



# PRISM

YALE INSTITUTE OF SACRED MUSIC

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

MARCH 2003

VOLUME XI NUMBER 6

YALE UNIVERSITY

## The State of the Institute

*Margot Fassler*

In my initial meeting with J. Irwin Miller in 1994, our founder expressed a desire to have the Institute support more students than we did at the time. He said, "Do you think the Institute could be twice as big as it is now?" Having just reviewed the financial documents, especially with an eye to the proportion of funds going to support students, I said that there was no question but that the Institute could do better, but for that we needed a major recruitment campaign. He asked me to give this my best shot, and I promised I would.

In a world so bleak and weary as our own is right now, I join today with that blissful bird in a poem by Thomas Hardy that sings its heart out on the darkest day of the year—not by recounting for you all the things that remain to be done, but rather by telling you what we have accomplished here in the last few years, especially in light of that promise I made when I first became director.

The goals have been essentially five in number:

1. to get all the programs we support in the schools – organ performance, choral conducting, liturgical studies, and religion and the arts – to the highest possible level, with an ambitious program of recruitment that included better scholarship packages, and that supported a greater number of students;
2. to rebuild the faculty of the Institute by replacing faculty members who had left or retired, and by adding the positions necessary to carry out our mission;
3. to provide adequate facilities for the work of an active staff, faculty, and student body, one that would enhance our recruitment efforts both for students and for faculty;
4. to increase the number and quality of events, publications, and activities appropriate to an interdisciplinary institute at a great research university;
5. to increase the staff in ways to make activist admissions, recruitment, events, and publications possible.

The first few years of my directorship were primarily given over to two of these goals: toward making sure we would have a building project, and to recruitment. But there was much more to do in concert with these things! In order to achieve our other goals, we needed a strategic plan, and it has been

called the Institute of Sacred Music Five-Year Plan. Every plank within the plan was developed by the Institute faculty, and worked out with the Provost's office, and with our various partners in theological and musical education at Yale. I am pleased to say that almost everything in the plan is now officially authorized and that we have come a long way toward getting the work done as well.

The mission statement of the Institute of Sacred Music, a long time in the development stage, has now been officially approved by our rebuilt faculty. It represents a broad vision, one in keeping with our founding documents, and yet it also puts major emphasis squarely on the needs of faith communities, especially in regard to the training of leaders for those communities, musicians, ministers, and informed laity, and the traditions of scholarship and performance necessary to do the work of educating the best for lives of service and leadership.



### The Institute's Mission

The Yale Institute of Sacred Music engages with all aspects of education and scholarship related to the history and practice of sacred music, and of worship and the arts.

The Institute trains students for service as musicians, as leaders of communities of faith, and as scholars and teachers. In addition to working in partnership with the Schools of Music and Divinity and with other academic departments at Yale, the Institute sponsors a vital interdisciplinary program that brings musicians, presiders, and scholars together for common conversation and formation.

*Continued on page 2*

### Also in this Issue

- |                             |                 |
|-----------------------------|-----------------|
| Upcoming at the ISM .....   | Page 3          |
| Placement Listings .....    | Page 4          |
| Student & Alumni News ..... | Page 5          |
| ISM at the ACDA .....       | Pages 4, 5, & 6 |

## The State of the Institute *continued from page 1*

The Institute supports numerous joint faculty positions, thereby carrying out its mission through the curriculum as well as in performances, worship services, public events, films, and publications. Through the work of its faculty, the Institute supports both practical and scholarly study of four primary areas:

1. sacred music throughout the world;
2. worship in all Christian communities;
3. the dialogue between Christianity and other faith traditions, especially as it is carried out in sacred music, ritual, and the religious arts; and
4. the liturgical arts, particularly art and architecture, preaching, hymnody and psalmody, and religious drama.

### Recruitment

The results of our recruitment campaign have been striking: the Institute now supports well over twice the number of students it once had, and yet the applicant pool from which our students are drawn is very much larger. In 1994, the Institute had a total of 12 applications for all the programs it supports; this past year it had around 130. Our rate of acceptance has gone down dramatically in the last nine years, and the yield is very high, with usually around 90 percent accepting our offers of admission. The Institute works with the schools to admit students in a joint process that has long been in place.

### Building

The results of our building campaign are well-known to the readership of **PRISM**. Less well known is our other building campaign, that of constructing a faculty to do the work of teaching the much expanded numbers of students. With but two exceptions, all Institute faculty are fully funded by the Institute; all contribute to our institutional life and participate in our Colloquium. The first new faculty member brought to the Institute since 1994 was organist Martin Jean, whose work with University Organist Thomas Murray in the recruitment of organ students has been profoundly productive. He was followed by another key senior professor, Bryan Spinks in liturgics, whose numerous publications and teaching have been key to the program in liturgical studies, and to our constant requests from the outside to start an advanced degree in that field. We were able as well to bring Jaime Lara as assistant

professor in Religion and the Arts. His work has opened the Institute up to the School of Architecture, and he has recruited an array of students with interests in architecture, film, and Hispanic studies, placing them in constant companionship with the future choir directors and organists of the world—their future partners in building acoustically “sound” churches. The Institute also joined with the Divinity School in the recruitment of Wesley Avram to Yale, and he has become a cherished and extraordinarily active member of the ISM faculty. With these key faculty positions filled, we have been able to bring Lana Schwebel in Religion and Literature to replace Peter Hawkins, and Siobhán Garrigan in Liturgical Studies, both of whom are completing dazzling first years with us! This year we also named Simon Carrington as Professor of Choral Conducting, and gave him the mission to found a new chamber choir dedicated primarily to the great sacred repertoires of the early modern period. The phone at the Institute rings constantly with inquiries about the new choir, and Professors Brooks and Carrington have been working hard at selecting a new class of choral conductors to study at Yale. Through the Five-Year Plan, we were authorized a junior position in music history, and recouped our third liturgy position, a position that had been lost in the years just before I became director. We will joyously announce the results of these two searches in the next **PRISM**, so keep alert for those. Of all the faculty positions authorized through the adoption of the Five Year Plan, only three remain to be searched and filled:

1. an assistant professor in the practice of sacred music for Marquand chapel, this still under discussion;
2. one and possibly two lectureships in vocal instruction, under discussion;
3. a visiting professor in ritual studies or ethnomusicology, this fully authorized and ready to be searched. We will seek a scholar/practitioner from a different culture every year to join in faculty projects and to teach our students.

The number of events and publications possible now that our facility is complete has been increasing exponentially since January, 2002. Just ask projects and publications manager Melissa Maier about her work load (or maybe you'd better not!). Her hiring in 2000 has allowed for major changes in the amount of work the Institute can accomplish, and I thank my lucky stars every day for this position and the person who fills it. One of our major goals is to reach out to church and synagogue musicians in the Greater New Haven area with events, and with a summer program now in the planning stages. Our very successful “Yale Organ Week,” run by Martin Jean and Thomas Murray, brought talented young organists to Yale for a week of summer study, and is scheduled to be repeated in the near future. In the offing is a “What Works!” column in **PRISM**, a series of short articles about thriving partnerships between musicians and ministers/rabbis across the country. Look for news in April about our *Be Uplifted!* event at the end of the month, which will include an organ improvisation demonstration featuring the students of William Porter, the Tangeman Lecture to be delivered by Christopher Dustin of Holy Cross, and an evensong by members of the choir of St. Bartholomew's Church in NY, Vince Edwards directing. Our new journal *Colloquium*, edited by Fassler and Spinks, will be up and running this fall, and will bring the work of our faculty, students, and distinguished guests to colleges, universities, and

**PRISM** is published ten times a year  
by the Yale Institute of Sacred Music

Margot E. Fassler, Director

409 Prospect St.  
New Haven, CT 06511  
Telephone 203 432 5180  
Fax 203 432 5296

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

Alumni News and Job Placement Editor:

Pamela Shields, ism.alumni@yale.edu

Photos: Page 1, Melissa Maier; Page 3, illuminated manuscript courtesy of Beinecke Rare Book and Manuscript Library; Page 3, harpsichord by Robert A. Lisak; Pages 4, 5 and 6, ACDA, courtesy of Lynette Mitchell.

Layout and Design: Elaine Piraino-Holevoet, PIROET

*Continued on page 5*

# Upcoming at the ISM

## Yale Camerata Presents Music for Palm Sunday

The Yale Camerata gives its final performance of the 2002-2003 season on Sunday, April 13 at Woolsey Hall in New Haven. The short concert, *Music for Palm Sunday*, will begin at 6 pm. The program of music by 20<sup>th</sup> century British composers includes Charles Wood's *St. Mark Passion*, with Thomas Murray on the magnificent Newberry Organ, and the *Requiem* of Herbert Howells, an *a cappella* piece for double choir and soloists. The Yale Pro Musica, the chamber choir drawn from the Camerata, will also be featured.

Howells composed his *Requiem* in 1936 as a memorial to his son who had died the previous year. Due to its deeply personal nature, the *Requiem* was withheld from public performance until 1980. Wood's *St. Mark Passion* is a dramatic musical presentation of the Gospel for Palm Sunday, including solo parts for Jesus and the Evangelist, as well as choral parts for soldiers and the mob.

Thomas Murray, the Yale University Organist, maintains a busy international touring schedule on five continents, and has recorded extensively, specializing in music of the Romantic period. Recently he was awarded the diploma of fellowship of the Royal College of Organists.

The Yale Camerata, founded in 1985 by its conductor Marguerite L. Brooks, is a vocal ensemble sponsored by the Institute of Sacred Music at Yale University. The singers in the group are Yale graduate and undergraduate students, faculty, staff, and experienced singers from the New Haven community. The Camerata performs a widely varied spectrum of choral literature, with a special commitment to choral music of our time.

Admission is free. For more information, call the Institute at 432-5180.

YALE INSTITUTE OF SACRED MUSIC PRESENTS

## Music for Palm Sunday



### Yale Camerata

Marguerite Brooks conductor  
with Thomas Murray organist  
with the Yale Pro Musica

Sunday, April 13, 2003 ■ 6 pm  
Woolsey Hall corner College & Grove, New Haven  
Charles Wood *St. Mark Passion*  
Herbert Howells *Requiem*

Free and open to the public.  
Information 203.432.5180



Yale Institute of Sacred Music  
409 Prospect Street New Haven, CT 06511 [www.yale.edu/ism](http://www.yale.edu/ism)

## Art Symposium March 28



On Friday, March 28, the ISM will host a symposium in honor of Walter Cahn's distinguished career of teaching and scholarship at Yale. Entitled *Objects of Interpretation: Writing about Medieval Art*, the event is sponsored by the ISM with the Beinecke Rare Book and Manuscript Library, the Yale Department of the History of Art, and the Yale Medieval Studies Program.

The all-day symposium will conclude with a reception and supper at the Beinecke Library.

## Baroque Music Concert March 30

A concert of baroque music based upon Biblical themes will be presented on Sunday, March 30 at 4:00 pm in the Great Hall by the Yale Collegium Soloists with Richard Lalli, director. The concert, entitled *Crossing the Red Sea: the Bible in the Baroque*, takes its name from a cantata, "Le Passage de la Mer Rouge," by the little-known French baroque composer, Elizabeth-Claude Jacquet de la Guerre. Also included on the program are compositions with biblical themes by François Couperin, Johann Kuhnau, and Heinrich Biber. The performers are members of the Yale Collegium Musicum, including sopranos Amy Shimbo, Danielle Munsell, and Charlotte Dobbs, violinist Robert Mealy, viola da gambist Michael Rigsby, and harpsichordist Ilya Poletaev. The free concert is sponsored by the Friends of Music at Yale and the Yale Institute of Sacred Music.

While the use of biblical texts for vocal composition was common during the baroque, as well as in other eras, the use of scenes and stories from the Old and New Testaments as a basis for purely instrumental composition is much more unusual. Johann Kuhnau's set of keyboard compositions based on Old Testament stories such as David slaying Goliath are often very evocative, employing unusual effects to paint vivid musical pictures. More abstract, but no less evocative, are Heinrich Biber's sonatas for violin based upon the mysteries of the rosary. Examples from both these collections will be performed on the program.



The Kingston harpsichord,  
donated by Bobby Alexander,  
will be featured in the upcoming  
concert Crossing the Red Sea:  
the Bible in the Baroque.

# Postcards from the ACDA Convention



Steve Thomas, Leandra Strope, Tom Cunningham



Charles Kamm, Lynette Mitchell, Garmon Ashby

## PLACEMENT LISTINGS

### Connecticut

**Tabor Lutheran Church**, Director of Music Ministry wanted for midsize ELCA congregation offering diverse worship styles in shoreline town close to Yale University. Play 22-rank Casavant organ; direct adult choir; lead music for SCS children; 2 Sunday services; part-time; \$12,000-15,000 salary range; 4 weeks paid vacation; 2 weeks continuing education time. Send resume to Tabor Lutheran Church, 45 Tabor Drive, Branford, CT 06405-5225.

### Out of State

**Basilica of the National Shrine of the Immaculate Conception**, Assistant Director of Music. Full-time assistant director of music for nationally recognized Roman Catholic basilica and place of pilgrimage. Primary responsibilities include serving as organist for weekday and Sunday liturgies, a number of which are televised internationally; serving as principal accompanist for the resident 26-voice professional choir; assistant conductor, assisting with administrative needs of music dept. Successful candidate will be a highly talented organist and will demonstrate skill and creativity in the areas of accompanying, service playing, and improvisation. For more information please Dr. Peter Latona, Director of Music, Basilica of the National Shrine of the Immaculate Conception, 400 Michigan Ave, NE Washington DC 20017-1566, (202) 526-8300 ext 120.

**Idlewild Presbyterian Church, TN**, Director of Music/Organist. Idlewild Presbyterian Church a large historic church in mid-town Memphis TN is seeking a director of music/organist to continue our long tradition of excellence in worship and music. Must embrace the theology of reformed worship and have an appreciation of the breadth of music in this tradition to provide leadership and resources for the total music ministry of the church. Successful candidate will work with clergy staff to plan for regular and special worship services. Administrative skills are necessary for supervising staff and volunteers, recruiting musicians and budget planning. Qualifications: Master's or Doctorate degree and 5 years of experience. Salary competitive based on qualifications and experience. Position available June 1. Mail letter of application, resume' and supporting materials to Music Search Committee, Idlewild Presbyterian Church 1750 Union Ave. Memphis, TN 38104. Contact: Betty Louis Sheppard, ESSheppard@aol.com, telephone (901) 324-6682.

**Christ's Church, Rye, NY**, Director of Music/Organist. Christ's Church, Rye (Episcopal) is seeking a director of music/organist to provide musical leadership for a vital and growing church community and music program (70 children and 30 adults). Teamwork essential. Experience-flexible, but must have some experience in an Episcopal

setting. Experience/interest in children's programs a plus. Requirements: BA and above. Flexible 30-40 hours per week. Salary negotiable. Apartment is available as part of a compensation package. Four weeks vacation and health insurance. Submit resume and references by fax, email or regular mail to Christ's Church 2 Rectory Street, Rye, NY 10580 telephone # 914-967-1749 Fax# 914-967-3280 or [secretary@christschurchrye.org](mailto:secretary@christschurchrye.org). Deadline: March 31, 2003.

**St. Paul's Lutheran Church**, Minister of Music. St. Paul's Lutheran Church located in Doylestown, PA is seeking a full-time Minister of Music to begin in the summer or fall of 2003. St. Paul's uses traditional Lutheran liturgies in four services each Sunday and values sacred music from a variety of traditions. Responsibilities: plan, coordinate and supervise a comprehensive program of quality music for worship and ministry. Direct existing choirs and instrumental ensembles, collaborate with ministers and other staff members regarding development of new worship and music experiences. Qualifications: BA or BM in Sacred Music or related field, excellent organ, leadership and organizational skills. Salary commensurate with training and experience. Please send letter of application to Stephen Luebke, Search Committee Chair, St. Paul's Lutheran Church, 310 N. Main Street, Doylestown, PA 18901, email [srluebke@msn.com](mailto:srluebke@msn.com).

## The State of the Institute *continued from page 2*

faith communities across the country and the world. Our film project goes forward with great energy, with much of the footage for three films now in the editing stage. Given the regretted departure of video producer Terese Cain, we will be looking for a new person to work with faculty and practitioners as they interact around the subjects of sacred music and worship. We are thrilled to have media technician Sachin Ramabhadran at the Institute, with his newly minted degree in video production from Boston University, and with a specialty in editing, just at the time we need him the most. Lynette Mitchell, Business and Facilities Manager and Administrator of Student Affairs, has done so much for the Institute this year, and now has a new person to train, Pamela Shields, as well as an ambitious schedule of rotation for the newly designed ISM "booth." She and Pam will redouble their efforts to letting alums know when we are in the area at a conference or convention. We are grateful to Jenna-Claire Kemper, ISM receptionist and assistant to Melissa Maier, to Senior Administrative Assistant Gale Pollen, and to temporary employee Louise Johnson for all the work they have done on searches, programs, and events this year. Trisha Radil has provided invaluable faculty and chapel support. We look forward to the new position authorized for next fiscal year to support the choral program, the choral library, and the numerous auditions, programs, tours and recordings now being planned for the future.

Watch for a major publication, scheduled for printing next year: *The Psalms in Community: Jewish and Christian Textual, Liturgical, and Artistic Traditions*, edited by Harold Attridge and Margot Fassler. The volume will be published by Brill and the Society for Biblical Literature, and will be eventually complemented by our three-volume series of videos on Christian and Jewish traditions of singing the Psalms. Our beautiful book *Sacred Spaces in New Haven*, edited and with a preface by Jaime Lara, with research and writing of many individual entries by ISM/YDS student in liturgics Lee Smith, has received a grant from the Community Foundation of Greater New Haven, and is now being read by a publisher.

WORSHIP • MUSIC • ARTS

All of this work would never have been possible without the cooperative efforts of our partners at Yale University, and it is good to end by thanking President Levin and Provost Richard, and especially Deputy Provost Diana E. E. Kleiner, for their unfailing support and goodwill toward the Institute. We are looking forward to sharing time with the new provost, Susan Hockfield, who has begun to work with us and to understand the unique entity that is the Yale

### DONATIONS WANTED FOR LITURGY ARCHIVE

**Yale Institute of Sacred Music**  
has established an archive for the presentation of films, videotapes, and audio recordings of liturgical practice. If you have significant and historically important materials to donate, kindly contact

Melissa Maier  
Manager, Projects & Publications  
Yale Institute of Sacred Music  
409 Prospect Street  
New Haven, CT 06511  
203.432.5180  
[melissa.maier@yale.edu](mailto:melissa.maier@yale.edu)

## ISM at the ACDA

The ISM reception at the ACDA conference in New York City was held at the Hilton on Valentine's Day. Many alums were on hand to greet each other and Professor Marguerite Brooks, and to meet Simon Carrington, who will be joining our faculty for the next academic year.



Joseph Gregorio (left)  
Christopher Hossfeld

## STUDENT & ALUMNI NEWS

**Daniel Kellogg '03** announces performances of his works. In February, the Fairfield County Chorale and the Amor Artis Orchestra premiered his *Gloria* in Norwalk, CT. The piece was commissioned to celebrate their 40<sup>th</sup> anniversary. In March, the NY premiere of "and the dust shall sing like a bird" for violin solo will be given at the at 92<sup>nd</sup> St. Y.

### ISM

Congratulations to **Anna Song '00** on her marriage to Blake Applegate on July 26, 2002.

### UTS

**G. Russell Wing '39** passed away peacefully, January 23, 2003 at the age of 91. His lifetime career in music began during the waning era of silent movies when, at the age of 15, he played theater organ for the local silent movie theaters in Columbus, Ohio. He attended Union Theological Seminary in New York City and graduated with a Master of Sacred Music degree. In 1942, he was elected the Third President of Southern California's prestigious Choral Conductor's Guild. He was a church organist for 76 years; a member of the American Guild of Organists, and the California Retired Teachers Association. Mr. Wing is survived by Audrie, his wife of 56 years; their three children Christopher, David, and Janice; and three grandchildren.

Institute of Sacred Music. All the efforts described here have required leadership from the units with which we work most closely, and so thanks to the several deans and acting deans of the Divinity School, who have served during the time we developed our strategic plan and brought it to a successful near-close: Thomas Ogletree, Richard Wood, Harry Adams, Rebecca Chopp, and Harold Attridge; to Ellen Rosand and Patrick MacCreless of the Department of Music; and at the Yale School of Music to dean Ezra Laderman and, especially to the dean with whom I have worked the longest and the hardest, Robert Blocker.

We have a few finishing touches to put on our planning effort here, but thanks to all these good and hard working people, the themes have been laid out; the exposition is done; we are deep in the development phase. There is always another idea, another harmonization of the melody, but at last we can see the way to drawing the final double bar line for this good plan.



## More NY Postcards

Above, clockwise from left: Tram Sparks, Joseph Gregorio, Carolina Flores, Stan Crouch, Joan Lee, Juan Hernandez, Pamela Getnick, Charles Kamm, Garmon Ashby

Below, left to right: Steve Thomas, Rebecca Rosenbaum, Jeffrey Bernstein, Simon Carrington, Marguerite Brooks



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