



PRISM

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

YALE INSTITUTE OF SACRED MUSIC

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YALE UNIVERSITY

The Class of 2004 — William Cowen

Robert A. Lisak



On the evening of Saturday, May 22, 2004, Institute Director Margot Fassler awarded certificates to thirty-one students at the annual commencement dinner. The graduates and their degrees are listed below. As in previous years, most of the students accepted our invitation to tell us their future plans. The University's 303rd commencement ceremony was held on Monday, May 24. Congratulations to all our graduates!

Kyle Babin, Master of Music. After graduating in May, Kyle plans to be in New Haven until he departs for New York City, where he will enroll in the Doctor of Musical Arts program in organ at the Manhattan School of Music. In June he will travel as organ accompanist with the children's choir *Chorus Angelicus* to Ireland for a two-week tour. Meanwhile, Kyle will be "looking for an apartment/housing and a church job in the Big Apple."

Grace Pritchard Burson, Master of Divinity. Having added to her "collection of academic regalia" by acquiring a master's hood, Grace will enter a period of "ordination-process limbo, during which I will keep myself busy working at a summer camp, adjunct teaching English at the college level, and finally getting around to doing CPE." She says her ultimate goal, however, remains "the acquisition of a free mini-farm by moving into the rectory of a rural Episcopal parish, where I would grow vegetables, chickens, and cows, and attempt to put into practice some of the liturgical recommendations from my Colloquium presentation (bonfires included)."

Philip Corbett, Master of Sacred Theology (liturgical studies). Philip will return to the United Kingdom this summer and hopes to meet up with friends. He says that "after a wonderful year in the USA, I am looking forward to returning to my home parish and its choir, and hope to travel around the UK visiting friends." Plans include spending a week in France doing research at the Abbé du Bec and possibly a month in Jerusalem. In October he will begin a DPhil. at Oxford looking at the origins of the Oxford Movement and Church/State relations.

Nunzio D'Alessio, Master of Arts in Religion (theology), will remain in New Haven through July, working at the Divinity School bookstore and (he hopes) participating in the summer chorus. In the fall, Nick will attend the University of Texas

at Austin, where he will begin doctoral work in musicology.

Mary Jane Donohue, Master of Divinity. This Summer Janie will be doing ministerial supply work in rural northern Vermont. In July she will be singing with Another Octave, Connecticut Women's Chorus in the 7th International Festival of Gay and Lesbian Choruses in Montreal. Next fall she will be working in the New Haven area, pursuing ordination to the Episcopal Church in the Diocese of CT.

Richard Gard, Master of Musical Arts (choral conducting). After producing a recording session in June, Richard and Evelyn

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will take a long vacation. First stop is Vermont and sailing, then Los Angeles to visit family and friends, then on to Hawaii for a family reunion. Richard has accepted a tenure-track position at Naugatuck Valley Community College in Waterbury, where he will head the choral program and music department.

Joseph A. Gregorio, Master of Music (choral conducting). Following graduation in May, Joe will be moving from New Haven to Redwood City, CA with his girlfriend Ilene, who will be a resident at Stanford Hospital. In August, he will begin work toward a master's degree in composition from the San Francisco Conservatory of Music. He looks forward to enjoying many facets of northern California, namely "the weather, excellent Mexican cuisine, wine tours of the Napa Valley, and mud baths."

Daniel Hahn, Master of Music. This summer, Daniel will continue serving as Organist/Choir Director of St. Peter's Episcopal Church in Cheshire, CT, while auditioning and interviewing for full-time employment.

Christopher Hossfeld, Master of Music. Next year Chris will be moving up to the Boston area. He will be working as a freelance composer and conductor.

Christopher Jennings, Master of Music, will take up his new post as organist and choirmaster of St. James's Episcopal Church in West Hartford, Connecticut beginning in July, where he will seek to re-develop the RSCM chorister program and head up an organ restoration project. He reports that this summer he and his "future husband, Brian Harlow, ISM '01, will be joined together in solemn covenant at St. John's Chapel at Groton School in the context of the smells and bells of high Anglo-Catholic liturgy, celebrating what will be the first gay 'marriage' at a school chapel in the United States!"

Charles Kamm, Master of Musical Arts (choral conducting). Chuck will spend the 2004-2005 academic year in Finland as a Fulbright scholar. He will be associated with the conducting department at the Sibelius Academy as well as exploring Finnish choral repertoire. He also hopes to sing under various Finnish conductors. This August, Chuck takes the position of chorusmaster at the Classical Music Festival in Eisenstadt, Austria. Following his return from Europe, he has been appointed to the faculty of Scripps College in Claremont, California where he will serve as director of choral activities and teach music history beginning fall, 2005.

Audrey Lin, Master of Arts in Religion. After a trip to Italy, Audrey will be coming back to work at YDS for the summer. She has not yet settled on future plans.

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*The Yale Institute of Sacred Music
requests the pleasure of your company
at a reception for its
alums, students, and friends
at the AGO Convention*

*Tuesday, July 6, 2004
10 pm to midnight*

*Westin Bonaventure Hotel, Los Angeles
Tsubaki Lounge (12th Floor)*

Jarrell Lyles, Master of Divinity, will be an intern at the Louisiana office of the National Federation of the Blind this summer. He expects to spend his spare time then and in the fall preparing for the GRE and refreshing his memory of "all I once knew of Latin, French, and German." He intends to continue studies in Liturgy and would like to teach in the future.

Caleb Maskell, Master of Divinity, will be getting married on July 3rd in New Canaan, CT. He will work next year at the Works of Jonathan Edwards at Yale, and apply to PhD programs in religious history in the fall. "My gnostic rock band, the Jesus Seminar, will be coming soon to a stage near you!"

Andrea Olsen, Master of Divinity. After spending a relaxing summer with friends and family, Andrea will begin her Ph.D. in the History of Art at Johns Hopkins University. She will specialize in Early Christian and Byzantine Art, focusing on the art and architecture of early Christian pilgrimage. Andrea looks forward to working with the museum collections at both Johns Hopkins and the Walters Art Gallery, joining intramural sports teams, and enjoying the warmer weather in the city of Baltimore.

Bernard Owens, Master of Divinity. After graduation, B.J. will return to North Carolina where he will continue on his path to ordained parish ministry in the Episcopal Church

Iain Quinn, Master of Music, will be performing an organ recital this June at The Queen's College, Oxford University, UK and teaching at the Sewanee Church Music Conference, the oldest music conference of the Episcopal Church. He will also direct the Trinity Choristers at the Connecticut Day celebrations at Washington National Cathedral in August, where they will sing for the principal liturgies. His "Introits for the Liturgical Year" (SATB) have recently been published by Paraclete Press. Iain will continue as Director of Music at Trinity Episcopal Church, Hartford, Connecticut.

Jason Roberts, Master of Music. Jason will be continuing his studies in organ next year at the Manhattan school of Music. He is a finalist in the American Guild of Organists National Improvisation Competition, and he will compete this summer in Los Angeles.

Melanie Ross, Master of Arts in Religion. Melanie will spend the bulk of her summer "reading books without footnotes, consuming large quantities of ice cream, and working in the Yale Music Library." After this time of rest, she will return to the ISM in the fall to begin working toward a Master of Divinity degree.

Daniel Sullivan, Master of Music (organ performance). In fall 2004 Daniel will continue his musical studies as an artist diploma student at Juilliard. Among other things, he looks forward to playing recitals, researching areas of musical interest and, in short, capitalizing on an intensely focused period of musical activity.

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Why Literature?

Lana Schwebel

Why study literature at the Institute of Sacred Music? While the question may seem strange or even silly at first glance, the answer is not altogether obvious. After all, the written word is studied at great length at the ISM, in classes that are anything but formal courses in literature: whether in the text of hymns used in worship, or in the study of liturgy, or in the stories that surround a particularly compelling image, poetry and prose are examined with care and discernment throughout the Institute's courses. And if all this weren't enough, of course, there's always Scripture itself: that set of narratives that remains at the core of so many of the ISM's endeavors. Why, then, the need for courses in literature outside of music, art, and worship? Why – to be blunt – *bother* with what appears to be the less urgent discipline, the genre seemingly less essential to ISM students when teased away from its use in practice and studied in its historical context?

There are, to be sure, some obvious reasons. The student who knows John Donne's work solely through those poems of his that have become hymns misses a deeper understanding of the hymn that an examination of the poet's other works would suggest. Likewise, the student who encountered *Pilgrim's Progress* as a children's book might be interested to know that it is the most popular allegory ever written for adults. And the student who has been pulling all-nighters baffled by Latin word order or by the Greek middle voice might find compelling Milton's translation of antique forms into his own poetic idiom – one that maintains a connection to these ancient languages as strong as its tie to English.

I believe, however, that the study of literature serves another, more important purpose, one central to the formation of ministers, musicians, liturgists, and others who serve Christian theology and worship, and one that was brought to mind in the course of a recent discussion with a student. Earlier this semester, as we were talking about his midterm essay, this student mentioned that he sometimes questions why he reads poetry. His answer, the one that satisfied him, was that "we read literature to learn more about ourselves." I would suggest otherwise. It seems to me that the benefit of reading the stories of others is that we are introduced thus to authors who are utterly alien to us. This may seem a strange consideration, especially in light of the courses that I teach: after all, most of the authors I discuss with students are devout Christians, many of whom (Donne and Milton spring immediately to mind) have major roles in forming the foundations of contemporary Christian thought.

But neither Donne nor Milton – nor, indeed, any other writer whom we think we "know" – behaves quite as we would wish. When I teach Milton, the students who respond with pleasure to the poet's beautiful description of the creation of Adam, or with fascination to the violence of his depiction of the war in heaven, are frequently horrified by the exegete's insistence that there's only one acceptable way to interpret



Michael Marsland

Scripture (namely, his own). Questioning such dogmatism is, of course, essential to our teaching and learning; it keeps us alert to the abuses of rhetoric and it attempts to ensure that such solipsism doesn't pass without scrutiny. Such critical judgment, however, threatens to elide history when we apply it to the past: if we are merely angry with Milton, we miss the opportunity to ask the more valuable question – to understand why rhetoric so upsetting to us was effective in Milton's time. And the rhetoric *is* upsetting: it shows us a major theologian, a tremendous poet, behaving – to our eyes – wretchedly. It is incumbent upon us, however, neither to remake John Milton in our image nor to dismiss him angrily when we cannot, but to understand why a presentation of theology that we find so repellent today not only made sense in seventeenth-century England but was deeply compelling to so many people. How does this difference complicate our understanding of a culture that gave rise to aspects of our own?

A further illustration is Bunyan's *Pilgrim's Progress*, which I've taught quite a number of times at the ISM. But the first time, I was greeted by a roomful of slightly grumpy students: it was boring, it was repetitive, you could get the point after two pages. They also offered some criticism that was more personal and thus more pointed: it wasn't fair, it didn't tell you how to achieve salvation, it was mean-spirited. But there was one student who felt differently. "I liked it," she said, "because it's not afraid to ask the tough questions. And it's ok with the answers not always being so pretty. I mean, it's not that I totally agree with Bunyan," she added, "but I admire that he asks these things." It's this attitude – the recognition of difference along with respect for the fact of it – that leads to the expansion of our perception of cultures that we think we know.

So why study literature at the ISM?

In studying literature, we work to understand how a culture we might feel we own may, in fact, stem from a world that remains profoundly foreign to us. In doing so, we allow history its complexity, and we recognize that the world begins where our own noses end.

I learned this lesson myself – and continue to be reminded of it – since I began teaching at the ISM two years ago. Before coming to the ISM, I taught in the English departments of several different colleges and universities; in each, I presented medieval mystics as a phenomenon of the past: while I occasionally suggested present-day analogues, class discussion remained largely academic, theoretical, purely textual. This is not – I hasten to add, in slightly biased fashion – a bad or critically irresponsible way to treat a subject by any means, and it's one that served its purposes fairly effectively, I believe, as I spoke of these events of long ago and far away.

What a surprise, then, to hear myself turn such an ostensibly theoretical class towards a very practical question last semester, in a course on late-medieval Christian mysticism. As we read of the

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Robert A. Lisek

WHY LITERATURE? *continued from page 3*

life of Margery Kempe, a fifteenth-century layperson given to elaborate visions and noisy spells of weeping, and as students discussed her in generally benign and cheerful terms, I found myself asking, "Right, but what would you do if she were one of your parishioners? What if she found her way to *your* church?" I hadn't planned to ask this question, but I was delighted by the discussion it provoked: a discussion impossible to imagine at the other institutions at which I had taught. That day, I heard from a student who had worked with hyperreligious patients in a mental-illness ward, and we discussed the role that historical and social circumstances play in our understanding of insanity. After class, one student commented to me how *practical* she had been finding the readings for the course: they gave her greater insight, she said, into the behavior of several of her parishioners.

I was startled. Surely no one completes a doctorate in English literature expecting her subject to be of practical use to others? What had happened to my original goal of knowledge for its own sake? I was jarred, not only by her response, but by my own pleasure at the sudden transformation of my course into something I hadn't predicted. What I realized then, and what I continue to realize as I teach at the ISM, is that those differences that literature presents, whether it's in the author of a beloved hymn behaving quite badly indeed, or in the difficult behavior of a woman who brooks no obstruction to her personal relationship with her God, can serve to expand, well beyond our personal comfort zones, our understanding of what a devout person is, or can be.

Thus, in my student's attempt to understand her parishioners, and in her use of what seemed to me an unlikely tool with which to do so, she honored the complications of history without trying to smooth them out to suit her own needs or convenience. I'm reminded, likewise, of the student who came to my office this semester, in the throes of her midterm essay on John Donne's poetry, concerned that she wasn't smart enough to write about

Donne's work. It's not that she thought she was stupid, she clarified, but that Donne's intelligence rendered her inadequate to analyze his verse. "He's just so smart," she kept repeating. "I mean, how can I even dare to analyze this poem? He's so much smarter than me." She needn't have worried: he's smarter than I am, as well, and yet I keep at it – perhaps a bit foolishly. But I was struck by her recognition, not of Donne's intelligence (after all, we read very few stupid writers in literature courses), but of the complexity of his work: that his poems and sermons cannot be cut to fit our own sensibilities, and cannot be simplified. Faced with such formidable difference, faced with visionary women and doubtful priests and regicidal poets, it's all we can do to *begin* our explorations, to *attempt* an analysis. But it's in that trying, in that beginning, that we abandon our certainties about how the world has always worked: our sure grasp of our world is rendered unstable, slippery, and we learn as if we never had such preconceptions.

It seems to me, then, that I'm not entirely at odds with the student who suggested that we study literature in order to learn about ourselves. I would amend his comment, however, to understand that in order to understand our place in the world, we need to remove ourselves from its center. Immersing ourselves in the foreignness of literature – a foreignness the more unexpected, because we think we know our poets, our storytellers – we come to know how subjective our own certainties are. I see it in my own work, as I find the subject that I had valued for its lack of practical use transformed into a tool for pastoral formation. I see it, too, in my students' work, as they grapple with equal parts effort and grace with the differences and complexities with which literature confronts them. And I see it in our collective obligation to bring these texts of the past to bear, in all their difference and strangeness, in all their effrontery and offense, on what we wish to bring to the future.

Lana Schwebel is Assistant Professor of Religion and Literature at the Yale Institute of Sacred Music and Yale Divinity School.

THE CLASS OF 2004 *continued from page 2*

Sidney Symington, Master of Divinity, leaves the ISM "with mixed feelings of wistfulness and eager anticipation after four wonderful years." In addition to his varied work as an actor and his "joyful duties" as a parent, plans include partnership in Riverwatch, a business ethics consultancy in Westport, Connecticut, and the continuation of his role as Drama Teacher in the Workshop Rotation Sunday school at Greens Farms (CT) Congregational Church. He will also devote much of his time to developing a new initiative in New York which seeks to promote and facilitate the work of artists in parish life: The Episcopal Church and Visual Arts. See their website at www.ecva.org

Carol Wade, Master of Sacred Theology. Carol Wade will remain as Priest Associate at Christ Church Episcopal in New Haven for the present.

Paul Weber, Master of Musical Arts. While a number of possibilities of the future remain unresolved, Paul will most likely remain in the New Haven area for the first year after graduation. He looks forward to engaging some of his interests that have fallen to the side lately, particularly composition. He has begun a set of three Marian motets and hopes to complete his three-year cycle of Alleluia *propers*, the latter project designed to be performed by a volunteer choir. He also hopes to publish part of his MMA thesis as well as his

transcription of Brahms' *Haydn Variations for the Organ* that he performed on his MMA recital.

Evan Wels, Master of Music. After his seventh year in New Haven, Evan has decided to stay in the Elm City for yet another summer. He is applying for teaching jobs in the area, and plans on getting his DMA in the not-so-distant future.

Prizes and Scholarships Awarded

At the banquet, the following prizes and scholarships were awarded:

NAMED SCHOLARS for 2004-2005

The Robert Baker Scholarship is named in honor of the former Director of the School of Sacred Music at Union and then at the Yale Institute of Sacred Music. The scholarship is designated for an organ student completing the first year. **Frederick Teardo ('05)**

The Hugh Porter Scholarship is named for another former Director of the Union Seminary School of Sacred Music. Hugh Porter was also a distinguished organ recitalist and organist and a highly respected teacher. **Rick Hoffenberg ('05)**

The E. Stanley Seder Scholarship is awarded in honor of the noted organist and choir director at People's Church in Chicago. **S. Abbott Bailey ('05), Jeffrey Wells ('06)**

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Recreating the Virtues

Rachel Attridge

Adapting the costumes for Ordo Virtutum from the *Scivias* images began by choosing colors and fabrics. The original illustrations are quite colorful, drawn in a bold graphic manner. I wanted to translate the strength of these images to the three dimensional costumes. I decided to use raw silk for all the costumes except Victory. Raw silk is the closest you can get to what comes out of a silkworm. It has several advantages. It is irregular, which gives the fabric a homespun, “old time” feel, and yet, being silk, it drapes beautifully and comes in a wide range of colors — and color was the driving force. Color choices for Victory and Humility were straightforward: gold for Victory and white for Humility. [I also decided to give Humility a pale pink over-tunic because I wanted that costume to have some warmth, some humanity. I was nervous that the white would read as too sterile and modern.] I had the hardest time in choosing a color for the Fear of the Lord costume. In the original illustrations the image has an almost menacing quality. My initial instinct was to go with something dark. At the same time, I wanted this costume to be dazzling, to have a liquid quality, and I wanted the eyes to really stand out. I had decided to bead the eyes onto the fabric before I even knew what fabric I wanted. I wanted the eyes to be beaded rather than printed because I wanted the costume to keep that handmade, medieval quality, and I knew the beads would reflect the natural light and make the eyes appear to shine, almost like a cat’s at night. I swatched several fabrics, placed the beads on them, examined them in natural light and realized the darker colors appeared as black or too dull. In the end I choose vivid peacock blue with a gold metallic. It was a bold, eye-catching color that grabbed me in much the same way the original sketches had.

Once I had the fabrics chosen, I dealt with the details — the armor, the shield and spear came from a historical re-enactment supplier. I rigged together a crown for Queen Humility

out of surplus furniture ornamental brass pieces. Then there were the logistics — how will the actor wearing the Fear of the Lord costume be able to see? I ended up adding a piece of blue mesh across the eye area which worked well enough except when the actor turned his head and the see-through part did not move with him, so I ended up attaching the hood to an old baseball cap with the brim cut off to keep it in place. Also the beading of the eyes on the Fear of the Lord costume was taking too long. I ended up having to substitute heat set rhinestones in certain areas. Despite these concessions (and Yankee ingenuity), I think the costumes worked for both the actors and spectators, creating the illusion of timeless virtues in a medieval spirit.

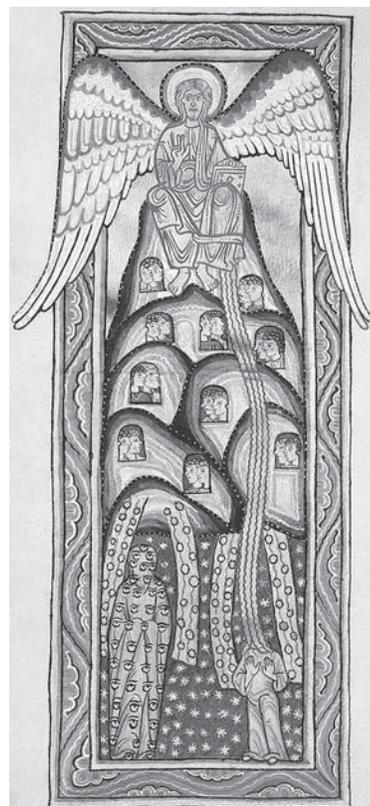


Illustration from Hildegard's *Scivias*

Rachel Attridge works as a freelance costume assistant on Broadway plays and musicals. She studied costume design at New York University.

PRIZES AND SCHOLARSHIPS *continued from page 4*

The Louise E. MacLean Scholarship An ordained minister of the UCC, Mrs. MacLean was a graduate of Union 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.” **Dora Odarenko ('05), Callista Brown ('05)**

The Dominique de Menil Scholarship - A scholarship designated for a student concentrating in the visual arts. **Josh Probert ('06)**

PRIZES

The Hugh Giles Prize continues a tradition started in 1964 at the School of Sacred Music at Union Seminary in honor of this distinguished graduate. It is awarded to the student or students who has most clearly demonstrated interest, perseverance, and achievement during the first year of study. **Mina Choi ('05), Kimberly Dunn ('05)**

The Hugh Porter Prize is awarded in honor of a former Director of the Union Seminary School of Sacred Music, and distinguished organ recitalist and organist. **Daniel Sullivan ('04)**

The Edwin Stanley Seder Prize is awarded by the faculty in honor of the great Chicago organist and choir director. **Joseph Gregorio ('04)**

The Liturgical Studies Prize is given to the Institute student or students submitting the best paper utilizing historical method in studying a liturgical subject. **Andrea Olsen ('04)**

The Aidan Kavanagh Achievement Prize is awarded to a student in recognition of distinguished intellectual achievement at Yale University. Aidan Kavanagh was Professor of Liturgics at the Yale Divinity School and the Institute of Sacred Music from 1974 until his retirement in 1994. During that time, he was Acting Director of the Institute on two occasions. **Christopher Hossfeld ('04)**

The Director's Prize is awarded to the Institute of Sacred Music student or students who, in the opinion of the faculty, give the best Colloquium presentation. **Richard Gard ('04)**

The Richard Paul DeLong Prize is awarded to the student or students whose work best exemplifies the dedication and the use of those special gifts required of practicing church musicians **Christopher Jennings ('04), Kyle Babin ('04)**

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.” **Charles Kamm ('04), Melanie Ross ('04)**

PLACEMENT LISTINGS

Connecticut

Christ & Holy Trinity Church in Westport: Assistant (half-time). Christ & Holy Trinity Church in Westport is looking for both an assistant organist and an assistant children's choir director. Responsibilities include Thursday evening rehearsals, Sunday morning services and occasional Evensongs, concerts and special services. Salary range is \$10,000-12,500, commensurate with education and experience. Contact Maribeth Payne, Assistant Search Committee, email (mpayne@pipeline.com).

St. Peter's Church, Cheshire, CT: Organist/Choir Director (3/4 time). St. Peter's Church is an historic parish church on the main street of Cheshire CT, a thriving residential community, with approximately 250 worshippers on a Sunday morning. At the present time we have an active adult choir of twelve singers who sing at the 10am service on Sundays, as well as for special evensongs and other events. A small junior choir rehearses once a week and sings occasionally. A Casavant Frères pipe organ with 24 ranks and a total of 1,841 pipes was installed in 1964. St. Peter's is very family-oriented with a strong sense of community. We are looking for an organist and choir director who is familiar with the Anglican repertoire of church music and enjoys using the extraordinarily wide range of musical styles found in Anglican worship from plainsong to Zulu folk music. Some familiarity with the musical resources put out by the Church Publishing Company is a plus. We will offer the successful candidate the opportunity to work with a small, dedicated staff in developing an exciting Anglican liturgical experience that is supported by a lively music program for adults and children. Base salary ranges from \$26,725 - \$36,926, with full benefits, commensurate with experience. Please send resume to the attention of Mr. Sam Waldo, St. Peter's Church, 59 Main Street, Cheshire, CT 06410, or email:sswaldo@cox.net.

Out of State

Lewinsville Presbyterian Church , McLean, VA: Director of Music Ministries/Organist (full-time): This person will be responsible for managing and coordinating the entire church music program, providing leadership direction and coordination of choral and handbell choirs, playing for 2 Sunday and all special services, conducting 3 rehearsals weekly (adult choir, 30 members; youth choir, 20 members; intergenerational handbell choir, 12 members), & supervising an assistant organist & children's choir director, and a youth & children's handbell director. Applicant should have superior keyboard skills to enrich worship services through organ and piano performance and accompaniment, and some experience as a handbell director. 1985 Gress-Miles organ, 3 manuals, 36 ranks; 2 grand pianos; 2 five-octave sets Malmark handbells; 2 sets Malmark handchimes. Master's in music and minimum of 5 years church experience required. Salary range is \$42,000 - 52,000, commensurate with education and experience. Send cover letter & resume to Lewinsville Presbyterian Church, 1724 Chain Bridge Rd., McLean, VA 22101, att: Nancy Mitchell, Chair, Search Committee; or by email to nancybmitchell@aol.com. Complete job description on church website at www.lewinsville.org.

Luther Memorial Church, Erie, PA: Director of Liturgical Music (full-time). Applicants must be persons of faith and have knowledge of Lutheran liturgy and practice. A Master's degree in church music is preferred. The successful applicant will demonstrate a proficiency in liturgical music, choral and handbell directing, and concert performance on both organ and piano. Responsibilities include two Sunday services and occasional special services; direction of adult choir and adult bell choir; involvement with youth and children's choirs; artistic direction of a fine arts series; and providing music for weddings, funerals, and two weekly chapel services with the parish day school. The sanctuary is equipped with a 1995 custom four-manual Allen Digital Computer Organ with 111 stops, full MIDI capability and a console controller; a Kurzweil model KMS 250 RMX synthesizer; a computer with Finale Music

Notation software; a seven-foot Yamaha grand piano; a three-octave Malmark bell set; and a four-octave set of Malmark Choirchimes. The chapel houses a 1999 three-manual Allen "Renaissance 300" Organ with 40 stops, alternate tunings, a digital sound processor for varying the room acoustics, and an MDS expander. Competitive, full-time salary with health insurance and 403(b) are offered commensurate with training and experience. While resumes will be accepted until the position is filled, preference will be given to those that are received by July 15, 2004. Send applications to Norma Buerk at nbuerk@luthermemorialonline.org, or to Luther Memorial Church, 225 W. 10th Street, Erie, PA 16501.

Our Lady of the Atonement Catholic Church, San Antonio, TX: Assistant Musician (full-time). Our Lady of the Atonement Catholic Church is in need of a full-time assistant musician to serve both the church and the parish school. A candidate must be proficient in playing the organ, as well as being able to work with choirs. This position includes sharing duties with our present musician in teaching at the school and providing music at parish Masses. The school of The Atonement Academy has over 300 students enrolled for this next academic year, and presently has grades pre-kindergarten through eighth grade. Various grades are combined for music, and they learn choral music in addition to appropriate levels of music theory and history. In addition to daily Masses, there are three sung Masses each Sunday. The children's choir provides music at 9 am; the Adult Choir provides music for the 11 am Mass; and there is a men's schola which sings at the 6pm Latin Mass. The parish is fully Roman Catholic, and is part of the Archdiocese of San Antonio. Our worship is traditional in its style, with the pipe organ as our standard instrument. Our organ is currently a small three manual and pedal (two manuals plus coupler manual) classical instrument located in the rear choir loft, and it is hoped to make it into a 40 or 50 rank three manual in the next 2 years or so. This position would have a beginning salary of \$30,000 plus benefits (medical insurance and pension), and there are annual raises. Interested persons may contact the pastor, Fr. Christopher G. Phillips by e-mail at: FrPhillips@AtonementOnline.com

St. John's in the Village, New York, NY: Organist and Choirmaster (part-time). St. John's in the Village, an Episcopal Church in the West Village of Manhattan is seeking a part time organist and choirmaster to start in September. The position pays \$24,000 per year with health and retirement benefits, two weeks paid vacation and limited continuing education funds. The organ is a 1987 Rieger tracker organ. The choir is a mixed choir of men and women, paid and volunteer. Many of the volunteer singers are professional musicians giving their talents to their parish. The parish's liturgical style is best described as contemporary Anglo-Catholic. The parish celebrates a fully sung liturgy, except that the readings are always spoken. The rubrics of the prayer book are followed strictly. Resumes should be sent to: The Rev. Lloyd Prator, Rector, St. John's in the Village, 224 Waverly Place, New York, NY 10014-2405; email: lprator@att.net; phone 212-243-6192; fax 212-604-0688.

FACULTY NEWS

Worship in Medieval and Early Modern Europe: Change and Continuity in Religious Practice, edited by Karin Maag and John D. Witvliet, has been published by the University of Notre Dame Press. It contains articles by **Margot Fassler** ("Psalms and Prayers in Daily Devotion: A Fifteenth-Century Devotional Anthology from the Diocese of Rheims, Beinecke 757") and **Bryan D. Spinks** ("Conservation and Innovation in Sixteenth-Century Marriage Rites"). The book is available at the Yale Divinity Student Book Supply at 203-432-6101 or online at www.yale.edu/divinity/sbs.

ALUMNI NEWS

Christian M. Clough (MM '97 & MAR '03) recently relocated to Santa Barbara, CA, with his partner of nearly 4 years, Christopher Worthley (YDS-MDiv '02). Christian is the new Music Director and Organist at All Saints-by-the-Sea Episcopal Church, where he is charged with creating new opportunities in a congregation with a fine adult choir, but no other regular musical offerings. Christian concluded a happy seven-year tenure at St. Thomas's Episcopal Church, Whitney Avenue, New Haven, where he more than quadrupled the volunteer participation in music, oversaw significant improvements to the church's organ, and nearly doubled the annual music budget.

Michael J. Diorio (MM '02) has finished his doctoral residency at Boston University's School of Music where he has been an organ student of James David Christie. For the past year Michael has served as Artist-In-Residence at the Episcopal Church of the Redeemer in Chestnut Hill, MA. In a few weeks he will be moving home to Princeton, NJ with his partner Alan Causing with whom he has just purchased a new house at 276 Gallup Road, Princeton, NJ 08540. This summer Michael will be playing organ concerts at Christ Church Cathedral in Louisville, KY, at Tanglewood in Lennox, MA, Vail, CO and Vienna, Austria. He will also be in France for the month of August to gather research at the Strasbourg Cathedral in preparation for my doctoral dissertation.

Paul Jacobson (MM/MAR '83) has returned to New Haven to become the Director of Development of the Long Wharf Theatre. He can be reached at 475 George Street, New Haven, CT 06511. 203/777-1126.

Brad Marcus (MAR '97), after working at the near two-year complete restoration of Trinity Episcopal church in Southport,

CT, is now studying under the Florentine-trained fresco artist Ben Long at the Fine Arts League of Asheville in North Carolina. Beginning mid-January, in addition to studies in anatomy and antique cast-drawing, he will be assisting on a mythological ceiling fresco for a municipal auditorium in Morganton, NC. Then in June, Brad will also hopefully be assisting on a fresco of "the miracle of the loaves" at St. Paul's Episcopal Church in Winston-Salem, NC.

Jonathan Noel (MM '93) has been appointed music director of the York (PA) Ecumenical Choral Society succeeding Dr. Gene Paul Strayer (UTS MSM '73), founder of the ensemble. Like the musical works they sing, members represent all three major branches of Christianity: Orthodox, Catholic, and Protestant. The 24-member ensemble presents two concerts each year in the resonant acoustic of St. Rose of Lima Church, York. Mr. Noel is also in his sixth year as Music Director for St. Matthew Lutheran Church, York.

Patrick Dupre Quigley (MM '02) has recently been named the recipient of the 2004 Robert Shaw Fellowship, an annual award in memory of Robert Shaw to a conductor between the ages of 25 and 40 who shows potential for a significant professional career. The award is given by Chorus America, the National Endowment for the Arts, and Warner Brothers. In addition, Patrick's professional chorus and orchestra, Seraphic Fire, was named as one of the top 6 cultural institutions in Miami, sharing this honor with Michael Tilson-Thomas' New World Symphony, the Florida Grand Opera, and the Miami City Ballet. Seraphic Fire will be performing JS Bach's B Minor Mass as the final concert of the '03-'04 season on May 14th.

Anna Song (MM '00), has moved to a new home at 7305 N Concord Ave, Portland OR 97219. She and her husband have a new daughter, Grace Applegate, born November 24, 2003.

Janna Tull Steed (STM '93) joined the Oregon Repertory Singers and the Seattle Repertory Jazz Orchestra at First United Methodist Church in Portland, OR, for a weekend devoted to the sacred music of Duke Ellington, October 3-5, 2003. She provided spoken commentary for three concert performances of music from Ellington's three Sacred Concerts. On Sunday morning she sang with a jazz quintet led by her regular collaborator, Steinway artist Dan Knight of Iowa City, and also preached. Steed provided the music for entertainment and worship at the November 2003 annual convention of the Episcopal Diocese of Iowa. She has been asked to lecture at Drake University, Julliard School of Music, and the 2004 international Duke Ellington conference in Stockholm. A minister in the United Methodist Church, Steed received a living-donor liver transplant in June 2001. Her new e-mail address is jtsteed@jazzforheavensake.com, and her new phone number is (515) 205-9055.

Brennan Szafron (MM '00) graduated from the University of Michigan in August 2003, having earned a Doctor of Musical Arts degree in organ performance. His teacher was Robert Glasgow, who is the mentor and former teacher of ISM professor Martin Jean. He is now the organist and choirmaster at the Episcopal Church of the Advent in Spartanburg, SC, and serves in this capacity as the church's first full-time musician. His new address is 200 Heywood Ave., Apt. 1908, Spartanburg, SC 29307 (864)-597-0378.

John A. Totter (MM '91) performed recently at the Emmanuel Music and Art Series Memorial Day Recital and Bar-B-Que on May 30 alongside violist J. David Arnott, playing music by J.S.Bach, Ernest Bloch, Gustav Holst, Tauermusik by Paul Hindemith, and Requiem by Giacomo Puccini.

IN MEMORIAM

Paul Brainard, formerly Tangeman Professor (Adjunct) of Musicology at the ISM and the Yale School of Music, passed away on May 25. He taught courses in music literature and history at Yale from 1987 until his retirement in 1993, and continued to serve as academic advisor to ISM students for several years thereafter. An obituary will appear in a future issue of *Prism*.

Michael Powell (ISM '88), 42, of Merion Station, an assistant professor of history at Bryn Mawr College, has died of multiple myeloma. Dr. Powell, a specialist in medieval history and music, joined the Bryn Mawr faculty in 1999, where he received the Lindback Distinguished Teaching Award. He was awarded a Fulbright Scholarship in 1988 and studied in Lyon, France, for several years. He earned a doctorate in history and medieval studies from Yale in 1998. Before coming to Bryn Mawr, he had been director of liturgy and music at Visitation Church in Kansas City, Mo., and at the Church of St. Monica in Northford, Conn. He had been guest professor at Sarah Lawrence College in New York. His sister Deborah said he enjoyed opera, murder mysteries, the New York Yankees, and cooking gourmet meals. Besides his sister, Dr. Powell is survived by his parents, Marjorie and Furney Powell; sisters Patricia Fawcett and Dorothea Faw; a brother, David; and his life partner, Todd Brown.

- information from obituary appearing in the Philadelphia Inquirer.

The Yale Literature & Spirituality Series: Year One — Lana Schwebel

With the end of the spring term, we come to the end of the inaugural year of the Yale Literature and Spirituality Series. The series, which the Institute of Sacred Music sponsors with the cooperation of the Divinity Book Supply, brings to campus writers who concern themselves with themes of particular interest to our students, who express in their work the desire to articulate what faith can mean, and who might be able to give our students some guidance in their own literary efforts. This past year, the ISM has welcomed the poets Martha Serpas and Rachel Hadas, the essayist Scott Russell Sanders, and the novelist Michael Malone (*at right*), who brought the first year of the series to a merry close with a rollicking reading at which he excerpted many of his favorite passages from his books.

The series serves the many audiences of the ISM — all readings and signings are open to the public — and it's been a pleasure to see many new and returning faces turning up in the audience. In addition to reading from her or his work, however, each visiting writer conducts a lunchtime workshop exclusively for students. These workshops offer our students a chance to meet and ask questions of writers whose concerns frequently coincide with their own; they also get to hear a bit about how these writers got started, how they work, and how they understand the intersection of faith with the creative process. Topics for these informal talks have ranged from Scott Russell Sanders's "Writing About Ultimate Concerns," in which he discussed what it means to write spiritual autobiography, to Michael Malone's distillation



Robert A. Lisek

of "Faith and Fiction" into a simple but entertaining "Ten Important Things to Know About Writing."

One of the more exciting aspects of this venture is its establishment of a collaboration between the ISM and the Divinity Book Supply, which graciously provides a beautiful space for the readings and signings. We are grateful to Lisa Huck, the manager of the bookstore, for her participation and cooperation on these events, and we look forward to continuing this fruitful collaboration next year. Be sure to check **PRISM** for future announcements of our 2004-2005 Literature and Spirituality Series: we look forward to seeing you there!



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