

Prism

MUSIC • WORSHIP • ARTS

YALE INSTITUTE OF SACRED MUSIC COMMON GROUND FOR SCHOLARSHIP AND PRACTICE



The New Arrival at the ISM

Martin Jean

Christmas has come early at the ISM this year. September 18, 2004, saw a very special delivery made to the Great Hall. No – it wasn't a package of cookies from home. No – it wasn't a bouncing new baby (well, not exactly!). It was the arrival of our new continuo organ built by Taylor and Boody Organbuilders of Staunton, Virginia. This exquisite new instrument will be an important component of the performing scene at Yale for many years to come.

The organ stands about 3-1/2 feet tall, 2 feet deep, and 3-2/3 feet wide. The keyboard is made of boxwood and ebony (very common materials for baroque organs of northern Europe), and the case is made of superbly carved white oak. As you can see from the photos, the gothic-style carvings are typical of those in much of Yale's central campus architecture. At the center of the rear of the case is the Yale seal, and flanked on either side by two bulldogs! Now, you may think this is odd, but, in a way, that's sort of the point. As you may know, gothic carving has often had features of oddity and humor as sculptors insert hidden jokes or games to titillate the viewer. In our case, we're also making a nod and a wink

to a sister instrument of ours at St. Thomas Church, Fifth Avenue, New York City. The case carvings on that instrument feature images of the two cats of the donor, inspiring the thought: Well, if they can have cats, we can have bulldogs!

Of course, the most essential part of any organ is its sound, and this one is no exception. The sounds in this organ range from sweet and gentle to brilliant and sparkling. Each stop is voiced with care and even with only five stops, the



CONTINUED ON PAGE 2



combinations are varied and plentiful. The organ specification is as follows:

Gedackt 8'	Wood
Blockflöte 4'	Wood
Principal 2'	Metal
Quinte 1-1/3'	Metal
Sesquialtera II	Metal, from middle c.

The keyboards are transposable three times: 440, 415, and 390 Hz.

The organ is in two parts: the top part contains the chests, pipes and keyboards, and the bottom



portion contains the base, the blower and the bellows. Weighing in at about 200 pounds, the instrument is easily portable by two people, and can fit into a van without a problem.

This instrument will have many uses and will be seen in a variety of

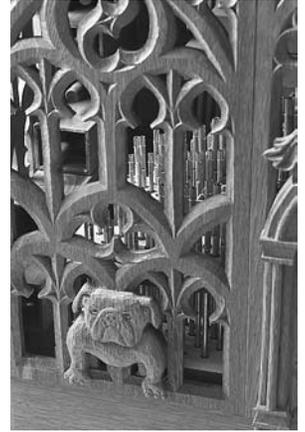
venues on campus. Primarily it will be featured as a continuo organ in performance by the Yale Schola Cantorum and Yale Camerata, but it can also play very beautifully some of the solo organ repertoire that is written for one keyboard alone. The Sesquialtera, for instance, will make some Spanish baroque music come alive. It may be that the organ will accompany our choirs on some of their tours as well. It will make its



continuo debut in the November 6 concert of the Schola Cantorum (in Monteverdi's *Selva morale e spirituale*; see p. 3); and will be featured in December in both continuo and solo capacities in the concerts of Schola and the Camerata.

The ISM is grateful and fortunate to have such an elegant new instrument in our midst and we are confident that it will inspire generations of listeners long into the future.

For more pictures of the new Taylor & Boody continuo organ, see page 8 and visit the website at http://www.yale.edu/ism/organ_atyale/taylorboody.html



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IN RETROSPECT: Union Days

First in a series of reminiscences about the School of Sacred Music at Union Theological Seminary, and the early days of the Institute of Sacred Music at Yale

Memories of MARY FRANCES DEPLER BAKER 1916 – 2004

Abridged from remarks offered at Mary Baker's memorial service in Hamden, CT on July 30, 2004

Mina Belle Packer Wichmann

While I was aware of the existence of a Mrs. Robert S. Baker beginning in 1953 when I came as a student to Union Theological Seminary in New York City, our first close contacts began in 1961 when her distinguished husband became the Director of the School of Sacred Music there and I was, at that time, their executive secretary. Mary became an energetic leader of the faculty wives at the seminary, able to relate with her gracious manner both to the theological and to the music faculty. During those heady days of life at Broadway and 120th Street, Mary Baker became famous in her own right as a hostess without peer. The gourmet delights she presented for dozens and dozens of dinner parties for the graduate music students were legendary. Never before – and probably never since – were such gustatory delights set out for their pleasure! And her trays of beautiful cookies and small sandwiches made their way into numerous teas and receptions. Many kitchens across this country contain her carefully printed out recipes for cookies! One of her more famous responsibilities was orchestrating the 90th birthday celebration for Clarence Dickinson – that venerable icon of sacred music – which was to be held in the social hall at the seminary. There, on the stage, behind the closed curtain was a huge cake replete with 90 candles. At the appointed hour, she and at least six other women painstakingly lit those 90 candles. When the curtain was pulled back the glow lit up the entire hall as happy birthday was sung. To his credit, Dr. Dickinson made short order of blowing out that conflagration, and we all breathed a sigh of relief!

Mary was the manager of the family's spacious faculty duplex apartment in Knox Hall at the seminary, the overseer of two young children – Jim and Martha – and the devoted wife of the premier church musician, concert artist, and pedagogue. Yet she found time to be a quiet counselor to many students who were often far from home and saw her as a good listener and unofficial advisor.

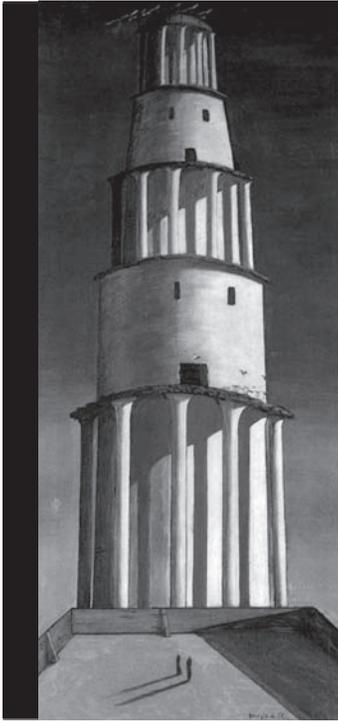
We became fast friends over time and when in July 1973 we all moved to Connecticut for the founding of the Yale Institute of Sacred Music, Mary and I were able to share an even closer relationship. Our conversations ran the full gamut from serious personal issues, to the latest trashy mystery novel which both of us enjoyed! During free hours we explored the highways and lanes of this area of New England, and planned the next



Michael-Thomas Gilman

parties and excursions. She was also able to return to her piano practicing, participating in a few recitals, and teaching young children in her home. She was a formidable musician whose piano truly “sang” under her strong fingers.

Throughout her eighty-eight years, Mary Frances Depler Baker was a courageous Christian gentlewoman who will be long remembered with deepest affection and everlasting love.



Yale Institute of Sacred Music presents

Chiaroscuro:

CONTRASTS OF LIGHT AND SHADE

Yale Schola Cantorum

Simon Carrington, *conductor*

WITH YALE COLLEGIUM PLAYERS DIRECTED BY ROBERT MEALY
YALE PERCUSSION ENSEMBLE DIRECTED BY ROBERT VAN SICE

Saturday, November 6, 2004 ■ 8 pm
Sprague Memorial Hall
470 College Street, New Haven
free admission; no tickets required.



Yale Institute of Sacred Music
Information 203.432.5062 www.yale.edu/ism

Notes on the Staff

Laura Chester is the new Choral Assistant at the Institute of Sacred Music. Originally from Atlanta, Laura attended The University of Georgia where she graduated last December with a Bachelors Degree in Vocal Performance. Laura was a prominent performer at UGA and in the Athens area performing as a soloist with such groups as the Athens Choral Society, and the Athena Grand Opera Company where she performed such roles as Barbarina in Mozart's *Le Nozze di Figaro*, Yum Yum in Gilbert & Sullivan's *The Mikado*, and the title role in Gilbert & Sullivan's *Patience*. She also served as soprano soloist in Carissimi's *Jephthe*, Stravinsky's *Svadebka*, Charpentier's *Tu Deum*, and Schubert's *Mass in G*. In New Haven, she sings at Christ Church and with the Yale Collegium Musicum. She comes to New Haven with her husband Derek, who is currently working towards his master's degree in vocal performance in the new ISM/YSM voice track in Early Music, Song, and Chamber Ensemble.

Jean Lowe is very excited to be joining the staff at the Yale Institute of Sacred Music as the Marquand Chapel Assistant. A relative newcomer to the New Haven area, Jean graduated in the spring of 2004 from Oberlin College with a B.A. in Biology and a B.Mus. in Vocal Performance. While at Oberlin, she was actively involved in the greater Cleveland community as a Teaching Assistant for Oberlin College Biology labs, section leader and soloist for the Bethesda

on the Bay Lutheran Church in Bay Village, and a performer and instructor of Middle Eastern Dance. This past spring, Jean made her professional singing debut with the Cleveland Orchestra, appearing under the direction of Pierre Boulez and Franz Wesler-Most. She performed with the Orchestra at both Carnegie Hall and Severance Hall as a soloist in productions of Wagner's *Parsifal* and Strauss's *Elektra*. A native of Eugene, Oregon, and an avid hiker and dancer, Jean is eager to explore nearby trails and connect with the local Middle Eastern Dance community. She hopes to attend graduate school for green building and renewable energy management in the near future and to continue pursuing the arts in her spare time.

Front row, l to r: Laura Chester, Sachin Ramabhadran, Margot Fassler, Jenna-Claire Kemper, Trish Radil. Back row: Will Cowen, Pamela Shields, Melissa Maier, Jean Lowe, Thomas Rankin, Louise Johnson, John Hartmann, Gale Pollen. Missing: Siobhán Garrigan, Patrick Evans, Evan Coughenour.





Chiaroscuro Concert of Yale Schola Cantorum

The Yale Schola Cantorum, under the direction of Simon Carrington, will present its first concert of the 2004-2005 season on Saturday, November 6, 2004 at 8 pm at Sprague Memorial Hall in New Haven (470 College St.). The program, entitled *Chiaroscuro – Contrasts of Light and Shade*, includes Italian works from the late Renaissance/early Baroque period and from the twentieth century.

In 1641 Claudio Monteverdi, the greatest composer of the time, released his retrospective collection *Selva morale e spirituale*, encapsulating a lifetime of composition and the broadest imaginable palette of styles and colors. Four hundred years later Luigi Dallapiccola, a lifelong Monteverdi enthusiast, mingled the elegant contrapuntal choral lines of the old master with his own brand of 12-tone, Schoenbergian harmony to produce *Canti di Prigione*, a stark and harrowing work of protest against the excesses of Mussolini's Fascist regime.

Soloists from the new graduate voice program and specialist instrumentalists from the School of Music and the community trained by Robert Mealy and Robert van Sice will join the Schola Cantorum under Simon Carrington's direction to explore the nuances of light and the darkness evoked in music by two great Italian masters.

The Yale Schola Cantorum, now in its second year, is a 24 voice chamber choir specializing in music from before 1750 and from the last 100 years. Simon Carrington is the group's founder and conductor; it is supported by the Institute of Sacred Music with the Yale School of Music. In addition to performing regularly in New Haven and elsewhere, the choir records and tours nationally and internationally. During its first year, Schola Cantorum's repertoire included works by Josquin des Pres, Orlando di Lasso, Schütz, Monteverdi,

Bach, Charpentier, Stravinsky, Einojuhani Rautavaara, James MacMillan, and Yale faculty composer Ezra Laderman. In May, 2005 the choir will tour southern England, performing in many of the most glorious medieval and renaissance cathedrals and abbeys in the area. The concert, presented by the Yale Institute of Sacred Music, is free and open to the public. For more information, call 203/432-5062.

Ayres and Ballads for Pub and Palace at Jonathan Edwards

The four singers in Yale's new graduate program in Early Music, Song, and Chamber Ensemble will present a concert of Elizabethan songs titled *Ayres and Ballads for Pub and Palace* at the Jonathan Edwards dining hall at Yale, on Tuesday, November 9, 2004 at 8:30 PM. Mellissa Hughes, soprano, Ian Howell, countertenor, Derek Chester, tenor, and Douglas Williams, bass, will be joined by Grant Herried, lute, Christa Patton, renaissance harp, and Robert Mealy, violin.

As the title suggests, the program will showcase art music by composers such as John Dowland and Thomas Campion, as well as common bar songs, all from the late sixteenth and early seventeenth centuries.

The free concert will be open to the public and is sponsored by Jonathan Edwards and the Yale Institute of Sacred Music.

PLACEMENT LISTINGS

CONNECTICUT

ACADEMY ALLEGRO, WEST HAVEN

Private Piano, Voice Instructor. Degreed, or exceptional student. Greater New Haven area, must have transportation. \$50.00 per hour, flexible hours/days. Please send credentials/resume to: Ms. D. Christopoulos, 39 Brower St., West Haven, CT 06516, or email: Dolcedebz000@yahoo.com

FIRST CONGREGATIONAL CHURCH, THOMASTON

Minister of Music (part-time). Organist/choir director able to work with Bell choir, Praise team, music committee, and Pastor. No degree required. Send application including experience and references to First Congregational Church, Attn: Music Search Committee, Main St, Thomaston, CT 06787. For questions please call 860-283-5556 or email first.congregational@snet.net. Organ description: Moller built 1928. Pipe organ two keyboards, ranks 17 stops 24 has piston and couplers rebuilt 1987.

FIRST CONGREGATIONAL CHURCH, WINCHESTER, U.C.C.

Organist (part-time). Looking for a qualified and versatile organist/pianist who is comfortable with a wide range of musical styles to join an established music program (September-July). Responsibilities include one Sunday service weekly and one Thursday evening chancel choir rehearsal, as well as special services and musical events. The staff organist reports directly to the Senior Minister and is supervised by the Director of Music. The organist oversees the maintenance of the Sanctuary organ. Please send resume and references to First Congregational Church, Winchester, U.C.C., 21 Church Street, Winchester, MA 01890, or e-mailed directly to first.congregational@verizon.net. Please send to the attention of the Director of Music.

GOLDEN HILL UNITED METHODIST CHURCH, BRIDGEPORT

Director of music ministries. Three-rank, 46 manual, 1929 Moeller pipe organ (1969 renovation) in Gothic church edifice leads a 30 hour a week position including Chancel, Youth and Bell choirs. Preferred candidates will demonstrate excellence in organ, piano and directing skills for a wide age/skill range of musicians. Salary range of \$26-29,000 based on skills and experience; some health benefits. Available November 1. Send cover letter describing your interest/aptitude and resume to Rev. Dr. Brian Schofield-Bodt, Pastor at Golden Hill United Methodist Church, 210 Elm St., Bridgeport, CT 06604, email at office@goldenhill.org.

TRINITY EPISCOPAL CHURCH, TARIFFVILLE

Organist and Director of Music Ministry (3/4 time). We seek a music ministry leader who will enthusiastically embrace both traditional and contemporary music in the "blended" worship tradition we currently enjoy. Groups include the Contemporary Choir and Instrumentalists our traditional St. Gregory Adult Choir. The Choristers children's choir sings monthly at the 10:45 service. Our bell choir plays 2-4 times a year. Our Trinity Music Series is now in its 27th season, and is supported by a Music Commission of 22 members. Please send cover letter, resume and references to: The Rev. Tom Furrer P.O. Box 127 Tariffville, CT 06081 Phone: 860.651.0201 or by e-mail: tfurrer@trinitytariffville.org Web-site: trinitytariffville.com

THE UNITED CHURCH CHOIR, UNITED CHURCH ON THE GREEN (UCC), NEW HAVEN

Volunteer singers of all voice parts. Our repertoire spans from the Renaissance to the present day. The choir sings in worship two Sundays each month and presents several special services of music and concerts. Major works to be performed this year include the Christmas portion of Handel's Messiah and the Mozart Requiem. Rehearsals 7:30pm every Thursday. Directed by Mark Brombaugh, Yale DMA '85, and assistant director Timothy Spelbring, ISM '05. United Church is located at the corner of Temple and Elm Streets in New Haven. For more information contact: Mark Brombaugh, 787-4195 x22, mark@newlights.org, www.newlights.org.

OUT OF STATE

THE FIRST CHURCH IN JAFFREY, NH, (UCC)

Minister of Music (part-time). Position includes playing the organ and conducting the choir for Sunday worship (10:30 a.m.), playing for special worship services, weddings, and funerals, training and conducting the choir at weekly rehearsals. The organ is a pipe organ of two manuals and 586 pipes originally constructed in 1975 by John Wessel of Brattleboro, VT, and maintained, upgraded and renovated since then by Larry Nevin of Walpole, NH. Further information can be found on our website, www.FirstChurchinJaffrey.net. Interested applicants can contact the Minister of Music Search Committee, First Church in Jaffrey, 14 Laban Ainsworth Way, Jaffrey, NH 03452, email: fcij@earthlink.net or jpvnm@monad.net.

ORTHODOX CONGREGATIONAL CHURCH (UCC), MANSFIELD, MA

Organist/Minister of Music (part-time). The organist will be responsible for providing service music for one sanctuary service each Sunday and special services as needed. He/she will rehearse and lead a volunteer adult choir from September to June, and will coordinate with the Deacons and the Minister in the development of services, and support the Church's other musical groups, including a handbell choir and a youth choir, as needed. 10-15 hours per week with commensurate salary. Letters of interest and resumes may be sent to the Music Committee of the Orthodox Congregational Church, 17 West Street Mansfield, MA 02048 or via internet at MusicComm@occmansfield.org

Upcoming Liturgy Symposium

MONDAY, NOVEMBER 1

ISM Great Hall, 4:30 pm

Mellonee Burnim

Distinguished Faculty Fellow

in Ethnomusicology and Ritual Studies

Dynamics of Race, Religion,

and Culture in the

Gospel Music Industry

ALUMNI

JAMES FRAZIER (STM '79) of Minneapolis, announces that his forthcoming book, *Maurice Duruflé: His Life and Times, with a Commentary on the Requiem*, will be published by the University of Rochester Press, as part of the Eastman Studies in Music. Jim recently completed a sabbatical, for part of which he lived at the Monastery of Saint John the Evangelist in Cambridge, Massachusetts. He also spent some time in Mexico, completing work on his book. He was recently named organist and director of music at Saint John the Evangelist Episcopal Church in Saint Paul, where he plays a four-manual E.M. Skinner/Möller organ and directs the semi-professional choir, which sings for occasional evensongs and concerts.

MARK TAYLOR (MAR '92) is to be ordained Cantor by the Bishop in Bergen on 12th September at his main church in Dale, Norway. Since 1999 it has been compulsory for all church musicians to be ordained before they can take a position in the Lutheran Church of Norway. Cantors already active before '99 are gradually being ordained, and this September it is Mark's turn. Mark has been Cantor in Fjaler district in West Norway for 10 years now and for the last year has been a member of the Bergen Diocesan Church Music Council which among other things involves seminars on various topics in the active field of Church Music. Mark was interested to read that the Institute has been on tour in some parts of Scandinavia - though not Norway. Thursday, May 20, was the Norwegian National Choir Festival in Nidaros Cathedral in Trondheim. Mark's adult choir also participated in that wonderful event with concerts and services in the cathedral and seminars at The Liturgical Centre in Trondheim. The organists at ISM would have also liked the Baroque organ! Welcome back another time!

CHERYL R. WADSWORTH (MM '95) gave a recital to benefit the instrument restoration and replacement fund of the Universalist Church of West Hartford on Sunday Oct. 3. It was performed on the 40 year old Austin organ at the church. She included works from the *Great Eighteen Chorales* of Bach and Mendelssohn's *Sonata I* as well as a work by Arvo Pärt and John Cook. The conclusion was an organ duet by the Chenaults on John Phillip Sousa's *The Stars and Stripes Forever* with a student of hers, Jongmin Um. This recital is in preparation for a trip to Leipzig in early February when she will play in the Thomaskirche.

CLARIFICATION

In the June issue of *PRISM*, graduating student **CHRISTOPHER JENNINGS** reported that he and Brian Harlow would be "joined in solemn covenant...celebrating what will be the first gay 'marriage' in a school chapel in the U.S." His use of the word "marriage" in quotation marks perhaps failed in its intention to make clear the fact that the liturgy was not a sacramental marriage as ordained by the Episcopal Diocese of Massachusetts or the State. He wishes to point out that the official title of the liturgy was "Blessing of Covenant."

IN MEMORIAM

A memorial service was held for **MICHAEL POWELL (MM/MA, '88)** on October 22 Bryn Mawr College. Paul Freedman, Chester D. Tripp Professor of History and Chair of the Department of History at Yale, as well as Michael's dissertation advisor here, spoke at the service, remembering Michael both academically and personally.

FACULTY

THOMAS MURRAY, University Organist and Chair of the Program in Organ, maintains an active schedule as a recitalist and guest performer. Engagements for the current season include a concert with the Houston Symphony, Hans Graf, conductor, at St. Martin's Episcopal Church in Houston, where he played Guilman's *Organ Concerto #1*, as well as recitals in Houston; Columbus, OH; Boston; Northampton, MA; Scranton, PA; Tucson, AZ; Naples, FL; Los Angeles (on the on the new Glätter-Götz/Rosales organ at the Disney Center); and New York.

ISM Faculty Opening

The Yale Institute of Sacred Music and the Yale School of Music seek an Associate Professor of Voice. The successful candidate will be an artist of national/international reputation whose breadth of vocal experience has led to distinction in the performance of early music. He/she must be a master teacher with strong skills in vocal pedagogy. This person will teach, advise, and nurture graduate students in a new track for voice majors with emphases on solo work particularly in early sacred and secular repertoires, lieder, new music, and ensemble singing. He/she will also be involved in teaching the members of the Yale Schola Cantorum and the choral conducting majors. Yale artist faculty are expected to be active professionally. Please send CV, cover letter, and the names of three references (no tapes at this time) to Professor Simon Carrington, Chair, Vocal Search Committee, Yale Institute of Sacred Music 409 Prospect St., New Haven, CT 06511. We will begin reading applications on October 1, 2004. Yale University is an Affirmative Action/Equal Opportunity Employer that develops and sustains a diverse University community.

ISM's New Taylor & Boody Organ



Color photos at http://www.yale.edu/ism/organ_atyale/taylorboody.html



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