



# PRISM

YALE INSTITUTE OF SACRED MUSIC

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

APRIL 2003

VOLUME XI NUMBER 7

YALE UNIVERSITY

## An Invitation to *Be Lifted Up!*

The Yale Institute of Sacred Music cordially invites alumni, church musicians, and all lovers of sacred music to a festive exploration and celebration of music and beauty in the churches on Sunday, April 27.

Join us for a stimulating afternoon to "taste and see"—and hear and reflect—at the Institute and the Yale Divinity School.

### The Day's Events

#### 3 pm **Organ Improvisation and Afternoon Tea**

Yale Students of William Porter (of Yale and Eastman School of Music) perform  
*Organ Studio and Great Hall, Yale Institute of Sacred Music*

#### 4 pm **The Liturgy of Theory**, Tangeman Lecture

Christopher Dustin, College of the Holy Cross,  
with response by Nicholas Wolterstorff, Yale University  
*Marquand Chapel, Yale Divinity School*

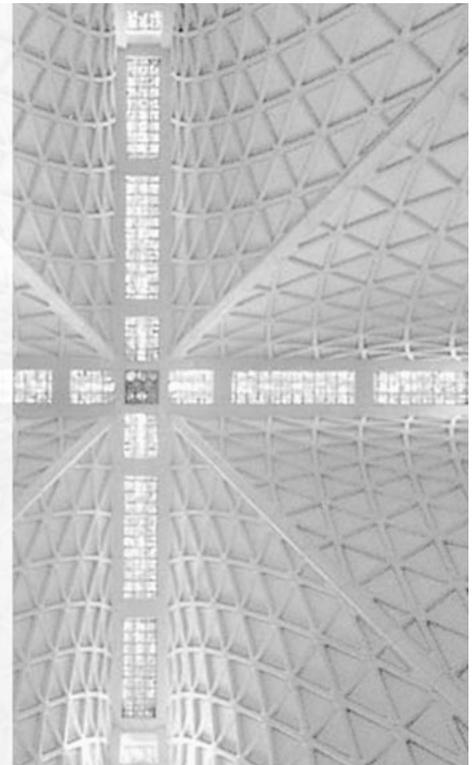
#### 4:45 pm **Choral Evensong**

Choir of St. Bartholomew's Church, New York, Vincent Edwards conducting  
*Marquand Chapel, Yale Divinity School*

#### 5:30 pm **Supper reception**

Common Room, Yale Divinity School

*Read on to find out more!*



## Music and Beauty for the Churches

**T**he centerpiece of *Be Lifted Up!* is the Tangeman Lecture, to be delivered by Christopher Dustin, Associate Professor and Chair of the Department of Philosophy at the College of the Holy Cross. Professor Dustin studied philosophy at Yale as an undergraduate, and earned his Ph.D., also from Yale, in 1991 (where he studied organ as a sideline). He has published work in the foundations of ethics, ancient philosophy, and the philosophy of art and architecture. He is currently writing a book with Joanna Ziegler entitled *Practicing Mortality: Art, Philosophy, and Contemplative Seeing*.

## The Liturgy of Theory: Art, Contemplation, and Liturgical Practice

*Christopher A. Dustin*

**T**he title of this lecture should seem odd. We are familiar with theories of liturgy. What could it mean to talk about the liturgy of theory? The lecture begins by exploring the philological and experiential roots of contemplation (in Greek, *theoria*) and of craft (*techne*). Both are fundamentally practical, and essentially interrelated. Contemplation originates in a participatory seeing or active beholding of a performative spectacle, such as a religious festival. At the same time, craft was originally understood not simply as a matter of production, but as a way of making something visible – not as the imposition of form on matter, but as an occasion for allowing order (or *kosmos*) to appear. A beautifully crafted artifact could thus be seen as a revelation of the divine in everyday experience. We arrive, then, at a better understanding of the "practicality" of contemplation by understanding how it was originally related to craft, that is, by understanding how art was originally seen to function as a

### Also in this Issue

Notes on Improvisation.....	Page 2
Choral Evensong .....	Page 3
Upcoming at the ISM .....	Page 5
Placement Listings.....	Page 6
Student & Alumni News.....	Pages 6 & 7
<i>A Way of Representing Adam</i> .....	Page 7

*Continued on page 4*

# Organ Improvisation

The first event in the April 27 *Be Lifted Up!* celebration of music and beauty for the churches will be a demonstration of organ improvisation by the Yale students of William Porter, Lecturer in Organ Improvisation here and Professor of Organ Improvisation and Harpsichord at Eastman School of Music. Professor Porter will give each student a different theme on which to improvise in a different style. The students will receive their themes the day before the demonstration.

## Notes on the Art of Improvisation

William Porter

The past fifteen years have seen a significant revival of the practice of improvisation among organists in America. This art, which has survived and flourished among European organists, is once again being incorporated into the education of American organists in our leading music schools and conservatories. Yale has played an leading role in this revival through the work of Gerre Hancock, perhaps the foremost American exponent of the art, who taught at Yale until two years ago, and more recently through the establishment of a graded curriculum in improvisation for organists at the Yale Institute of Sacred Music and the Yale School of Music.

Now Yale has a three-semester sequence in organ improvisation, in the course of which our students are given the tools to create their own music as they perform. Each week, students are given an assignment designed to build a certain skill, sometimes having to do with particular harmonic procedures, a specific way of setting a hymn or chant, or a particular formal organization. These procedures encompass a wide variety of musical styles, and are designed to reflect as much as possible the stylistic breadth of the repertoire they play.

Our ancestors in the art learned to improvise at the keyboard by studying composition, particularly counterpoint and harmony, as the foundational studies that led to more specific kinds of preparation for specific performances. Those foundational studies, along with analytical study of model compositions, still serve the improviser well today. One then practices – at the keyboard – procedures of composition.

“Practicing the procedures” thus lays the groundwork for realizing a particular composition in the moment of performance.

Given this approach, “total spontaneity” is not our ultimate goal, to the extent that this would mean the absence of preparation. Rather, our goal is to help our students build the kinds of skills that, through practice, allow the moment of composition and the moment of performance to become one. Even so, one of the results of such skills is that the unexpected element in performance can then be welcomed, even chosen at the moment. It is this hoped-for element of the unexpected that gives improvisation – indeed, all musical performance – the special sense of the moment, and that moment is all the stronger when it happens within the context of essential coherence that we work so hard to create.

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## Students Improvise

EDITOR’S NOTE: the five students who will be improvising at *Be Lifted Up!* on April 27<sup>th</sup> share their thoughts on the subject.

*I begin “preparing” my improvisations by giving careful thought to form and harmonic language. Sometimes it is desirable to imitate a particular style or international “school,” but most often it is more important to practice creating something that is a reflection of one’s own style (with the mind that grace and elegance in taste are of utmost importance, of course). If there is an existing theme that I will use I play it though in multiple keys, backwards and forwards, fragmented, augmented, and with various rhythms, then I harmonize it in as many different ways as possible. Or, I compose a new theme and apply the same principles. After I settle on something that seems to work, I develop it a bit more, work out transitions to new sections of the piece, and think about creative registration possibilities. Most of all I try to make sure that each time I play through my new creation it is different, so that I can allow myself room for freedom at the time of the actual performance. Often I will make a recording of various versions of my improvisations, compare them, and decide which elements I can incorporate from each version to have a more cohesive piece.*

*As exciting as it is to play all of the wonderful music that is part of the literature, the opportunity to be the creator and the performer of music simultaneously is a wonderfully profound and exciting thing that cannot be replicated by reading notes off the page.*

*Improvisation is perhaps the most intimate and passionate display of one’s own true musical self.*

—Christopher Jennings

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More student comments on pages 3 and 4

# Choral Evensong

The third part of the *Be Lifted Up!* event is a choral evensong in Marquand. Rev. Bryan Spinks, Professor of Liturgical Studies, will officiate. Vincent Edwards (MM'93) will direct the St. Bartholomew's Boy and Girl Choristers, and Ken Cowan (MM'99, AD'00) will be the organist.

Vincent H. Edwards has been Associate Director of Music and Director of the Choristers at St. Bartholomew's Church since October 1999. He formerly held positions at St. Peter's Episcopal Church, Cheshire, Connecticut; St. Paul's Episcopal Church, Fairfield, Connecticut; and the Episcopal Church at Yale University.

A champion of teaching children and youth to sing, Mr. Edwards has directed the Connecticut Diocesan Choir Camp for three years and has led workshops for the RSCM New England Course for Girls. In addition, Mr. Edwards consults with area churches on the importance of building and maintaining a serious choral program for children and youth. Also active

as an organist, Mr. Edwards has played numerous recitals in the Southeast and Northeast, including St. Paul's Cathedral, Boston, Christ Church Cathedral, New Orleans, and St. Bartholomew's Church, New York City.

Mr. Edwards received the Bachelor of Arts degree in Music and Religion from Bethel College in McKenzie, Tennessee; the Master of Music degree in Organ Performance and Choral

Conducting from the Yale University School of Music; and a Program Certificate from the Yale University Institute of Sacred Music. He has studied conducting with Marguerite Brooks and Fenno Heath, and organ with Thomas Murray and Charles Krigbaum.



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## St. Bartholomew's Boy and Girl Choristers

St. Bartholomew's Boy and Girl Choristers are young singers in grades 1-12 who come from all over New York City. Their program consists of weekly rehearsals and services, as well as concerts, trips and recording projects. In addition, choristers may register for an optional karate program.

The Choristers begin each season with a weeklong choir camp, held the last week of August in Ivoryton, CT. The Choristers have performed with Betty Buckley and Jessye Norman in St. Bart's *Joyous Christmas* concert, and have appeared on NBC's *Today Show* and CBS's *The Early Show*. They have also performed with the American Boychoir, the Boys Choir of Harlem, the Girls Choir of Harlem, the Young People's Chorus of New York City, and the Southwark Cathedral Choir from London.

Each year the choristers host the annual St. Bartholomew's Choir Festival, attended by hundreds of children from the tri-state area. In July 2002, the choristers toured England for two weeks, singing daily services and concerts at Salisbury, Portsmouth, Canterbury and Southwark Cathedrals. This past season, the choristers joined the St. Thomas Choir of Men and Boys for a performance of Britten's *St. Nicholas*, and returned to Carnegie Hall performing Mahler's *Symphony VIII* with the Canterbury Choral Society. In December, the choristers joined St. Bartholomew's Choir and soprano Sylvia McNair for the annual *Joyous Christmas* concert at St. Bartholomew's. *My Song is Love Unknown*, the choristers' second compact disc on the Pro Organo label, was released last fall.

In addition to singing every Sunday at St. Bart's, the Choristers are featured annually on St. Bart's Summer Festival of Sacred Music. A select group of choristers sings Choral Eucharist every Thursday evening at 6 PM, with nine singers from St. Bartholomew's Choir providing the lower three parts.



St. Bartholomew's Choristers following Evensong at Salisbury Cathedral, July 2002. Vincent Edwards (MM '93) is the Director; Rodney Ayers (MM/Div '93) was organist for the tour.

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## Students Improvise *continued*

*As organists, we are fortunate that the tradition of improvisation is kept alive in our vocation. As church musicians, it is invaluable to possess the capacity to respond to the liturgy with an immediate and personal sensitivity expressed through improvisation.*

—Paul Jacobs

revelation of the divine. Both are fundamentally practical, not because they are “useful,” but because they are, and need to be, practiced. Ancient examples of the kinds of craft that are grounded in and provide the occasion for contemplative seeing include weaving, shipbuilding, and dance. The lecture focuses specifically on the making of music as a form of human work that connects us, both as spectators and as practicing participants, with God’s work. It is by letting *kosmos* appear that music performs its fundamentally liturgical function. This prompts further (practical) reflections on the idea of a worship service as a “contemplative” spectacle. In the lecture, I talk about how beholding such a spectacle can itself be a form of participation. One can take part in the revelation of *kosmos*, not only by making, but also by experiencing a work that, because it is beautifully made, can also be seen as divinely made. This places renewed emphasis on the education both of artists and of spectators. It helps us to see what Plato could have meant when he said that it is only by being “properly educated in music,” and able to sense when something is “finely made,” that one is made “fine and good” oneself. It is by



“consorting with what is ordered and divine,” Plato writes, that one becomes “as divine and ordered as a human being can.” My lecture proposes that education “in” music is education *by* music. This is the theoretical or “spectacular” work of liturgy.

*Christopher A. Dustin will deliver the Tangeman Lecture on April 27.*

## **More Students Improvise...**

*One of the highlights of my time at Yale so far has been the improvisation class taught by Bill Porter. It has been particularly interesting to experience firsthand the compositional procedures practiced by the great organ composers. Indeed, they would have learned to compose not in a classroom but at the keyboard, and through imitation of their styles we can eventually develop our own. A sensitive improviser at the organ can also add immeasurably to the atmosphere of a liturgy. In my experience, improvisation has helped to create some of the most joyful as well as profound and meditative moments I have ever encountered in a service. — Jason Roberts*

*Perhaps my favorite parts of a church service are those that allow or require some sort of improvisation. As much as I enjoy playing hymns and accompanying choirs, to me, there is nothing like the thrill of capturing the mood of a service or depicting a particular religious theme through the art of spontaneously composing music. I think it is that spontaneity that is so exciting—one never knows how a service will proceed, and one must always be prepared to deal with change and surprise. At the same time, as a musician, one can connect with the other worshippers. By creating music impromptu, one can have a conversation with the other participants in the service. Although improvising preludes and postludes (particularly when they are based on chant or hymn tunes proper to a certain service) is exciting, I especially find those “unexpected” moments in a church service the most stimulating.*

*I have only formally studied improvisation for two semesters, but I have always found it intriguing and attempted to practice it, at least since I have been a church musician. One must be inspired to improvise, and I have been inspired by other improvisers as they make music in moving church services. The beauty of improvisation lies in its ability to mold to a circumstance. It is always new, always different, and (should be) always inspired. It is, in effect, a musical communication with the liturgy. —Kyle Babin*

*In my four years as a student at the ISM I have had the privilege of studying improvisation with three different teachers: Gerre Hancock, David Hurd, and William Porter. I have also learned an enormous amount from the examples of my talented fellow students. I steal their ideas each week in church! I owe my thanks to all of these people and to the ISM for continuing to develop a strong curriculum in this very important discipline. — Jared Johnson*



# Yale Institute of Sacred Music

## Events through May 2, 2003

### APRIL

- |           |           |  |  |
|-----------|-----------|--|--|
| <b>5</b>  | Saturday  | Yale Camerata and Yale Symphony Orchestra Alums Concert  | 8pm, Woolsey Hall  |
| <b>7</b>  | Monday    | Liturgy Group  | 5:30pm, ISM Great Hall   |
| <b>7</b>  | Monday    | Student Organ Recital: Jason Roberts   | 8pm, Dwight Chapel   |
| <b>9</b>  | Wednesday | Student Organ Recital: Jared Johnson   | 12:30, Dwight Chapel   |
| <b>11</b> | Friday    | Student Organ Recital: Iain Quinn  | 8pm, Trinity Episcopal, Hartford   |
| <b>13</b> | Sunday    | Yale Camerata with Thomas Murray and the Pro Musica  | 6pm, Woolsey Hall  |
| <b>14</b> | Monday    | Yale Repertory Chorus Recital  | 5pm, Church of the Redeemer  |
| <b>18</b> | Friday    | Student Choral Conducting Recital: Richard Gard  | 8pm, St. Thomas More Chapel  |
| <b>21</b> | Monday    | Student Organ Recital: Paul Jacobs   | 8pm, Dwight Chapel   |
| <b>23</b> | Wednesday | Student Organ Recital: Michael Smith   | 12:30pm, United Church   |
| <b>25</b> | Friday    | <b><i>A Way of Representing Adam</i></b><br>(Outdoor Medieval Drama and Celebration)   | 4-6pm courtyard and<br>environs <i>Rain date: April 28</i>   |
| <b>27</b> | Sunday    | <b><i>Be Lifted Up!</i></b><br>Organ Improvisation by Yale students of William Porter<br>Tangeman lecture, Christopher Dustin (Holy Cross)<br>Evensong, Choir of St. Bartholomew's, NYC,<br>Vincent Edwards conducting<br>Supper Reception | 3pm, Organ Studio/Great Hall<br>4 pm, Marquand Chapel<br><br>4:45 pm, Marquand Chapel<br>5:30, YDS Common Room |
| <b>27</b> | Sunday    | Student Organ Recital: Andrew Sheranian  | 8pm, Woolsey Hall  |
| <b>28</b> | Monday    | Student Organ Recital: Paul Weber  | 8pm, St. Mary's Church   |
| <b>30</b> | Wednesday | Student Organ Recital: Charles Burks   | 12:30pm, Dwight Chapel   |

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### MAY

- |          |        |                                    |                    |
|----------|--------|------------------------------------|--------------------|
| <b>2</b> | Friday | Student Organ Recital: Daniel Hahn | 8pm, United Church |
|----------|--------|------------------------------------|--------------------|

# PLACEMENT LISTINGS

## Connecticut

**The First Congregational Church of Chesire**, *Director/Organist* wanted to build and expand the ministry of music in an enthusiastic and growing church. Building on a team ministry, which integrates music with worship, candidate should be willing to contribute to growing choir program as well as two Sunday services weekly, special programs and seasonal services. Aeolian Skinner pipe organ with 2 manuals/17 ranks, Mason-Hamlin grand piano, two upright pianos. Salary \$28K-35K with benefits commensurate with education and experience. Forward resume' to: First Congregational Church, 111 Church Dr., Chesire, CT 06410, Attention: Board of Music, or send an email to: WaltRyan1@cox.net.

## Out of State

**First Lutheran Church**, *Senior Pastor*—First Lutheran Church, Carlisle, Pennsylvania a 600 member congregation of the Evangelical Lutheran Church in America

is seeking a Senior Pastor. Must be vibrant, outgoing with parish experience who is skilled in preaching and presiding, can relate to all age groups in the congregation and help build its future. Members are involved in leadership roles in the ELCA on both church-wide and synodical levels. Church staff includes a full-time musician, office administrator, secretary, and custodian. For more information please contact Bishop Carol S. Hendrix, Lower Susquehanna Synod-ELCA, 900 S. Arlington Ave, Suite 208, Harrisburg PA 17109 (717)652-1852 or [www.firstlutherancarlisle.org](http://www.firstlutherancarlisle.org).

**Fairfax Presbyterian Church**, *Director of Music* for an 800-member congregation in suburban Washington, DC. Applicant must be committed to Christians, open to a variety of styles of worship and must be a willing member of a ministry team. The candidate should be an enthusiastic self-starter, skilled with all age groups and able to communicate faith through music. Bachelors degree required, MM preferred. Experience required in planning worship services and in developing music skill of children through adults. Candidate will direct five vocal choirs and one advanced bell choir as well as oversee lay leadership of five handbell/instrumental ensembles. Salary and full benefit package offered; will be commensurate with qualifications. For complete description visit our website at [www.fairfaxpresby.com](http://www.fairfaxpresby.com). Send letter of interest to John Warburton, Staff Personnel and Administration (703)-502-9018 or email [jwarburton@cox.net](mailto:jwarburton@cox.net).

**Myers Park Presbyterian Church**, *Director of Music* wanted full-time in a

prominent 3800 member Presbyterian Church (USA) congregation with a long tradition of ministerial and musical excellence located in a rapidly growing area. Duties, in addition to strong performance skills, include administration of a large multifaceted music program deeply rooted in the reformed theology of the PCUSA. Music ministries include organ, choral, handbell, carillon, praise band, Orff, harpsichord and orchestral presentations. Sunday worship services include two traditional services and a popular contemporary service. Formal require-ments of the job require a Bachelors degree in Music or Sacred Music with Masters Degree desirable; five or more years of experience in a comparable job and strong recommendations. Please e-mail resumes to [Phayes@myersparkpres.org](mailto:Phayes@myersparkpres.org) attention: Dr. H. W. McKay.

**The Bel Canto Chorale of Wantagh (NY)**, seeking a *Director* to begin in the 2003-2004 season, please direct all inquiries to [BelCantoChorale@aol.com](mailto:BelCantoChorale@aol.com) or telephone (516)-826-6344.

## Opportunity

**Art Exhibition October 1-November 15, 2003**, Columbia Theological Seminary is seeking entries of visual art that in the artist's opinion have spiritual content. The works must have visual impact and are spiritually engaging. Interested artists should send a least three images (of three different works) with an artist's statement to: Dr. Richard Dietrich, Director, Lay Institute of Faith and Life, Columbia Theological Seminary, 701 Columbia Drive, Box 520, Decatur, GA 30030-0520 or email: [dietrichRi@CTSnet.edu](mailto:dietrichRi@CTSnet.edu).



## 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

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## STUDENT NEWS

Congratulations to **Paul Jacobs '03** who has been invited to join the faculty of the Juilliard School in New York City. Jacobs recently played a recital in Pittsburgh commemorating Bach's birthday. In addition, Jacobs was recently interviewed and recorded by ABC News for *World News Tonight*. The broadcast will feature a segment regarding the role of the pipe organ in the United States.

Congratulations also to **Dan Kellogg '03**, the recipient of a \$15,000 Charles Ives Fellowship for 2003. In addition, a March performance in Washington, D.C. by the 20<sup>th</sup> Century Consort of Kellogg's *Divinum Mysterium* received a glowing review by Tim Page in *The Washington Post*: "...the concluding work—...by the prodigiously gifted young American composer Daniel Kellogg—must be counted among the most immediately arresting new pieces I've heard in years." (March 17, 2003, page C1.)

# A WAY OF REPRESENTING ADAM:

AN ADAPTATION OF A 12<sup>TH</sup> C. PLAY

***Don't miss this special event at the ISM this spring!***

***Friday, April 25<sup>th</sup> (rain date Monday, April 28<sup>th</sup>) from 4 to 6 PM.***

On this day, the Sterling Divinity Quadrangle will be transformed into a medieval cathedral town, where you may experience firsthand

- the Garden of Eden
- the fields of Cain and Abel
- eleven Biblical Prophets
- a live Medieval Choir
- Balaam's Ass
- Barbequeing Devils
- Free Refreshments, Intoxicating  
(and non-intoxicating) Beverages, and Evocative Foodstuffs
- ***and even the very Mouth of Hell!***



As the culmination of the ISM's course *Liturgical Drama and its Settings in the Latin Middle Ages and the Latin New World*, taught by Professor Jaime Lara and Institute Director Margot Fassler, students from the class and from the YDS community will give a full outdoor production of an adaptation of the 12th-century Anglo-Norman play *ADAM*, using the entire quad as a venue.

The afternoon will combine drama, art, music, medieval atmosphere, and fabulous food and drink as only the ISM can create, so come to enjoy, revel, and repent — lest you, too be cast into the Hellmouth!

— SID SYMINGTON AND BETSY YODER

## ISM ALUMNI NEWS

Bradley Welch '01 was awarded first prize in March in the prestigious 2003 DALLAS INTERNATIONAL ORGAN COMPETITION. Welch was selected from 12 organists, who had been picked from worldwide auditions. The Dallas International Organ Competition is held every three years and is designed to attract the world's most gifted young organists (ages 30 and under). It is the most important organ competition in the United States with one

of the largest monetary awards. Welch won a \$30,000 cash prize, professional artists' representation by Phillip Truckenbrod Concert Artists and an appearance as a soloist April 1-3, 2004, with the Dallas Symphony Orchestra performing the world premiere of an organ work by noted American composer Stephen Paulus. He will also record a CD for the Gothic label.

*Be Lifted Up!*

# *Music and Beauty for the Churches*

Yale Institute of Sacred Music | 409 Prospect Street  
Sunday, April 27, 2003 | 3–7 pm

Organ Improvisation  
Afternoon tea  
*The Liturgy of Theory*, Tangeman lecture  
Choral Evensong  
Supper reception

Free and open to the public.  
Call 203.432.5180 for more information.



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[www.yale.edu/ism](http://www.yale.edu/ism)



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