess of flying sawdust and pounding hammers, plywood for floors and wiring sticking out of the walls. Ezra breathed in the dust and he coughed. But he couldn't help but smile as well, for he did not see around him construction chaos, but the building of his dream.

Under Ezra's apt direction, they settled in around the swirling builders, setting up the holy vessels in their proper places, practicing their songs, chants, and calls to prayer, storing away the wine, wheat, and animals for sacrifice.

Until the people began to gather in the courtyard and Ezra knew it was time. Ezra unpacked the scroll and dressed in his priestly garments. He performed the ablutions and said the necessary prayers, just as he had so many times alone in his house with only God watching. He walked out onto the steps above the courtyard and the buzzing crowd fell silent. No sound disturbed them except for a distantly banging hammer.

Ezra lifted the scroll in his shaking hands and began to read. It felt strange as the holy words tripped from his lips because he was saying them out loud for the first time. It was like someone else's voice was proclaiming these holy words, for surely he was not worthy.

He paused to interpret the meaning of the text for the crowd, for they had been away so long they barely understood their mother tongue. And as Ezra explained the Law they began to understand. And some began to cry out with sadness. And some began to shout for joy. And the weeping and shouting floated up out of the courtyard and mixed with each other in the air until you could not tell which was which.

One of the most interesting parts of the open house reading was the integration of music with the spoken word. John Cantrell's accompaniment of Raymond Ward's poem "Simple Pleasures," in the words of one critic, "managed to invoke, in ten fingers, Manhattan itself." Likewise, Andrew Sheranian's two compositions, one a pastiche of musical jokes ranging from Bach to "the song that does not end", and the other a highly allusive setting of Professor Grindley's "So It's Privately Seen Flashlights," exploited the Fisk organ in the Great Hall to great effect.

To further this sort of collaboration between the fine arts, Professor Grindley is planning a final night of poetry and music on April 19<sup>th</sup>. The reading will be held in the ISM Great Hall from 8:00 pm to 10:00 pm. Refreshments will again be provided. The first part of the evening will be structured, but later the mic will be open to all members of the YDS/YSM/ ISM community. To participate in the organized part of the evening, please contact Professor Grindley at [carl.grindley@yale.edu](mailto:carl.grindley@yale.edu), or through the ISM.



*Chap-book available through the ISM office.*

# PLACEMENT LISTINGS

## Church Positions/Connecticut

**Blessed Sacrament Church and School**, 182 Robbins St, Waterbury 06708. 203-753-3149. Full time Music Director and faculty position. Responsibilities include planning and coordinating music for all parish celebrations and weekend masses, teaching music in the parish school (K-8) and directing children's choirs. Must have strong interpersonal skills and ability to work with children. Competitive salary and benefits. Mail or fax resume and three references to Music Director Search Committee. Please direct questions to Father Hinkley.

**Christ United Methodist Church**, 200 Hazelnut Hill Road, Groton 06340. 860-445-0088. Organist/Choirmaster. One Sunday morning service. 10-12-member adult choir rehearses Thursday evenings. The position requires approximately 10-12/wk. Allen electronic organ. Please direct questions to Mr. Paul Fell, Search Chair.

**First Church of Christ in Hartford (Center Church)**, 60 Gold Street, Hartford 06103. 860-249-5631, x19. Immediate opening for a Tenor Section Leader/Soloist for a contract year of September 1 through August 31. Compensation is competitive with other city and suburban churches. Wednesday evening rehearsal and Sunday morning warm-up. Submit a resume of choral singing experience and solo sacred repertoire and a letter from a major teacher, conductor or musical employer. Interviews and auditions will be scheduled after a review of submitted materials. For more information call Jason Charneski, Director of Music.

**First Congregational Church**, 993 Main St, PO Box 165, South Windsor 06074. 860-528-7992. Organist/choir director for Main Street Congregational Church. Adult choir with Thursday evening rehearsal, one Sunday service. Hook & Hastings tracker organ. Contact Beverly Nielsen at 860-289-8606.

**First Presbyterian Church**, One West Putnam Ave, Greenwich 06830. 203-869-8686. Full time Minister of Music with advanced degree and substantial experience with organ and choirs in a congregational setting. Two Sunday morning services, adult choir, youth and children's choirs and handbell choir. 3-manual 1990 Moeller. Salary is listed at \$55-65,000, plus benefits, including pension, health, medical, and study/professional leave. Application deadline is March 15 or until filled. Position begins August 1. Please visit church web site before applying, at [www.fpcg.org](http://www.fpcg.org). Direct questions to Don Parker, Search Chair at [musicsearch@fpcg.org](mailto:musicsearch@fpcg.org).

**Naugatuck Congregational Church (UCC)**, 9 Division St, Naugatuck 06770. 203-729-3037. Full time (part-time considered) Director of Music, Interim needed. Three manual, 42-rank Austin organ, adult and children's choirs, hand bell and drum choirs. Two Sunday services. Please contact Theron Simons, Music Search Chair, at 203-729-3365.

## Church Positions/Out-of-State

**ARS MUSICA Chorale**, Bergen County, NJ. Music director/conductor for 50-voice auditioned chorus; some opera background a plus. 30-year-old chorale has a regular season of three concerts and additional engagements. Successful candidate must possess excellent conducting skills and be musically adventurous. Duties begin September. Please contact Frieda Holoher at 201-837-1734, or by mail, 102 Grayson Place, Teaneck NJ 07666-4712.

**Cathedral Church of St. Mark**, 519 Oak Grove St, Minneapolis, MN 55403. 612-870-7800. Music Director to lead all aspects of musical activities, including directing the adult and children's choirs, planning and preparing music for the liturgical year, planning and administering budgets, supervising staff and playing and overseeing the pipe organ. Minimum requirements are: 1) MM degree or equivalent; 2) five years directing musical activities involving pipe organ and choir (including staff supervision); 3) experience with daily Anglican cathedral-type environment; 4) Demonstrated competencies in choral & orchestral conducting; 5) F.A.G.O. or equivalent. Send your resume and letter of recommendation addressed to Wardens, Cathedral Church of St. Mark.

**CIVA (Christians in the Visual Arts)**, 30 Attucks Trail, Chatham, MA 02633. 508-945-4026. 23-year-old Christian organization for visual artists is seeking an Executive Director to establish a centralized office. PhD, MFA, MBA or equivalent required. Executive Director will report to the CIVA Board of Directors, develop a 3-5 year plan including finances and budget, and be available to teach at or serve the host institution, Gordon College in Wenham, MA. Persons interested should send a c.v. along with a cover letter that addresses the following issues: 1) What are the strengths and weaknesses of the contemporary art scene from a Christian perspective; 2) How would you describe our leadership style as it would relate to an international non-profit organization and 3) What is your own faith commitment and how would this impact your work with CIVA. Please send these materials to the above address. Applications will be re-

ceived beginning in February and will be processed until the position is filled.

**Episcopal Theological Seminary of the Southwest**, 606 Rathervue Pl, PO Box 2247, Austin, TX 78768-2247. 512-472-4133. Mid-September through mid-May student internship in church music. Ideal candidate would have a Bachelor's in organ and/or choral skills. The intern will be provided on-campus housing and a stipend of \$12,000. Deadline for application is May 10. An application form is on file at ISM. For more information contact Dr. Russell Schulz, Director, at x337.

**First Presbyterian**, Greenwood and Lansdowne Avenues, Lansdowne, PA 19050. Telephone 610-622-0800. Part-time Music Director/Organist. Successful candidate will participate in the planning and direction of the combined Traditional/Contemporary Sunday Worship Service, with the primary focus being with the Traditional Chancellor Choir. Two-manual 1987 Casavant Organ and a salary range up to \$15,000 depending on experience. Please contact the Reverend Nancy M. Muth.

**Grace Episcopal Church**, 3601 Russell Rd, Alexandria, VA 22305. Full time Director of Music for high-church parish located in the historic district. Candidates should possess strong choral development skills and thorough knowledge of Episcopal liturgy. Alleluia Singers lead Rite II liturgy at the 9 am Eucharist, and Schola Cantorum leads Rite I liturgy at 11:15. Two-manual, 23-rank organ was rebuilt and re-voiced in 1982 by Irving Lawless and John Kaspers. Position to begin this August; applications are due by April 15. See the website for additional information: [www.gracealex.org](http://www.gracealex.org). No phone calls, faxes or e-mails please.

**Grace Lutheran**, 517 N. Queen St, Lancaster, PA 17603. 717-397-2748. Director of Music beginning in August. Successful candidate will replace retiring UTS alum Karl Moyer. Interested applicants should write to the Director of the Music Search Committee at the church. Applications will be received until April 30.

**Immanuel UCC**, 99 So Waverly St, Shillington, PA 19607-2641. 610-777-7107. Organist/choir director beginning in August, to replace retiring Music Director of 30 years. The church music committee would consider splitting the position in two, with responsibilities to be decided. Two Sunday morning services with organ accompaniment, second service is choral. 2-manual, 18-rank Austin organ. Present position averages 20-25 hours/week. The church is currently undergoing an extensive building program, which includes new

## STUDENT NEWS

### STUDENT NEWS

**Paul Jacobs '02** gave his audience a rare treat on February 22 at the National Shrine of the Immaculate Conception in Washington, DC, where he played Messiaen's complete organ works in a marathon program that began at 1 pm and ran, with a few short intermissions, until after 9 pm. *Washington Post* critic Joseph McLellan writes that Paul "played not only with brilliant technique and an acute awareness of Messiaen's distinctive qualities, but with a fine sense of the space's acoustics...he adapted Messiaen's registrations effectively to the unique instrument's capabilities, and the often cataclysmic effects came across as Messiaen must have imagined them." Paul's schedule for the Messiaen performance includes Chicago, Washington, Atlanta, San Francisco, Minneapolis and Seattle. This sort of program has become a specialty for Paul, who has performed the complete organ works of Bach in several cities, including a one-day, 18-hour marathon in Pittsburgh in 2000.

**Daniel Kellogg '03** had his composition *Divinum Mysterium* performed by *eighth blackbird* at Alice Tully Hall at Lincoln Center in New York on March 5. Using a familiar chant tune, the 35 minute work tells the story of creation from Genesis and is scored for flute, clarinet, violin, cello, piano and percussion. *Divinum Mysterium* finished the concert, which was part of *eighth blackbird's* prize for winning the Naumburg Chamber Music Award in 2000. *eighth blackbird* plays mostly music by American composers and tends to gravitate towards works by composers of the players' own generation. They commissioned the piece in 1999 with a grant from Meet the Composer, and have performed it over 25 times in many of the country's leading chamber music concert halls. They plan to record it this summer.

## Great Organ Music at Yale

### MARTIN JEAN

Sunday, March 24

8:00 pm, Woolsey Hall

Charles Tournemire:  
*Seven Choral-Poems on the  
Last Words of Christ*



\$5 donation requested at the door.

## PLACEMENT LISTINGS continued

music rooms in the church. For additional information, contact Mr. Karl Hiester, Music Chair at his home, 610-777-8918.

**St. Ignatius RC**, 650 Parker Ave, San Francisco, CA 94118. 415-422-2188. Organist to accompany Motet choir at the 11 am Sunday mass and take full responsibility for the 8 am mass, working with a cantor. Organist must be able to cover for the Director of Music in his absence (directing, playing) and possess keen improvisational skills.

Some occasional administrative work. Four-manual organ is originally a Kimball from 1912, and has been rebuilt in the French romantic style, with 62 stops. The motet choir, nearly half of which is composed of professional singers, sings a wide repertoire of classical music. This is considered a 1/3 time position, with a salary range of \$12,500-15,000. Contact Jonathan Dimmock, Director of Music and ISM alum at the church, or send a letter and resume to him by May 15. Position begins July 1.

**St. John's Episcopal**, 48 Middle St, Gloucester, MA 01930. 978-283-1708. Half-time Music Director for parish with strong music tradition. Responsibilities include directing the choir and providing organ music for one Sunday service. One weekly choir rehearsal. 1982 Hymnal and Wonder, Love and Praise. Fisk opus 97. MM degree or equivalent required. Contact Richard Everett, for additional information, at 978-283-6413.

**Southminster Presbyterian**, 799 Washington Rd, Pittsburgh, PA 15228. 412-343-8900. Minister of Music to replace retiring musician for 2000-member church. Adult choir, 6 hand bell teams, 2 youth choirs, contemporary service, youth band and youth string ensemble, vocal coaching and bi-annual trip abroad for high school seniors. 65-rank Austin in the chancel, 13-rank Moeller in the gallery. MM degree in sacred music, organ or choral conduction required, with experience in the Reformed tradition. Salary according to AGO guidelines. For information, contact Carol Walton, Music Search Chair, at the church.



Dante's Inferno  
1924

### Join Us in the ISM Great Hall

7 pm, Tuesday, April 16  
Robert Vaughn Clifton

No Exit: Lecture and  
multimedia installation  
on Dante's *Inferno*

RECEPTION FOLLOWS

and 7 pm  
other Tuesdays  
through April  
for the  
Afterlife  
Film Festival



Richard Lindsay reads  
from his work.

## *Scenes from the ISM Housewarming*

February 27, 2002



ISM Director Margot E. Fassler  
greet the guests.



Above left: Bishop Borsch with YDS dean Rebecca Chopp. Above right: J. W. Lee's Harvest Ale, the strongest and most complex beer available at the Open House (or almost anywhere). The oak barrel in which it was aged was previously used to make hard cider in France. (Beer and documentation courtesy Adam Franklin-Lyons and John Cantrell.)



WORSHIP · MUSIC · ARTS

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