A Little Help from Our Friends

Another in an ongoing series by and about the Friends of the Institute, a group of talented professionals appointed by the director, who work in the various disciplines represented by the faculty and who serve to promote and advise on the programs, student recruitment, and activities of the Institute throughout the world. Some new friends have been added to the group in the last year, and we’d like to take this opportunity to let them all introduce themselves individually.

Dale Adelmann (ISM MM ’86) continued his interdisciplinary studies post-Yale at the University of Cambridge, England, where his PhD dissertation and subsequent book uncovered the intimate connection between the Ecclesiological Society’s work to revive Gothic architecture in nineteenth-century England and the resulting revival of Anglican choral worship. He also became the first North American to sing in the renowned Choir of St. John’s College, and served as musical director of the Gentlemen of St. John’s, the semi-professional choral ensemble comprising the choral scholars of the St. John’s College Choir, conducting concert tours of Sweden, Northern Ireland, Wales, England, and the USA.

Since 2003 he has been director of music at All Saints’ Episcopal Church, Beverly Hills, California, where he conducts an extensive season of choral services and sacred concerts, and has undertaken multiple recording projects with the semi-professional All Saints’ Choir. Last season he conducted the Los Angeles première of John Tavener’s monumental Lamentations & Praises. Prior to his appointment at All Saints’ he was organist-choirmaster of St. Paul’s Cathedral, Buffalo, New York, where he conducted the Choir of Men & Boys and the Cathedral Girls’ Choir in 175 choral services and concerts annually, oversaw all aspects of the choirs’ semi-annual tours to Britain, and garnered international acclaim for his work with the Cathedral Girls’ Choir. During his final two seasons in Western New York he was also music director of the Buffalo Philharmonic Chorus and its Chamber singers, making his debut with the Buffalo Philharmonic Orchestra conducting With Music Strong in the presence of its composer, Lukas Foss, and A Sea Symphony by Vaughan Williams. He is active as a guest conductor, and has conducted choral festivals, many of them for the Royal School of Church Music, in Ann Arbor, Atlanta, Birmingham, Denver, Greenwich, Hartford, New York City, St. Louis, Tucson, and Wilmington.

Dale Adelmann is a past president of the Association of Anglican Musicians (AAM) and has served both as editor and consulting editor of the Journal of the AAM. His choral arrangements are published by Paraclete Press and Trinitas (Oregon Catholic
Dorothy C. Bass is the director of the Valparaiso Project on the Education and Formation of People in Faith at Valparaiso University in Indiana (www.practicingourfaith.org). A graduate of Wellesley College, Union Theological Seminary in New York City, and Brown University, Prof. Bass has taught at several colleges and theological schools. She has authored Receiving the Day: Christian Practices for Opening the Gift of Time (2000) and edited Practicing Our Faith: A Way of Life for a Searching People (1997). She has also co-edited Practicing Theology: Beliefs and Practices in Christian Life (2002) and For Life Abundant: Practical Theology, Theological Education, and Christian Ministry (2008). Ms. Bass is the mother of two college students and the wife of Mark Schwehn, who teaches in Christ College at Valparaiso University and is project director for the Lilly Fellows Program in Humanities and the Arts.

Bobby C. Alexander, PhD, conducts research and teaches in the area of sociology and sociology of religion at the University of Texas at Dallas, where he is associate professor of sociology in the School of Economic, Political, and Policy Sciences. Currently he works on religion of the newest immigrants in U.S. society; his main project in this area is the contribution of their religion to change in gender roles for migrant Mexican Pentecostal women. He also is working on a collaborative project on asylum and the performance of credibility. His research has been funded by the Rockefeller Foundation, CrossCurrents: Association for Religion and Intellectual Life, and the American Academy of Religion. Prof. Alexander took his PhD in Religious Studies at Columbia University. He holds a PhD in Systematic Theology awarded by Union Theological Seminary. Columbia also awarded him the MPhil, and Union Seminary the MDiv.

Prof. Alexander has made several gifts to the Yale community. Along with Yale ISM faculty, Alexander established the Richard Paul DeLong Prize in church music, which goes to graduates of ISM pursuing careers as practicing church musicians. He established the DeLong Papers at the Irving S. Gilmore Music Library at Yale; the collection contains Mr. DeLong’s manuscripts of sacred music and related papers. The library also received Richard DeLong’s collection of sacred music recordings and books on music. To be donated to the Gilmore Library are recordings of Mr. DeLong’s church choirs; Richard DeLong was a church choir director and organist as well as composer of music for the church. Prof. Alexander donated the DeLong Hymnal Collection to the Yale Divinity Library. Following his earlier gift to ISM of Mr. DeLong’s harpsichord built by Richard Kingston, he recently donated Mr. DeLong’s Bösendorfer piano.

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continued on page 4
The Institute of Sacred Music is honored to collaborate with the David C. Driskell Center at the University of Maryland, College Park, and the organizers of Yale University’s conference Middle Passage Conversations on Black Religion in the African Diaspora to present Visual Exegesis: Religious Images by African American Artists from the Jean and Robert E. Steele Art Collection. The exhibition will be on display April 2 – 25 at the Institute; it is open weekdays from 9 – 4. There is a reception hosted by the conference on Friday, April 4 at 6 PM at the Institute. Both the exhibition and the reception are free and open to the public.

Visual Exegesis, the evocative title selected by the curatorial team, Dorit Yaron and Jean and Robert Steele, signals the exhibition’s core idea: artistic interpretation and elaboration of biblical text, religious tradition, and ritual practice to represent the everyday and the truly extraordinary in human experience and identity. Powerfully, persuasively, with gentle wit and acerbic bite, with vision and prophetic voice, the artworks and artists assembled here concentrate attention on the specific events, the sacramental practices, the biblical teachings, the hallowed bodies, the celebrations and sorrows, the politics and poetics, the grief and gratitude, that they communicate and portray.

Among the close to forty works on display, Jacob Lawrence’s visual sermon, And God Created the Day and the Night and Put Stars in the Sky (1990), reiterates divine creation and invites congregants (and now exhibition viewers) to imagine, to witness, and to participate. Annette Fortt’s Grandmother of the Bride (1992) radiates familial history, ancestral presence, and personal strength from her seat in the pew. John Biggers’ Family Ark (1992) and Michael Harris’ Mother and the Presence of Myth (1997) magnify this theme of generational ritual connection across time and space. Margo Humphrey’s smorgasbord of color and symbol in The Last Barbeque (1989) sharply, brilliantly, channels Leonardo’s iconic Last Supper through American racial politics. Works by David Driskell, Faith Ringgold and Grace Matthews, Jefferson Pinder, Valerie Maynard, and Allan Crite offer a symphony of angels, a diverse array of divine messengers to variously challenge and provoke, to comfort and provide, to accuse and to unsettle expectations.

We are gratefully indebted to Robert and Jean Steele for their insight and imagination in shaping this magnificent collection and sharing this rich and important resource; to Dorit Yaron for her curatorial creativity; and to David C. Driskell, artist and scholar, eminent authority on African American art, whose vision informs the David C. Driskell Center for the Study of the Visual Arts and Culture of African Americans and the African Diaspora at the University of Maryland (www.driskellcenter.umd.edu). At Yale University, we owe sincere thanks to Emilie Townes, Andrew W. Mellon Professor of African American Religion and Theology; and, importantly, to the Edward J. and Dorothy Clarke Kempf Fund for generous support.

[The conference is presented by Yale Divinity School; Yale Institute of Sacred Music; Edward J. and Dorothy Clarke Kempf Fund; African American Studies Department; Religious Studies Department; Women, Gender, and Sexuality Studies Program; Whitney Humanities Center; Saint Thomas More Center; Expanding Horizons Program; The Fund for Theological Education; New England-Maritimes Region of the American Academy of Religion; and the Initiative on Religion and Politics at Yale.]
Quentin Faulkner is Larson Professor Emeritus of Organ and Music Theory/History at the University of Nebraska-Lincoln. He has presented numerous organ recitals throughout the U.S. and in Europe (in particular, on historically significant organs), and has also served for three semesters as visiting professor at the Evangelische Hochschule für Kirchenmusik in Halle, Germany. His research into aspects of J.S. Bach’s keyboard technique has produced the book, *J.S. Bach’s Keyboard Technique: A Historical Introduction* (Concordia, 1984) and the edition *Basic Bach* (Wayne Leupold Editions, 1997), a volume containing the *Orgelläute* and three free works, supplied with fingerings and information on performance practice. He will introduce his latest book, *The Registration of J.S. Bach’s Organ Works* (Wayne Leupold Editions, 2008) at the 2008 AGO National Convention in the Twin Cities, and he is currently completing a translation of Jacob Adlung’s *Musica mechanica organædi* (1768), the most comprehensive source on the organ in central Germany during Bach’s lifetime. He has also authored a book, *Wiser than Despair* (Greenwood Press, 1996) on the history of ideas in church music.

Dr. Faulkner and his wife Dr. Mary Murrell Faulkner have together served as church musicians for the Cathedral of the Risen Christ (R.C.) and for St. Mark’s-on-the-Campus Episcopal Church in Lincoln, Nebraska. They retired in 2006 and now live in Amherst, Massachusetts.

Ena Heller is executive director of the Museum of Biblical Art (MOBIA) in New York City. Dr. Heller has a PhD in art history from the Institute of Fine Arts, New York University, with a specialty in medieval art and architecture. Prior to becoming the first director of MOBIA, she taught art history at the College of the Holy Cross (Worcester, MA) and Manhattanville College (Purchase, NY), and was the founding director of the Gallery at the American Bible Society. Dr. Heller is contributing editor of the volume *Reluctant Partners: Art and Religion in Dialogue* (2004) and of the exhibition catalog *Icons or Portraits? Images of Jesus and Mary from the Collection of Michael Hall* (2001), and a contributor to the volumes *Women’s Space: Patronage, Place, and Gender in the Medieval Church* (2005) and *The Art of Sandra Bowden* (2005). She has presented papers at the conferences of the Society of Architectural Historians, College Art Association, and the Council of American Jewish Museums, at the Institute of Fine Arts, and at numerous museums and universities throughout the country.

Rita Ferrone, MDiv, ’83, is an independent writer and lecturer on issues of liturgy, catechesis and Christian initiation in the Roman Catholic Church. Her background in parish and diocesan ministry has given her work a practical slant, and made her a much sought-after workshop leader in dioceses throughout the United States. Ms. Ferrone is the author of several books, including *On the Rite of Election and Sourcebook for Sundays and Seasons* 2006. She also co-authored the eighteen-volume series *Foundations in Faith*. Her most recent book is *Liturgy: Sacrosanctum Concilium*, in the Paulist Press series, *Rediscovering Vatican II*. She is married and lives in Mount Vernon, New York.

The Sound of Love: Calmus Ensemble Leipzig Performs at Yale

Calmus Ensemble Leipzig will perform songs of love and sorrows in 4 languages from 5 epochs in a program entitled The Sound of Love in Marquand Chapel (409 Prospect St., New Haven) on Saturday, March 29 at 8 PM. Presented by Yale Institute of Sacred Music, the concert is free and open to the public; no tickets are required.

The award-winning Calmus Ensemble Leipzig was formed in 1999 by four graduates of the renowned St. Thomas Boys’ Choir, with soprano Anja Lipfert joining the group shortly thereafter. The almost unlimited repertory and stylistic variety of the group will be showcased in the Marquand program, which includes works by Gesualdo, Dediu, Debussy, Elgar, Mozart, Seal, Phil Collins, Freddie Mercury, and Lennon/McCartney. The group has also released six CDs.

Further information is available online at www.yale.edu/ism or at 203-432-5062.

Nicholas Wolterstorff is Noah Porter Professor Emeritus of Philosophical Theology at Yale University, and Senior Fellow of the Institute for Advanced Studies in Culture, University of Virginia.

He received his BA from Calvin College in 1953 and his PhD in philosophy from Harvard University in 1956. After teaching philosophy for two years at Yale, and then for thirty years at his alma mater, Calvin College, he returned to Yale in 1989 as the Noah Porter Professor in Philosophical Theology.

After concentrating on metaphysics at the beginning of his career (On Universals), he spent a good many years working primarily on aesthetics and philosophy of art (Works and Worlds of Art, and Art in Action). In more recent years, he concentrated on epistemology (John Locke and the Ethics of Belief, Thomas Reid and the Story of Epistemology), on philosophy of religion (Divine Discourse, and, with Alvin Plantinga, Faith and Rationality), and political philosophy (Until Justice and Peace Embrace, and, with Robert Audi, Religion in the Public Square). He has just published Justice: Rights and Wrongs.

In the fall of 1993 Prof. Wolterstorff gave the Wilde Lectures at Oxford University (published as Divine Discourse), and in the spring of 1995 he gave the Gifford Lectures at St. Andrews University (part of which is now published as Thomas Reid and the Story of Epistemology). He has been president of the American Philosophical Association (Central Division), and of the Society of Christian Philosophers; and is a fellow of the American Academy of Arts and Sciences.
On Friday evening, February 22, at the conference banquet plans were announced for a festschrift to honor Bryan Spinks’s upcoming 60th birthday. The book, entitled The Serious Business of Worship, will be edited by Bryan’s former students Simon Jones and Melanie Ross, published by Continuum, and released in 2009. Prof. Spinks was surprised and almost – but not quite – at a loss for words as he expressed his gratitude.

Following are Melanie Ross’s remarks as she announced the festschrift:

One of the things we quickly discovered at the start of this project is that summarizing all of Bryan’s research interests is a bit like stuffing an octopus into a matchbox. Just when you think you’ve got him nicely classified and contained – here is an Englishman with interests in the early church and in Anglican liturgy – the churches-of-the-East-research tentacle comes popping out. No sooner do you manage to get Theodore of Mopsuestia tucked in snugly next to Thomas Cranmer, than you turn around to find Bryan’s interest in postmodernity merrily waving its arm at you. And just as you’re about to close the lid, knowing that liquid worship, Addai and Mari, and the reforms of the Church of Scotland are all safely accounted for, you realize that Bryan’s important work on the origins of the Sanctus or Luther’s timely theology of unilateral baptism has been left wiggling on the table.

In light of this fact, I offer two apologies. The first is a general one directed to you, the conference members, lest you think my octopus metaphor feels like a stretch. You must realize that I have been trained by a liturgical historian who has compared the development of anaphoral prayers to the evolution of horses, the Anglican liturgy to Eeyore the donkey, and Gregory Dix’s four action shape to the constriction of a corset. Analogies come to me naturally.

The second apology is to Bryan, and it is simply to say that we’re sorry the festschrift form lends itself to a matchbox when a large string bag might be the more appropriate container. But we’ve taken some steps to compensate. In order to acknowledge and honor the diversity of your research interests, the book will be divided into three parts. One section will examine early church and patristic eras; another will address Reformation and Early Modern periods, with particular emphasis on the Anglican communion, and a third will address issues of liturgical renewal, enculturation, and postmodernity. We’ve also been intentional about inviting colleagues from both sides of the pond to contribute. A sampling of those who have accepted this invitation includes Paul Bradshaw, Daniel Findikyan, Siobhán Garrigan, Max Johnson, Kenneth Stevenson, Robert Taft, Gabriele Winkler, and Gregory Woolfenden.

We also like the symmetry of our editorial partnership: one of us is a British Anglo-Catholic, the other is an American evangelical, and while we might disagree on some finer points of theology, both of us share a deep affection for you and an immense appreciation for the ways you have taught and influenced us.

Melanie Ross (MAR ’04) is a doctoral candidate in liturgical studies at the University of Notre Dame. She was a student of Bryan Spinks while at Yale and the ISM.
Based on the enthusiasm and encouragement of participants of the first Yale Liturgy Conference in 2005, the decision was taken to plan at least two further such conferences at three-year intervals. The rationale was to be the same as the first conference, namely to select a theological topic and invite appropriate speakers who are leaders in the field, and selected purely on academic and subject grounds rather than a balance of denomination or other politically correct factors which sometimes give rise to mediocrity. The conference participants would be limited to around sixty to ensure interaction between speakers and those attending. The theme of the second conference was chosen at a meeting with some of the advisory body at NAAL in San Diego in 2006: The Spirit in Worship and Worship in the Spirit, in the hope that those from a Charismatic and Pentecostal background would be drawn in to a liturgical and theological dialogue.

What was the result?

In my remarks at the end of the conference, I recalled organizing a liturgy conference at Oxford where the first paper was not so much keynote as low note, and everything afterwards was not so much downhill as below sea level. As a born pessimist, it was thus only after the final speaker on the final day that I accepted that this conference had been a great success, and this also seems to have been the perception of those who attended. The speakers, including our own Teresa Berger, gave well researched and reflective papers on the topics they had been assigned. N.T. Wright, Bishop of Durham, grounded us in a New Testament perspective, and Darlene Zschech from Hillsong Church, Australia, gave a powerful reflection on her own music ministry and composition within her Assemblies of God tradition. It was useful to have a perspective from the Ethiopian Orthodox Church, and Professor Simon Chan, from the Assemblies of God tradition, gave us a very helpful and useful systematic theological overview at the conclusion. It was gratifying to see former students, faculty from other institutions, and practitioners and pastors all interacting with the speakers. Darlene Zschech also got her wish to see snow falling for the first time in her life. (See picture.) Of course, it goes without saying that the successful running of the conference was entirely due to the hard work of Melissa Maier, Albert Agbayani, and our AV coordinator, Sachin Ramabhadran. Thanks also to our director, Martin Jean, who has been supportive of the venture throughout and shares our view that in arranging and hosting these conferences, ISM is fulfilling its mission to both the academy and the Church.

[The advisory body for the Liturgy Conferences consists at present of Professors Margot Fassler, Teresa Berger, and Bryan Spinks from the ISM; Professors Maxwell Johnson and Paul Bradshaw, both of Notre Dame University; and the Rt. Rev. Dr. Kenneth Stevenson, Bishop of Portsmouth, UK.]
The Choir of All Saints’ Church, Beverly Hills, under the direction of Dale Adelmann (MM-CC ’86), recently released an album of Anglican choral music and beyond entitled “Be Still, My Soul,” including works by Bairstow, Brahms, Ireland, Fauré, and Whitlock. Adelmann’s choir has been praised for their “vibrantly honed artistry” on this album, published by Gothic Records. Dale Adelmann also serves in an advisory capacity as a Friend of the Institute. (See page one.)

Nunzio N. D’Alessio (MAR ’04) will receive a second master’s degree in May 2008 as part of his doctoral work in English at the University of Texas at Austin. He recently contributed entries to the Encyclopedia of Social Justice and Activism, and has forthcoming book reviews in the journals GLQ and Sixteenth-Century Studies. He will also present papers on the medieval poet John Gower at international medieval gatherings in Kalamazoo, MI (May ’08) and London (July ’08). He remains active in a number of Austin-based rowing clubs, and works as a freelance voice-over artist and copyeditor.

Dan Locklair’s (UTS SMM ’73) Break Away! was presented by the DePaul University Singers, Clayton Parr conducting, as part of their “Going Places — Music About Travel” concert on Sunday, March 2 at 3:00 PM at DePaul Concert Hall, located at 800 W. Belden in Chicago, Illinois. This concert was free and open to the public. For more information, call 773-325-7260 or visit http://music.depaul.edu/events/index.php.

Krishan Oberoi’s (MM-CC ’06) recent composition “Sonatina for Brass Septet” was awarded the 3rd prize in the 2008 Humboldt Brass Chamber Music Workshop, based in Northern California. All qualifying contest entries were played and evaluated by a coaching staff of professional brass musicians from the San Francisco Bay Area and Los Angeles. The multi-movement “Sonatina” will be premiered in Arcata, CA in July, 2008. Krishan currently resides in San Diego.

During January 2008, Iain Quinn (MM-O ’04) recorded a new solo CD devoted to American organ music at Coventry Cathedral, UK. He also performed concerts at Westminster Abbey and King’s College, Cambridge. While in Cambridge the choirs of Gonville and Caius College and Trinity College gave the UK premieres of several of his choral works.

Since July 2005, Jeffrey Wells (MDiv ’05) has served as pastor of Community United Methodist Church in Massapequa, NY (Long Island). He will be ordained as an elder in June 2008. Jeff is also serving as the chairperson of the NY Conference Board of Church and Society.

Dr. Carol Williams (AD-O ’97) has just returned from Europe where she performed a concert at Notre-Dame Cathedral, Paris. While in Europe, she interviewed Olivier Latry; Daniel Roth; Sophie-Veronique Cauchefer Choplin and composer Karl Jenkins for the TourBus series. A sample can be seen at www.carolwilliamsnow.com. Dr Williams has been the Civic Organist of San Diego since 2001 and performs numerous concerts here in the USA and abroad. Future concerts include the Great Concert Hall in Moscow; the Organ Festivals of Monaco and Luxembourg.

New CD Released by Simon Carrington and Yale Schola Cantorum

Gothic Records is pleased to announce a new recording of Bach’s St. John Passion, 1725 version. Until now there were only two recordings of the 1725 version in print. The Yale Schola Cantorum, directed by Simon Carrington, presents this version in a live, double-CD period-instrument recording. The CD booklet contains the libretto in both German and English and also extensive notes about the characteristics of this updated manuscript by noted Yale musicologist Markus Rathey. The CD is presented on the cover of Gothic’s Lent/Easter catalogue Lent/Easter catalogue, and is available at www.gothic-catalog.com.
Coming in April: Helmuth Rilling Conducts Mendelssohn’s Elijah at Yale

Helmuth Rilling, the world renowned conductor, teacher, and scholar, will lead Yale ensembles in a performance of Mendelssohn’s Elijah sung in German on Friday, April 11 at 8 PM in Woolsey Hall (corner College and Grove) in New Haven. Elijah occupies a unique place among Mendelssohn’s works, telling the dramatic tale of the trials of the biblical prophet, with music combining the Baroque essence of Bach with the romantic grandeur of the nineteenth century oratorio.

The Yale Camerata, directed by Marguerite L. Brooks; the Yale Glee Club, directed by Jeffrey Douma; and the Yale Philharmonia, directed by Shinik Hahm, will perform, together with the Yale Voxtet, led by James Taylor, and vocal soloists Elisabeth Keusch, soprano; Roxana Constantinescu, mezzo-soprano; James Taylor, tenor; and Nathan Berg, bass.

There will be a pre-concert talk at 6:30 in Sprague Memorial Hall by Peter Mercer-Taylor (left) of the University of Minnesota, entitled “A Still, Small Voice”: Listening for the Private Mendelssohn in Elijah. Tickets for the concert are free, available at the door beginning at 7 PM the night of the concert. Those attending the lecture in Sprague Hall will be given a ticket and preferential seating.

Helmuth Rilling is known internationally for his lecture/concerts, as well as for his more than 100 recordings on the Vox, Nonesuch, Columbia, Nippon, CBS, and Turnabout labels. He now records exclusively for Hänssler, for whom he has recorded the complete works of J.S. Bach on 172 CDs. Rilling is the founder of the acclaimed Gächinger Kantorei, the Oregon Bach Festival, the International Bach Academy (Stuttgart), which has been awarded the UNESCO Music Prize, and academies in Buenos Aires, Cracow, Prague, Moscow, Budapest, Santiago de Compostela, and Tokyo. He is the recipient of numerous awards, including a Grammy award and the Theodor Heuss Prize for advancing international understanding, and is an honorary member of the American Academy of Arts and Sciences.

The concert is presented by Yale Institute of Sacred Music, Yale School of Music, and Yale Glee Club. Further information is online at www.yale.edu/music or at 203-432-4158.
**Placement Listings**

**Connecticut**

**Congregational Church of East Hampton**
Organist (part-time). Historic church with Austin Pipe Organ (Opus 36-A, 1900-2006, 80 stops, 5,382 pipes) and extensive music library seeks an accomplished organist with excellent musical and leadership skills to inspire and nurture our musical mission. Responsibilities include directing an adult choir of volunteer church members, a handbell choir, a youth choir, and special vocal and instrumental ensembles as required, maintaining a tradition of diverse musical offerings for worship services. Additional compensation for weddings and funerals. Candidates must be proficient in playing the organ and piano and have excellent manual and pedal board skills. Qualified candidates should also have experience in directing vocal and instrumental ensembles of varying ages and abilities, 12-15 hours per week ($15,000-18,000 annual salary). April 10 deadline. Position available August/Sept. 08. Email cceh@juno.com

**First Lutheran Church, Waterbury**
Organist (part-time). One service, 9:30 A.M., weekly choir rehearsal and additional services during the church year. Large 2 manual pipe organ recently refurbished and enlarged. Organist has first refusal on weddings and funerals and may use the church’s instruments for teaching. Marvelous acoustics in a beautiful setting. Salary: AGO scale. Contact Pastor Karen DeWerth-Wamester at f.lutheranchurch@sbcglobal.net for more information.

**The Lloyd Cast Organ Fellow**
Associate Organist (full-time) A new two-year position in one of the oldest choral foundations in the country, candidates for the position of Lloyd Cast Organ Fellow should have completed a bachelor’s degree by June 2008 with the goal of pursuing a career in Anglican Church music. The applicant must have a full command of organ and choral repertoire with an emphasis on the Anglican choral style. Approx. 40 hours/week: salary in the $20,000-22,000 range w/housing. Please send a cover letter, CV, solo and accompanying repertoire list, a recording of solo playing and service playing (including congregational and choral accompaniment), along with references to Woodrow Bynum, Director of Music, 62 South Swan Street Albany, NY 12210. Candidate would assist with the Cathedral Choir of Men and Boys (35 professional singers) and the Cathedral Singers (10-12 adult volunteers).

**Our Lady of Pompeii Church, East Haven**
Immediate opening for keyboardist (organ/keyboard) and cantor for Saturday afternoon Roman Catholic Mass. Choral director position also possible for seasonal liturgies: Easter, Christmas, etc. Contact Rev. James A. Shanley via email at jas1954@snet.net or by phone at 203.469.0764 as soon as possible for more information.

**St. Luke’s Episcopal Church, Darien**
Tenor soloist/section leader. Thursday evening rehearsals, Sunday morning services. Good, small choir in a moderate liturgical setting. Excellent sight reading a must. Excellent fees and extra services. Contact Neal Campbell at neal.campbell@saintlukesdarien.org for more information.

**St. Michael’s Parish, Litchfield**
Organist/choirmaster (part-time). Experienced choir with large repertoire, Quimby 3 manual, 37 rank organ. Our intention is to foster appreciation of and congregational competency in the Anglican choral tradition and, on an occasional basis, to explore how music and the other arts might be integrated for the dignified yet joyful worship of God. Contact Jennings Matheson at rector@stmichaelslitchfield.org for more information.

**Out of State**

**Trinity English Lutheran (ELCA) Church, Fort Wayne, IN**
Associate Director of Music (full-time). Primary responsibilities include: sharing the organ playing responsibilities for worship services, funerals and weddings; supervising the children’s choir program and conducting the Junior choir (grades 3-6); conducting Trinity’s two handbell choirs; assisting with the Youth (grades 7-12) and Chancel (adult) choirs; assisting with the church’s concert series. Trinity English Lutheran Church is housed in a large gothic building designed by Bertram Goodhue and utilizes Evangelical Lutheran Worship as its primary worship resource. Instruments include: 92-rank Aeolian/Skinner Organ with two consoles, 12-rank Reuter Organ; 3-stop Flemish Harpsichord built by Peter Tkach; Yamaha pianos; five octaves of Mallmark handbells; choichimes and Orff instruments. A minimum of a Bachelor’s degree required. Competitive salary and benefits package. Send resumes by April 1, 2008 to: Trinity English Lutheran Church, Attn: Shannon Hardieck, Search Committee Chair, 405 West Wayne Street, Fort Wayne, IN 46802.
In Memoriam
Xenia Simons Miller

Director’s Note: The Institute exists because of the generosity of three individuals: Clementine Tangeman, her brother J. Irwin Miller, and his wife, Xenia Simons Miller. Xenia Miller died on February 19 after a long illness. We celebrate the legacy she and her family created in the ISM and in so many other places. Their deep faith and love of music and the arts inspired their gift, and we at the Institute gratefully recommit ourselves to its mission.

Xenia Simons Miller, 90, died on February 19, 2008 at her home in Columbus Indiana.

At the time of her death, Mrs. Miller was the president of the Irwin-Sweeney-Miller Foundation. She had served as a director of Irwin Management Company, Inc., and Tipton Lakes Company, Inc. She was a life member and trustee-at-large of the Indianapolis Museum of Art and an honorary member of the board of directors of its Columbus Associates. She was also an honorary member of the board of directors of the Columbus Visitors Center.

Mrs. Miller was a founding member and served in numerous elected offices of the North Christian Church in Columbus, Indiana. She served on the board of directors of the Christian Foundation and the Christian Theological Seminary, where she received the Founders’ Day Award in 1995. She was a charter member of the Wm. R. Laws Foundation.

Mrs. Miller was very interested in the arts and music as well as community projects. She was a member of the Indiana Arts Commission (chairperson) and the Indiana Endowment for the Arts (first chairperson), the Indiana State Symphony Society, and numerous other cultural institutions and museums.

Mrs. Miller directed several historic preservation and restoration projects in Columbus, and donated the art gallery in the Commons, which was later named in her honor.

Mrs. Miller received many awards including the Sagamore of the Wabash Award twice, National Governors Association Award for Distinguished Service to the Arts, Governor’s and Indiana Arts Commission’s Indiana Arts Award, among many others. She was named as one of 10 of “Indiana’s Most Influential Women” by the Indianapolis Star Magazine in 1974 and one of five “Most Influential Women in Indiana” by Indianapolis Magazine in 1984.

She is survived by five children and ten grandchildren.
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