

Prism

MUSIC • WORSHIP • ARTS

YALE INSTITUTE OF SACRED MUSIC COMMON GROUND FOR SCHOLARSHIP AND PRACTICE

Sir Neville Marriner at Yale

Sir Neville Marriner, one of the best known conductors of our time, will lead four Yale ensembles in an all-Mozart concert in honor of the 250th anniversary of the composer's birth. The Camerata, directed by Marguerite Brooks; the Glee Club, directed by Jeffrey Douma; the Schola Cantorum, directed by Simon Carrington; and the Philharmonia Orchestra, directed by Shinik Hahm, will perform pieces spanning the composer's career – from the youthful exuberance of the *Regina coeli* of 1771; to the mature style of the *Coronation Mass*, the *Vespers*, and the *Haffner Symphony*; to the *Ave verum corpus* written in the last year of the composer's life. Soloists will be drawn from Yale's graduate vocal programs. The concert is the culmination of the conductor's weeklong residency at Yale, and will take place at 8 PM on Friday, February 24 at Woolsey Hall in New Haven (corner Grove and College Streets).

Sir Neville Marriner is known the world over as founder, in 1959, of the Academy of St. Martin-in-the-Fields, and as the director of this ensemble from the concertmaster's seat, he gravitated toward conducting. He makes numerous concert tours and many recordings with the ensemble. He has also held conducting posts with the Los Angeles Chamber Orchestra, the Northern Symphony Orchestra, the Minnesota Orchestra, and the South German Radio Symphony Orchestra, and he works consistently with major orchestras throughout the world. Sir Neville has been honored for his service to music, having been made a Commander of the Order of the British Empire, and later receiving a knighthood. For his outstanding lifelong commitment to French cultural life he was awarded the Ordre des Arts et Lettres in 1995.

Professor Markus Rathey will give a pre-concert talk at 7 PM in the President's Room (Woolsey Hall, 2nd floor). Both the talk and concert are free and open to the public, but tickets are required for the concert. A limited number of tickets may be available at the door. Call 203-432-4158 for reservations.

The concert and talk are presented by the Yale Institute of Sacred Music, the Yale Glee Club, and the Yale School of Music. For more information, call 203-432-5062.



Yale Institute of Sacred Music presents

I Fagiolini

*The Ecstasy of St.
Theresa: Extremes
of Feeling from the
High Renaissance*

Robert Hollingworth *director*

Music of Gesualdo, Monteverdi,
De Wert, and Palestrina

Friday, March 3, 2006

8 PM

Sprague Memorial Hall

Tickets: \$15 general admission;
\$10 students and seniors,
available at 203-432-4158. Information at www.yale.edu/ism.

Presented in collaboration with Trinity Church on the Green, New Haven



Upcoming Student Voice Recitals

Thursday, February 16 / 3 PM
Marquand Chapel. **Joshua Copeland**

Saturday, February 18 / 5 PM
Marquand Chapel. **Sylvia Aiko Rider**

Saturday, February 18 / 8 PM
Sprague Memorial Hall. **Melissa Hughes**

Sunday, February 26 / 2 PM
Sprague Memorial Hall. **Derek Chester**

Sunday, March 26 / 5:30 PM
Sprague Memorial Hall. **Ian L. Howell**

Friday, April 28 / 8 PM
Marquand Chapel. **Steven Caldicott Wilson**

Tuesday, May 2 / 4 PM
Marquand Chapel. **Abigail Haynes**

*Schedule subject to change.
Updated information at www.yale.edu/ism*

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PHOTOGRAPHY Halsband and Kliment, page 4
Artist photos courtesy of the artists

LAYOUT AND DESIGN Elaine Piraino-Holevoet, PIROET

From the Director's Desk

Remembering J. Irwin Miller: Part 2

Martin D. Jean

Continuing a series begun in the last issue of *Prism*, this space will hold more excerpts from the writings and speeches of Mr. Miller in the coming months. We hope that this part of his legacy will be as inspiring to you as it is to us who labor happily under the spirit that he and his sister, Mrs. Tangeman, set upon this place over thirty years ago.

From "A Pilgrim's Progress," the Hugh Thomas Miller Lecture, delivered by J. Irwin Miller on March 16, 1983 at the Christian Theological Seminary.

The Gospel has come alive to me in the slowly developing sense of the continuous all-pervasive presence of God, and the baffling mystery of that presence. A wise man said, "If God is God, He is likely to be the most common of human experiences, and people are bumping into Him all the time, though that may not be what they call Him."

We are earth-bound creatures. It is virtually impossible for us to think in any terms other than earth-bound terms, or to imagine God in any other than human shape. Truth and reality

and God Himself can never be wholly grasped by ourselves, for we can reason only from the experience available to us. To imagine otherwise is like expecting an ant crawling across the ceiling of the Sistine Chapel to understand the whole of what Michelangelo painted there.

The presence of God in our lives and in the world is sensed in different ways by different individuals, but for each of us there always remains a mystery. Each decade of my life has reinforced Paul's words "Now we see through a glass darkly."

Swedish Choir to Perform at Yale

The Academy Chamber Choir of Uppsala (Sweden), conducted by Stefan Parkman, will perform in New Haven on Sunday, February 19 at 4 PM at Christ Church Episcopal (84 Broadway at Elm).

The Academy Chamber Choir of Uppsala is a mixed choir of 45 singers founded nearly 50 years ago; its first conductor was Eric Ericson. The choir's extensive repertoire encompasses early music from the Renaissance as well as new music written for the choir. The choir has made a number of recordings, including a 3-cd set of Swedish a cappella music on the Chandos label. Its conductor, Stefan Parkman, has served as principal conductor of the Danish Radio Choir, returning to Sweden in 2002 to assume the post as principal conductor of the Swedish Radio Choir in Stockholm. He is professor of choral conducting at Uppsala University Choral Centre, and active as a choral and orchestral conductor throughout Scandinavia and Europe.

In New Haven, the group will perform the seldom-heard *All-Night Vigil* of Serge Rachmaninoff. Written in 1915 while Russia was wracked by inner turmoil and ravaged by World War I, the *Vsenoshchnoye bdeniye* (All-Night

Vigil) is widely regarded as the composer's finest unaccompanied choral work.

The free concert is presented by Yale Institute of Sacred Music. For more information, call the Institute at 203/432-5062 or visit www.yale.edu/ism.



Summer Term at Sterling Divinity Quadrangle

In keeping with its interdisciplinary mission, the Institute offers Summer Term courses reflecting its commitment to the study of liturgics, as well as to integration of music and all the arts into the spiritual life of faith communities.

Special housing options are available as well as a box lunch plan. For more information or to register, call 203-432-2692 or visit the website at www.yale.edu/sdqsummerterm.

Tuition scholarships are available for ISM courses. Applicants should submit a curriculum vitae, one letter of recommendation, and a personal statement of 250-500 words explaining the application of the course material to their professional work. Preference for scholarships is given to pairs of ministers and musicians applying together. Application forms are available online at www.yale.edu/sdqsummerterm or by calling 203-432-2692.



Courses meet Monday through Friday except for IN13, which meets in New York City at Broadway Presbyterian Church Monday - Thursday from 1-4 PM. Registration for all other courses begins at 8 AM on Monday morning at SDQ.

Other courses are offered through Yale Divinity School and Berkeley Divinity School. For more information about these, call 203-432-5358 or visit the website.

Yale Institute of Sacred Music Course Offerings

Week I: June 5-9

IN12. *Preaching and Worship in a Postmodern Context*

Professors: Wesley Avram, *Yale Divinity School/Yale Institute of Sacred Music*
Bryan Spinks, *Yale Institute of Sacred Music/Yale Divinity School*

Class Meeting Time: 9 – 11:30 AM and 1:30 – 4 PM
Cost of Course: \$800 (double course)

This course will consider what constitutes the postmodern condition and ask whether we're in it. Problems and challenges that contemporary Western culture brings to Christian discourse and worship will be explored, as will relevant strategies for preaching and planning and presiding at worship. In addition to reading and discussion, participants will engage in a number of practical exercises to improve their skills and sensibilities in these areas.

IN13. *Worship for the Whole Congregation*

Class meets Monday – Thursday at Broadway Presbyterian Church, New York City

Professors: Siobhán Garrigan, *Institute of Sacred Music/Yale Divinity School*
Patrick Evans, *Yale Institute of Sacred Music/Yale Divinity School*

Class Meeting Time: 1 – 4 PM
Cost of Course: \$750

Working with a mixture of musical, symbolic and written resources, this course will show how to be more creative in leading congregational worship. Much of the music will be drawn from global hymn traditions, especially those that support congregational song. Techniques for enhancing congregational participation through visual media, liturgical listening and developing the imagination

will be emphasized. The course will be led by the team that designs worship at the ecumenical chapel at Sterling Divinity Quadrangle, and a large part of their input will be teaching the art of collaboration in team ministry.

Note that housing and box lunch options are not available for this course.

Week II: June 12-16

IN14. *Church Music Clinic*

Professors: Mark Brombaugh, *United Church on the Green*
Martin Jean, *Yale Institute of Sacred Music/Yale School of Music*
Walden Moore, *Trinity Episcopal Church on the Green*
Thomas Murray, *Yale Institute of Sacred Music/Yale School of Music*
Thomas Troeger, *Yale Divinity School/Yale Institute of Sacred Music*

Class Meeting Time: 9 – 11:30 AM
Cost of Course: \$450

This week-long clinic is designed for intermediate to advanced church organists to improve their skills in service playing. Through a series of master-classes, workshop/demonstrations and lectures, organists will work with Yale faculty and other leading professionals in improving their skills in repertoire, choral accompanying, and hymn-playing. Reading sessions will introduce new repertoire. Several additional sessions will be devoted to lectures in theology and worship. Participants may enroll as either players or auditors. Evening musical events will be included.

CONTINUED ON PAGE 5

IN15. Writing Workshop: Contemporary Poetry as Theology

Professor: Martha Serpas, *University of Tampa*
 Class Meeting Time: 9 – 11:30 AM
 Cost of Course: \$450

Participants (those curious about writing poems and those more experienced) will write and critique compositions daily. The group will consider theological inquiry as poetic inspiration and will address issues of craft (image, metaphor, rhyme, structure, and allusion). Devices used by established, contemporary poets will be explored to prompt and extend writing by the class.

IN16. Music Composition Workshop

Professor: Tarik O'Regan, *Yale Institute of Sacred Music*
 Class Meeting Time: 1:30 – 4 PM
 Cost of Course: \$450

During the week, a select group of composers will develop new choral works as they meet in daily seminars with particular focus on writing for voice. Composers will enjoy the rare opportunity to work with a vocal ensemble in sessions where they can hear their compositions sung, allowing them to refine their works over the course of the week. Student compositions will receive a final performance in an informal concert at the end of the week, a recording of which will be available to all students of this course. In addition to the registration form, applicants for this course should submit scores and recordings of two previous works.

IN17. Mozart's Sacred Music and the Sacred in Mozart's Music

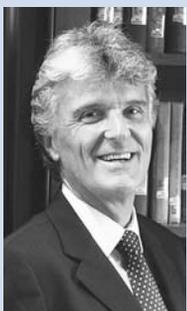
Professor: Markus Rathey, *Yale Institute of Sacred Music/Yale School of Music*
 Class Meeting Time: 1:30 – 4 PM
 Cost of Course: \$450

Mozart's sacred music canon consists of far more than the famous *Requiem*, the late masses or the vespers. During his lifetime, the composer created a huge number of masses, smaller liturgical pieces, and even instrumental music for liturgical use. But even beyond the borders of his actual church music traces of the sacred can be found: in his operas, his symphonies, and his music for Masonic rites. The course will explore these different representations of the "sacred" in Mozart's oeuvre and will draw connections between his liturgical music informed by a more and more enlightened, de-sacralized understanding of Liturgy and his "secular" music, created for a world that was striving for a re-sacralization in its way of listening to music.

Finally, the course will also ask how we listen to Mozart's music. The Swiss theologian Karl Barth wrote: "Why is it that for the receptive, Mozart has produced in almost every bar he conceived and composed...music which for the true Christian is not mere entertainment, enjoyment or edification but food and drink; music full of comfort and counsel for his needs; music which is...free and liberating because wise, strong and sovereign?"—What characteristics of Mozart's compositions triggered (and still trigger) such an interpretation?

Summer Choral Workshop at Norfolk

In addition to the multidisciplinary course listings for Summer Term at Sterling Divinity Quadrangle, the Institute is offering a chamber choir and choral conducting workshop in



conjunction with the Yale Summer School of Music and Norfolk Chamber Music Festival. The weeklong workshop will be led by **Simon Carrington**, and will include repertoire from the Renaissance to the 20th century. The workshop, to be held August 14 – 20, will culminate in a concert featuring a world premiere

of a new work by Joan Panetti.

Visit the Norfolk website at www.yale.edu/norfolk/.

Week III: June 19-23

IN18. Heavenly Glory on Earth: The Art of Icon Painting in the Orthodox Church: Theory and Practice

Professor: Giorgos Kordis, *Athens University School of Theology*

Class Meeting Time: 9 – 11:30 AM and 1:30 – 4 PM
 Cost of Course: \$1000 (double course; includes all supplies)

The Byzantine style is the traditional mode for painting Orthodox icons. This style is a complete and integrated system that was developed over centuries and demonstrates the ethos of the Orthodox Church. This mode of painting is based on the theology of the Fathers of the Church and represents nature in a very specific manner, allowing viewers the opportunity to participate in the iconic world and its qualities. This intensive double course, meeting both morning and afternoon each day, aims to present patristic theology-aesthetic theory of the icon and to demonstrate how an Orthodox icon is painted in the Byzantine style.

During this semester, **JACK HITT** joins the ISM as Visiting Lecturer in Religion and Literature, teaching creative writing. Mr. Hitt is a contributing writer to *New York Times Magazine*, *Harper's Magazine*, and the public radio program *This American Life*. He also appears in *Gourmet* and *Outside Magazine*. In 1990, he received the Livingston Award for national coverage, and in 1996, the Pope Fellowship for Investigative Journalism. In 2005, his work was selected for inclusion in *Best American Travel Essays*. He is the author of *Off the Road: A Modern-Day Walk Down the Pilgrims Route into Spain* (1994); *In a Word: Dictionary* (1992); and co-author of *The Perfect Murder* (1991).

The 2005 British Composer Awards, presented by the British Academy of Composers and Songwriters in association with Radio 3, took place on Friday December 9, 2005. ISM Research Affiliate **TARIK O'REGAN** won in the vocal category for his "Sainte" (from *New French Songs*), which was first performed in the UK in 2004. O'Regan is working on a commission from the ISM to be premiered by the Yale Schola Cantorum in 2007.

MARKUS RATHEY has been promoted to Associate Professor (Adjunct) of Music beginning July 1, 2006. In announcing the appointment with Acting Dean of Yale School of Music Tom Duffy, ISM Director Martin Jean wrote: "Since coming to Yale in 2003, Prof. Rathey has made a significant impact at the Institute of Sacred Music and School of Music. His courses have been taught to students in ISM, YSM and YDS and have ranged from surveys of music written on biblical texts to the theology of music in the 16th century, to a look at the sacred in 19th century repertoire. His scholarship has been equally broad and has made a significant contribution to the field of music history."



Yale Institute of Sacred Music 2006 Summer Study

SUMMER TERM AT STERLING DIVINITY QUADRANGLE

WEEKLONG NONCREDIT COURSES IN JUNE

- Preaching and Worship in a Postmodern Context
- Worship for the Whole Congregation
- Church Music Clinic
- Writing Workshop: Contemporary Poetry as Theology
- Music Composition Workshop
- Mozart's Sacred Music and the Sacred in Mozart's Music
- Heavenly Glory on Earth: The Art of Icon Painting in the Orthodox Church: Theory and Practice

Tuition scholarships available. Other courses offered through Yale Divinity School. Details at www.yale.edu/sdqsummerterm

YALE AT NORFOLK

YALE SCHOOL OF MUSIC SUMMER SCHOOL / AUGUST 14–20 / NORFOLK, CT

- Chamber Choir and Choral Conducting Workshop

Information at 203.432.2692

Psalm at High Tide and Other Poems

Psalm at High Tide

Rain on the river's vinyl surface:
water that glitters,
water that hardly moves,
its branches witness to trees,
to fronds, leaves, crab floats, pilings,
shopping carts, appliances—
the divine earth takes everything
in its wounded side and gives back
wholeness.

It bears the huddled profane
and endures the soaking
venerated in its wild swirls—
this river fixed with wooden weirs,
radiant in misshapen glory.

The Water

In the morning the water like a deckhand,
a persistent curl against the shore,
who won't back down, take no, or be denied.
It is there under the wharf and soon under
the house, whoring with any swamp rat
or snake. It rings cypress knees with pearls—
it dreams under the sun like cut cane,
throwing back the salt you wash away,
then wearing pilings down to air.
Your houses wade on stilts tall as pillars,
their sheet-metal skulls bared to a mildewed
sky. Against the fallen trees rain and lapping
tide meet, slapping of nets and fish and
naked children pulling driftwood boats
in one joyful noise around your sleep.
In the afternoon the water is there, only more,
brownier and grayer, no sweeping seaweed or foam,
just its presence farther up your shore,
like a dull brother-in-law in front of TV.
He means something to somebody—
but not you, not just now. Its slow wake seems
harmless, the litany of waves before a storm
rolling benignly ashore. Intoxicating!
And then it is there, all gray length of it,
rich sex of it, it wants you so badly,
it pounds at the door, *Let me take
your smallness, your jetties, your broad
coasts, your loam.* It gathers
at night beyond the curtain of mosquitoes,
darker than the shut-down sky,
the boarded-up clouds. Its desire
thrums like an idling outboard. Ignore
it, and it tows itself into your dreams. It's
everywhere, every chance, all the time.
It is more certain than death or love.
It must have been conceived by death and love.
When the last silt sinks under your feet,
you will have to walk out on this water.



Martha Serpas is a native of Bayou Lafourche, about eighty miles south of New Orleans. Her first volume of poems, *Côte Blanche*, appeared in 2002 (*New Issues*), and *The Dirty Side of the Storm* is due out in fall 2006 from W. W. Norton. The poems printed here were first published in *The New Yorker* (September 12, 2005) about two weeks after Hurricane Katrina devastated the Gulf Coast. They were written between March 2003 and July 2005. Serpas served as Visiting Associate Professor of Religion and Literature during the fall semester and is on the regular faculty of the University of Tampa.

A Corollary

Someone, you finally realize, has suffered
your exact misfortune before you.
This one the steady vanishing
of your birthplace before your eyes.
As common and disordered
as a parent burying a child.
You stare down the slate-dark hole again—
this time seeing the blue swirls of precursors
grieving at a murky bottom.
One shouldn't outlive one's birthright:
instead, after you, the feed store boarded,
shorn subdivisions advancing,
your grandchildren pulling their own
trailers to launch at sunrise. Here
Centralia's colliery still smolders like
fields of burning cane. The trees
stand dead but don't fall.
Veins in the Gulf will swell, too,
carrying grayed-out swirls—ghosts—
to greed's unbroken refrain.

IN MEMORIAM

DR. RICHARD MAURICE PEEK (UTS '52), Minister of Music at Covenant Presbyterian Church in Charlotte NC for over 47 years, died on November 28, 2005. He is survived by his wife Elizabeth "Betty" Lankford Peek (UTS '52), whom he had met while at the School of Sacred Music of Union Theological Seminary. Together they were hired in 1952 to establish and direct a ministry of music.

A leader in the Presbyterian denomination, Dr. Peek served as a member of the Joint Committee on Worship for the Cumberland Presbyterian Church, the Presbyterian Church in the United States and the United Presbyterian Church in the United States of America. The joint committee produced *The Worshipbook – Services and Hymns*, published in 1972 and used by churches in the denomination for an entire generation. He was twice Dean of the Charlotte Chapter of the American Guild of Organists and for four years he served as a faculty member of the Montreat Music Conference. He was the North Carolina State Chairman of the American Guild of Organists and their elected Regional Chairman for the Southeastern Region, and was elected twice to the National Council of the AGO.

As a composer, Dr. Peek wrote more than 300 pieces for organ, choir and instruments. He received a number of awards for his compositions. He was the author of numerous articles for *The American Organist* and *The Diapason*.

He is also survived by his two sons and two grandchildren. A memorial service was held on December 1 at Covenant Presbyterian Church.

JEAN ELIZABETH TRAUTMANN RANCK (UTS '52) died on December 9, 2005 in Green Bay, WI. With her husband, whom she had met at Union, she moved to Menominee, MI in 1958 where she served as choir director and organist of the First Presbyterian Church, and taught privately. She was also professor of music at the University of Wisconsin Marinette and Green Bay campuses. Mrs. Ranck was a member of the national music honor society Pi Kappa Lambda, the international music fraternity SAI, the American Guild of Organists, the Presbyterian Women's Association, and PEO. A memorial service is planned for the spring.

CHARLES BURKS (M.M. '03) was the subject of a recent article in the Albany, N.Y. Times-Union about his work to rebuild the choir of men and boys at the Cathedral of All Saints in his new post as director of music there. One of the youngest heads of a major cathedral music program in the U.S., Burks was described in the article by one of the adult choristers as "a breath of fresh air." His goal is to rebuild the ranks of the boys' section back to 20 – 25, and has already recruited 13 boys in just a few months. He is reportedly encouraged by his experience so far, and says, "We've just scratched the surface of our potential as a choir."

DAN LOCKLAIR's (UTS '73) chamber orchestra, choral and organ music continues to be performed throughout the Eastern U.S. Marilyn Keiser, one of America's finest organists, performed Locklair's "Phoenix Fanfare and Processional" for organ, brass and percussion on January 15, 2006 at Winthrop University in Rock Hill, South Carolina. Dan Locklair performed an organ recital on January 23 in Wait Chapel on the campus of Wake Forest University, North Carolina. The recital featured his works "Constellations" (Concerto for Organ and Percussion) with percussionist John Beck, along with the solo work "In Mystery and Wonder" (The Casavant Diptych). The composer's "Lairs of Soundings" (for soprano and double string orchestra) will be performed in Greensboro, North Carolina on Feb. 5 by the Fibonacci Chamber Orchestra, Matthew Troy, conductor. February 18 will bring a performance of the composer's "From East to West" by the Indianapolis Symphonic Choir, Eric Stark, Conductor at the 9:30 AM closing concert of the 2006 American Choral Directors Association Central Division Convention, being held in Chicago, Illinois. For more information, contact ACDA at (405) 232-8161 or visit them at <http://www.acdaonline.org>. For more information about composer Dan Locklair, including a bio, list of works, discography and much more, please visit <http://www.locklair.com>

KAREN L. MULDER (M.A.R. '97) contributed chapters on historical impact in the recent publications, *Faith and Vision: Twenty Five Years of Christians in the Visual Arts*, and *The Art of Sandra Bowden* (Square Halo Books). She will speak on liturgical architecture and post-Holocaust ecclesiastic glass design at the Calvin Worship Symposium (January, Michigan, where ISMer Brad Welch also appears); the Society of Architectural Historians (April, Savannah); the Glass Art Society Annual Conference (June, St. Louis), and the Stained Glass Association of America annual meeting (June, Louisville), and at several arts conferences nationwide. In August, she led seminars on Ruskinian versus classical concepts of beauty at Oxford, and on architectural classicism at Cambridge University.

ANDREW SHENTON (M.M. '93 is now in his second year as a faculty member at Boston University where he directs the Master of Sacred Music Program. He was recently awarded a grant from the Lilly Foundation to develop and teach a new course on the Christian Church as a Patron of the Arts. The course will debut in the spring of 2006 and will have former ISM faculty member **PETER HAWKINS** as one of its guest lecturers. Professor Hawkins is currently on the faculty at Boston University.

JANNA TULL STEED (S.T.M. '93) narrated and sang in a Duke Ellington "Giants of Jazz" concert at the historic Salisbury House in Des Moines, Iowa, with her Steinway artist collaborator Dan Knight leading a quartet for this featured event in the city's annual Jazz in July calendar. She earlier led a workshop for children introducing them to jazz and to Ellington's work. In October she gave the annual Memorial Lectures at her hometown church, First United Methodist Church in Crossett, Arkansas, followed by guest appearances at the Unitarian Universalist Church of Little Rock and for the Arkansas Historical Jazz Society. This year's radio projects include two one-hour programs on Ellington's sacred music for Bush Radio, a regional South African station, and another independently produced program in its initial stages. After receiving a living-donor liver transplant in 2001, Steed was diagnosed with Stage III breast cancer in May 2004. Friends who saw her at the October 2004 Yale Divinity School Convocation will be happy to know she is looking and feeling much better. Her home is still at 307 North Vine Street, Creston, IA 50801.

ISM goes to CHICAGO



*Don't miss the ISM Reception
at the AGO convention*

Tuesday, July 4

5 – 7 PM

**Chicago Marriott Hotel
(room TBA)**

COMING SOON

Watch next month's *Prism* for an expanded Alumni News section, with comments and updates received on the cards you returned from our recent mailing.

ALUMNI DIRECTORY

By popular demand, we are creating an alumni directory. We will be glad to include contact information for any graduates of the School of Sacred Music at Union or of the ISM who give us their permission and updated information. We are especially interested in getting current e-mail addresses for you, with a view to establishing an electronic communication network in the future.

Log on to www.yale.edu/ism/alumni to submit your information and to get the latest news (including the online edition of *Prism*).

CONNECTICUT

FIRST CHURCH IN WINDSOR, UCC

Organist & Music Director. First Church in Windsor is seeking a skilled organist & music director to direct senior choir & adult bell choir and to help redevelop youth music program. First Church is an historic, Open and Affirming, UCC church whose congregation loves traditional & classical music but also variety. 1967 Casavant pipe organ and new Yamaha grand piano in the Meetinghouse. Position is flexible, anticipated to be 15-20 hrs/wk with 4 wks paid vacation. Opening: no sooner than 7/1/06 and no later than 9/1/06. Salary negotiable & commensurate with experience. Send inquiries to First Church in Windsor, 107 Palisado Ave., Windsor, CT 06095, or email first.church.windsor@snet.net, or call church office at 860-688-7229.

FIRST PRESBYTERIAN CHURCH OF GREENWICH

Minister of Music (full-time). Will create and supervise a comprehensive music program for the Church. We are looking for an accomplished musician and teacher with imagination and creativity to reinvigorate our music program. We will have a "new" Sanctuary, with its 1990 Moller 3 manual 60 rank organ, is scheduled to open for worship in early September 2006 and we hope to have an exciting new music program in place to celebrate that event. A few months later our new Church House will be available with a private office for the Minister of Music, a choir rehearsal hall, and an area for robing and storage. He or she also will be able to build on assets already in place including the Adult Choir, Children's Choirs, a Handbell Choir, and use of paid soloists. Contact: Phil McWhorter, First Presbyterian Church, 77 Lafayette Place, Greenwich, CT 06830; Email: pjmcwhorter@optonline.net

FIRST PRESBYTERIAN CHURCH OF GREENWICH

Tenor soloist/section leader. Needed beginning February 2nd for First Presbyterian Church of Greenwich, Greenwich, CT. Rehearsal on Thursday evenings from 7:30 - 9:30 PM and service on Sunday morning, call at 9:00, service from 9:30 - 10:30 AM. Must be a good sight-reader - will be one of two paid tenors in a small choir, approximately 20 members, 6 of whom are paid professionals. Season runs through middle of June. Pay - \$80 per service and per rehearsal. Some schedule conflicts can be negotiated as long as a suitable substitute is provided. Please contact Camille Gifford, Interim Director of Music, as soon as possible for further information if interested at 917/215-4763 or at gifford@fpcg.org

THE UNITED CHURCH OF CHRIST IN DEVON, MILFORD

Organist/Choral Director (part-time): Small, welcoming and growing United Church of Christ congregation located in the Devon section of Milford seeks enthusiastic and positive individual to play our pipe organ (2 manuals, 8 ranks with Bass pedals) built by the Teller Organ Company of Erie PA in 1932 (updated in 1954) and direct our adult choir. To strengthen our music program (with hopes of developing a Children's Choir) and enhance the worship life of our church family. Other available instruments include a Grand piano in the Sanctuary as well as a Spinnet piano in the Parish Hall. Additional income from Weddings, Funerals and Teaching. 6-8 hrs/week. Salary negotiable. Contact the Reverend Karl H. Duetzmann, The United Church of Christ in Devon, 30 Ormond Street, Devon, 06461. Church Phone: 878-4685. Email: karl.duetzmann@snet.net

Notes on the Staff

In January, **Meredith Miller** joined our staff part time as Assistant for Study Tours and Summer Term. Meredith received a Master of Fine Arts degree in Photography, awarded in May, 2003 from Yale. She also has a bachelor's degree from the University of Chicago with honors in Visual Art and Latin American Studies. She has hit the ground running with plans already underway for the study tour to Mexico this spring and for our third annual Summer Term! We welcome this newest member of the ISM team.

CORRECTION:

In introducing our new Special Projects Assistant and Choral/Vocal Librarian in the last issue, we misstated the designation of her master's degree. **Lynda Paul** received her master's from the University of Chicago in Humanities; in this interdisciplinary program, she focused her research on music history, literature, and performance studies.

PLACEMENT LISTINGS

OUT OF STATE

ELIZABETH AFRICAN METHODIST EPISCOPAL CHURCH, WILMINGTON, DE

Organist/Choir Director (part-time). We are a small but growing Church congregation seeking a dynamic teacher/performer organist/improviser well acquainted with hymns, gospels and other genres of contemporary music. Duties include providing music each Sunday at a 10:30 AM Worship Service and once a month at a 3 PM evening program including major Church days. We currently have a Clavano Digital Piano equipped with all the latest organ features and computer programming functions. Our goal is to build and grow a music and liturgical program that will enhance the worship life of our Church with the help of a qualified candidate. The job includes working with a Chapel Choir, and Praise and Worship Ministry. Assignment requires 12 hours per week. Salary is negotiable. Please contact Reverend Maurice L. Butler, Elizabeth A.M.E. Church, 323 Maple Avenue, Wilmington, DE 19804 or e-mail at revmbutler@elizabethamechurch.com.

LUTHERAN CHURCH OF THE GOOD SHEPHERD, MINNEAPOLIS, MN

Director of Worship and Music Ministries (full-time). Responsibilities include: full-time organist; director of adult choir, a children's or youth choir, and hand bell choir; provide leadership and support for part-time music staff; work collegially in worship planning and designing additional services. Instruments include: Reuter 52-rank organ, Kawai grand piano in sanctuary, 4 octave Schulmerich handbells, 3 octave White Chapel handbells, and wide range of percussion instruments. Candidate should have a living, growing Christian faith and possess excellent personal and musical skills including both choral conducting and keyboard, training in liturgical worship planning, and at minimum an undergraduate degree. Excellent salary and benefits. Start date is August 1, 2006. Send resume and cover letter to Pastor Jonathan Buuck, Lutheran Church of the Good Shepherd, ELCA, 4801 France Avenue South, Minneapolis, MN 55410. E-mail: jon.buuck@goodshepherdmpls.org Web site: www.goodshepherdmpls.org

POUND RIDGE COMMUNITY CHURCH, POUND RIDGE, NY

Organist/choir director (part-time). Pound Ridge Community Church, a United Methodist Church located in Northern Westchester, is seeking a part time organist/choir director to play our Allen two-manual electronic organ. The 12-14 member choir is a balanced, hard-working, enthusiastic volunteer group accustomed to singing traditional church music. This 10-15 hour per week job includes selecting suitable music for the choir, one rehearsal and playing the organ for a vibrant and friendly congregation at the Sunday morning worship. Send resume to Music search Committee, Pound Ridge Community Church, 3 Pound Ridge Road, Pound Ridge, New York 10576 or Email to PRCC@optonline.net

ST PAUL'S CATHEDRAL, BUFFALO, NY

Assistant Organist-Choirmaster (full-time). Duties: to accompany the cathedral choirs of Men, Boys, Girls & Schola Cantorum; to assist in the training of junior (probationary) boy and girl choristers; to assume responsibility for the cathedral's Friday recital series; to offer administrative and planning assistance in the music office; organ/piano/carillon maintenance; deputizing for the Organist-Choirmaster as required. Organ: 4-manual Hope-Jones/Schlicker in 3 divisions: Gallery, Chancel and Solo. New Robert Turner consoles (2004) Further program information: <http://musicatstpauls.org> Contact: Andrew Cantrill, St Paul's Cathedral, 128 Pearl Street, Buffalo, NY 14222, USA. Email: info@musicatstpauls.org; telephone: (716) 842-6933

ST. PAUL'S SCHOOL, CONCORD, NH

Teaching Fellow in Choir and Organ (full-time). A one-year appointment in choir and organ. St. Paul's School is a fully residential coed Episcopal boarding school for 520 students located on 2,000 acres outside of Concord, NH. The entire school gathers for chapel four mornings a week in the Chapel of Sts. Peter and Paul which houses EM Skinner 825-A. A voluntary Sunday Eucharist is held in the smaller Chapel of St. Paul with a small Noack two-manual organ. The Chorus (75) and Madrigal Singers (24) each rehearse two hours/ week. Housing provided. Primary responsibility in choral rehearsals and accompanying. Additional teaching responsibilities according to particular strengths and experience of applicant, along with residential advising and athletic duties. Contact: Linda Morgan Stowe, lstowe@sps.edu, Organist and Director of Chapel Music, St. Paul's School, 325 Pleasant St., Concord, NH 03301, 603-226-7941, www.sps.edu

Sir Neville Marriner

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8 PM • WOOLSEY HALL, NEW HAVEN
(corner College & Grove)

preconcert talk by Prof. Markus Rathey at 7 PM
President's Room (Woolsey Hall, 2nd floor)

YALE SCHOLA CANTORUM *Vesperae solennes de confessore* K. 339

YALE CAMERATA *Coronation Mass* K. 317

YALE GLEE CLUB *Regina coeli* K. 108, *Ave verum corpus* K. 618

YALE PHILHARMONIA *Haffner Symphony* K. 385

Free and open to the public; tickets required. Advance ticket reservations at 203.432.4158 or at the door as available. Presented by Yale Institute of Sacred Music, Yale Glee Club, and Yale School of Music.



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