The State of the Institute:  
A New ISM Mission Statement –  
But the Same Mission

Martin D. Jean

When I became director of the ISM in 2005, the University was beginning a series of program reviews for those units at Yale not otherwise reviewed by outside accrediting agencies. The Institute of Sacred Music is one such organization: even though many of our component efforts do fall under the watchful gaze of the National Association of Schools of Music (NASM) or the Association of Theological Schools (ATS), the ISM is an independent entity, constituted to stand in a unique and autonomous way at the University. Thus it made sense to the officers at Yale to take its measure in a separate review process.

Faced with the task of the first-ever program review in our 35-year history, I did what any sensible administrator would do – I hired a consultant!! Susan Frost was our able guide and mentor through the next year of conversations. Dr. Frost is the principal of Susan Frost Consulting, and a former vice president of strategic planning at Emory University. Her familiarity with and love for music and Christian churches, and her immense knowledge of and experience in the academy, made her an ideal candidate for this task.

After many interviews, surveys, and drafts, she led us to produce a 200-page self-study that attempted to describe the purpose and work of the Institute at Yale and in the world. The University appointed an outside committee of six leaders in the fields of sacred music, worship and the arts, chaired by Don Saliers, professor of theology and worship at Emory University. They reviewed all our materials, visited campus to conduct interviews of faculty, students, and administrators and then submitted a report and recommendations.

We have been responding in creative and productive ways to the salient points of this thoughtful document for nearly two years. One of their most urgent notes of advice was to clarify our core mission statement to shift the focus from what we do to why we are here.

This project has led to another series of productive conversations centering on the uniqueness of the Institute. We found ourselves taking a kind of apophatic approach to the problem, asking “What would be lost if the Institute’s endowment were dispersed between the Schools of Music and Divinity and other related entities at Yale?”

A good mission statement, we realized, should be specific enough to proclaim the unique truth about the Institute, and also broad enough to allow for program growth. In composing our new statement, we consulted with colleagues both inside and outside of Yale, ranging from our own Board of Friends to the officers of Yale, from fellow administrators to faculty colleagues in other schools.
FACULTY NEWS

BRYAN SPINKS, Goddard Professor of Liturgical Studies and Pastoral Theology, has a newly published book: Liturgy in the Age of Reason: Worship and Sacraments in England and Scotland 1662-c.1800. The book is published by Ashgate. Additionally, Professor Spinks gave a lecture entitled “From Liturgical Theology to Liturgical Theologies: Schmemann’s Legacy in Western Churches” as part of a conference at St. Vladimir’s Orthodox Theological Seminary last month celebrating Schmemann’s legacy.

On a personal note, Prof. Spinks and Rev. Care Goodstal were joined in marriage on the 11th of October 2008 at Hammonasset Beach in Madison, CT. Rev. THOMAS TROEGER, Lantz Professor of Christian Communication, officiated; Prof. PETER HAWKINS took part in the ceremony; and Prof. MARTIN JEAN was among the guests. Care Goodstal-Spinks has recently been called to serve as Associate Pastor at North Haven Congregational Church. Bryan and Care will reside in Guilford, CT.

ALUMNI NEWS

MICHAEL J. DIORIO (MM ’02 Organ) writes that his edition, Missa Hyemalis of Franz Xaver Richter, will receive its European premiere this May during the Strasbourg Music Festival. Diorio’s dissertation was published by Carus-Verlag of Stuttgart and is the first edition of this work written by famed Mannheim composer Franz Xaver Richter (1709-1789), who served as Kapellmeister of the Strasbourg Cathedral from 1769-1789. 2009 is the three-hundred anniversary year of Richter’s birth. This past October John Scott and the Choir of Men & Boys performed the American premiere of his edition with Sinfonia New York at Saint Thomas Church, Fifth Avenue. On May 30th the mass will receive its European premiere in the exact place where the composition was created, the Strasbourg Cathedral.

Diorio lives in Lawrenceville, NJ and serves as Organist & Choirmaster of Washington Memorial Chapel in Valley Forge, PA. He also serves as School Organist and adjunct faculty member of the Lawrenceville Prep School in the Music Department and in the Religion & Philosophy Department.

IAIN QUINN (MM ’04) is to be a featured composer at the prestigious John Armitage Memorial Concerts, held at St. Bride’s Fleet Street, London and Manchester Cathedral, UK in March where his Toccata on Victimae Paschali Laudes for organ will be performed. Quinn also recently served as the Editor of the previously unpublished Prelude and Fugue in B minor (organ) of Samuel Barber. In 2009, several of his recent choral works will be published by Encore Publications and GIA Publications.

KEVIN ZAKRESKY (MM ’07, MMA ’08) will be adjudicating over 120 choirs for the ChorFest in Calgary in March 2009.

STUDENT NEWS

BEVERLY SHANGKUAN (MM ’10) has been selected as a competitor for the 2009 American Choral Directors Association National Student Conducting competition. The live competition rounds will be held at the National Convention in Oklahoma City in March. Congratulations, Beverly!

IN MEMORIAM

M. LOUISE MILLER (School of Sacred Music 1935) passed away on August 14, 2008 in Wallingford, CT. In memoriam
The Mitchell-Ruff Duo has been delighting audiences since 1955, when the pianist Dwike Mitchell and the bassist and French horn player Willie Ruff left Lionel Hampton’s band to strike out on their own. Ruff is a member of the Yale faculty, and in addition to his performance schedule, serves as curator of the Duke Ellington Fellowships, a program that he created at Yale to bring the giants of black American music to New Haven throughout the year to teach at Yale and in the city’s predominantly black public schools: singers like Odetta and Bessie Jones, arrangers like Benny Carter, tap dancers like Honi Coles and instrumentalists like Charlie Mingus and Dizzy Gillespie.

Carmen de Lavallade is also no stranger to New Haven audiences. Formerly on the faculty of the Yale School of Drama as a choreographer and performer-in-residence, she has staged musicals, plays, and operas, and was a member of the Yale Repertory Theatre. Now based in New York, she continues to teach, lecture, and perform.

The concert, presented by Yale Institute of Sacred Music, is free and open to the public; no tickets are required. More information is available at www.yale.edu/ism or 203/432-5062. The concert is presented in conjunction with the 15th National Organ Pedagogy Conference of the American Guild of Organists.

The Mitchell-Ruff Duo will give a performance exploring the African American oral traditions of music, worship, and dance in New Haven’s Sprague Memorial Hall (430 College St.) on Thursday, March 12 at 8 pm. The program, which includes the danced version of James Weldon Johnson’s “The Creation” by Carmen de Lavallade, will unfold around a conversation about improvisation, sacred music, and the work of Johnson, the noted Harlem Renaissance writer and civil rights activist. During the evening, the filmed version of last year’s celebration at Battell Chapel of one thousand New Haven Public School children singing “Lift every Voice and Sing” and of Ms. de Lavallade’s dance of the “Creation” from God’s Trombones will be unveiled.

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Listening is Performing, Performing is Listening
A symposium on Music and Preaching at the Institute

March 8-10, 2009
Join us in New Haven to explore three broad repertoires of liturgical music:

- Jazz
- Sacred Music of the Black Church
- Western classical

Registration and other information online at www.yale.edu/ism/events/preachingandmusic.html or call 203-432-3220
and departments, and to members of the Miller family. We pored over our founding documents and other writings of J. Irwin Miller and Clementine Tangeman, in order to discern their most primary and essential motivations for founding this Institute.

Particularly enlightening was a prescient memo that Mr. Miller wrote in 1972, months before the formal Letter of Memorandum that established the Institute was composed. In it he predicted a dilemma of twin desires:

1) integration into the life of YSM, YDS, and Yale College...plus Drama, Art, Architecture, and

2) integrity of this venture so it has a life, character and purpose of its own.

Neither has priority over the other. Unless they are achieved simultaneously and fully, the new venture will be less than it could be.

I have often thought that achieving this integration and integrity is the essence of the director’s job description!

Inspired by this exciting challenge and opportunity, we have recast our mission statement to read:

The Yale Institute of Sacred Music, an interdisciplinarry graduate center, educates leaders who foster, explore, and study engagement with the sacred through music, worship, and the arts in Christian communities, diverse religious traditions, and public life. Partnering with the Yale School of Music and Yale Divinity School, as well as other academic and professional units at Yale, the Institute prepares its students for careers in church music and other sacred music, pastoral ministry, performance, and scholarship. The Institute’s curriculum integrates the study and practice of religion with that of music and the arts. With a core focus on Christian sacred music, the ISM builds bridges among disciplines and vocations and makes creative space for scholarship, performance, and practice.

I hope those of you who are alumni or who otherwise know our work well will read this and say “Wait a minute. There’s nothing new here!” Indeed, the ISM does not have a new mission, simply a new director’s job description!

We hope that, in this new Institute, the function of music and the arts in Christianity will receive new strength through the preparation and training of individual musicians, artists, and teachers who understand their calling in broad Christian terms not exclusively within the limits of their disciplines. We hope that generations of students, in the two Schools so intimately involved, but also throughout the University, will discover here the power of the arts and of the Gospel in their lives as they might not have otherwise.

FROM THE DIRECTOR

WSX
A Moveable Feast: Two Organists Perform on Three Instruments

On Wednesday, March 11, Thomas Murray, Yale University Organist and Professor of Organ, and Martin Jean, Professor of Organ and Director of the Yale Institute of Sacred Music, will perform a joint recital on three of New Haven’s spectacular instruments. The program will include works by Bach, Buxtehude, Franck, Hindemith, Mozart, Reubke, and Weitz, spanning several centuries of music written for “the King of Instruments.”

The concert will begin at 8 pm at United Church on the Green (323 Temple St.). At the first intermission, the artists and audience will proceed on foot to Battell Chapel (corner College and Elm, about one block from United Church). The concert will conclude in Woolsey Hall (corner College and Grove) on the magnificent Newberry Memorial Organ.

Prof. Murray’s performing career has taken him to all parts of Europe, to Japan, Australia and Argentina. As soloist with orchestra he has appeared with the Pittsburgh, Houston, Milwaukee and New Haven Symphony Orchestras, the National Chamber Orchestra in Washington DC and the Moscow Chamber Orchestra during their tour of Finland in 1996. The American Guild of Organists named him International Performer of the Year in 1986; as a recipient of this distinction he joined such luminaries as Marie-Claire Alain, Jean Guillou and Dame Gillian Weir. The Royal College of Organists in England awarded him an FRCO diploma honoris causa in 2003.

Martin Jean has performed widely throughout the United States and Europe and is known for his wide repertorial interests. He was awarded first place at the international Grand Prix de Chartres in 1986, and in 1992 at the National Young Artists’ Competition in Organ Performance. His CDs of The Seven Last Words of Christ by Charles Tournemire and the complete Six Symphonies of Louis Vierne, both recorded in Woolsey Hall, have been released by Loft Recordings. Recordings of the organ symphonies and Stations of the Cross of Marcel Dupré are forthcoming on the Delos label.

The recital, presented by Yale Institute of Sacred Music, is free and open to the public; no tickets are required. More information is available at www.yale.edu/ism or 203/432-5062. It is held in conjunction with the 15th National Organ Pedagogy Conference of the American Guild of Organists. There is still time to register for the conference. See details below.

The 15th AGO National Conference on Organ Pedagogy

Teaching Church Music in North America: An Old Vocation in a New Millennium

MARCH 11–14, 2009 · YALE UNIVERSITY · NEW HAVEN, CT

Information and registration at www.yale.edu/ism/agopedagogy

Presented by Yale Institute of Sacred Music
and the American Guild of Organists Committee on Continuing Professional Education

The conference will be preceded by a three-day symposium
“Listening is Performing, Performing is Listening: Preaching and Music”
March 8–10, 2009
Information and registration at www.yale.edu/ism/preachingandmusic
In keeping with its interdisciplinary mission, the Institute offers Summer Term courses reflecting its commitment to the integration of music and all the arts into the spiritual life of faith communities. Be sure to check on the courses offered by Yale Divinity School and Berkeley Divinity School. Full listings and registration for all courses are available online at www.yale.edu/sdqsummerterm or by calling 203 / 432-9526.

YALE INSTITUTE OF SACRED MUSIC COURSES

June 8-12

J.S. BACH’S MASS IN B MINOR
Markus Rathey
Yale Institute of Sacred Music/
Yale School of Music

In 1818 the Swiss musician Hans Georg Nägeli called Johann Sebastian Bach’s Mass in B Minor the ‘greatest musical artwork of all times and people.” But Bach’s latest oratoric composition is not only one of his most important; it is also one of his most problematic works, because the history of its origins and of its transmission is very complex. The first two parts of the Mass, Kyrie and Gloria, were already composed in 1733, and Bach had sent copies of them to the court in Dresden. The whole Mass was not completed until a few years before the end of Bach’s life. The course will explore the origin of the Mass in B Minor, the musical and theological bases for his understanding of the text of the Mass, and the liturgical context of Bach’s music.

NOW WE ARE ONE BODY: GLOBAL SONG
Patrick Evans
Yale Institute of Sacred Music/
Yale Divinity School

North American Christians are but a small part of the body of Christ in the twenty-first century. This course is concerned hymnody and liturgical music from many parts of that body. We will examine the reasons for singing global song in local worship, the musical/theological questions regarding what happens when we do, and offer practical ways to teach and learn music from non-western traditions in ways that are respectful of the sending culture and that also engage the receiving culture in deeper musical and spiritual experiences. We will learn together ways to help our congregations truly “join our voices with the saints of every time and place.”
June 15-19

CREATION: SCRIPTURE AND LITERATURE

Peter S. Hawkins  
Yale Institute of Sacred Music  
Yale Divinity School

and Victoria Hoffer  
Yale Divinity School

Might a concern for the environment and a faithful understand of our relationship to the natural order be enriched by a study of texts? Our summer seminar works from this premise: We have much to learn from the way the Hebrew Bible presents God’s creation of the heavens and the earth, as well as from poets who have made the “work of God’s hand” the subject of devoted attention and celebration. Our time each day will be divided roughly in half. We will begin with a study of passages drawn from Genesis, Job, Isaiah, the Song of Songs, and the Psalms. After a mid-morning break, we will then turn to the analysis of poets whose work is nurtured by biblical notions of the created order, e.g. Milton, Gerard Manley Hopkins, Wendell Berry, Mary Oliver. The class will be a mixture of faculty presentation and seminar-style discussion.

RENEWING CONGREGATIONAL SONG

Patrick Evans  
Yale Institute of Sacred Music  
Yale Divinity School

How do we help the members of our congregations reclaim or cultivate their own musicianship? This is an important pastoral ministry, and an essential aspect of liturgy.

Many, if not most of the “people in the pews” in our churches have been vocally disenfranchised by some personal experience in which they were told their singing was not good enough; by the perfection of the recorded music which they listen to on a daily basis, as enabled by ever-advancing technology; and/or by a cultural message, both outside and inside the church, overt or covert, which says that only those who are “trained” singers really need to contribute to the sung portions of the liturgy. Overwhelming cultural forces create passivity and discourage inherent musicianship in all but the trained or highly skilled.

This course will examine the theology in the embodied act of singing, as well as the spiritual loss that arises when members of the community are cut off from that act. We will address practical, musical, pastoral ways to help the members of the assembly reclaim their voices and their own musicianship. We will examine space, instrumentation, leadership of cantors and choirs, hymnody, service music, congregational repertoire and will imagine new ways to be sure that “ALL the earth” is well-prepared and invited to “sing a new song.”

June 22-26

A FRESH LOOK AT HYMN PLAYING: SEVERAL APPROACHES TO ENLIVENING CONGREGATIONAL SONG

Bruce Neswick  
Director of Cathedral Music and Organist,  
The Cathedral Church of St. John the Divine, New York

In this class we will explore various avenues the organists may take for enriching the hymnody of the Church. We will experiment with composing descants, introductions, and interludes. We will look at how our registration can breathe new life into our hymns. And we will even explore the composing of new hymn-tunes. Improvisation feeds all of these endeavors, and so we will not hesitate to hone our talents in this ever-fresh area of music making.

ICON WRITING WORKSHOP

Vladislav Andrejev  
Prosopon School of Iconology

The course offers a study of the ancient “floating” technique of icon painting in the Byzantine-Russian tradition, which reached its height in the fifteenth and early sixteenth centuries. Students are acquainted with the preparation of an icon board, learn gold leaf application by the bole method, study the horizontal “floating” technique of egg tempera, and are instructed how to finish the icon with boiled linseed oil. As in antiquity, natural materials are used, and the iconographic method is characterized by a multi-step process in which the succession of steps is concrete and definite, as in the liturgical services of the Church. Students are introduced to both the practical and theoretical parts of the ancient iconographic tradition: explanations of iconic symbolism, and the theological and philosophical basis of each step of the process is presented in parallel with the technical instruction. The main goal of study is to uncover the world of one’s inner life and the principles of God’s Image and Action in it and in all of creation through the study of the symbolic, “reverse perspective” language. Thus, emphasis is placed on personal spiritual discipline and growth through a study of Christian Church teachings and principles.
The Prioress’s Tale
Chamber Opera

The Yale Institute of Sacred Music and First Presbyterian Church of New Haven will present a free performance of Delvyn Case’s new chamber opera The Prioress’s Tale, based on the story of the same name from Chaucer’s The Canterbury Tales.

Written by the American composer Delvyn Case (Yale College, 1997) and librettist Christopher Hood, the opera radically transforms Geoffrey Chaucer’s infamous tale of religious violence into a parable about how bigotry can be overcome by the realization of the common human experiences that unite us all. A complex, powerful, and dramatic work, The Prioress’s Tale is a moving musical testament to the possibility of reconciliation between those whose differences seem insurmountable. The 75-minute, one-act work is scored for soprano, two baritones, boy soprano, piano, and electronic sound. The opera is performed in contemporary English. Video and audio excerpts may be found at www.delvyncase.com.

Funded by a grant from the Massachusetts Cultural Council, an ecumenical consortium of churches, and Jewish and Christian individuals, the opera was premiered in January 2008 at Eastern Nazarene College in Quincy, Massachusetts, directed by Andrew Ryker. The premiere was previewed in a major article in the Boston Globe by music critic Jeremy Eichler.

The New Haven performance will take place at First Presbyterian Church (704 Whitney Avenue) at 7 pm on Sunday, March 1. The cast includes Turkish baritone Buelent Guneralp and British soprano Paula Downes. More information is at (203) 562-5664.

Liturgy Symposium Series

The Liturgy Symposium series continues on March 2, when Laura Hobgood-Oster will speak at the Institute at 4:30 pm in the Great Hall. Prof. Hobgood-Oster, who holds the Elizabeth Root Paden Chair in Religion at Southwestern University, will give a talk entitled Animals Return to the Sanctuary.

Prof. Hobgood-Oster’s teaching and research focus on the History of Christianity, Religion and Ecology, Animals and Religion, Ecofeminism and Women in the Christian Tradition. She also teaches in the Environmental Studies program. She offers the following courses: Introduction to the Christian Tradition; Religion and Ecology; Heretics; Animals and Religion; Women and Religion; Upper-level Seminars in the Christian Tradition.

After receiving the M.Div. degree from Vanderbilt University and the Ph.D. degree from Saint Louis University, Dr. Hobgood-Oster taught for two years at California State University, Chico. She joined the faculty of Southwestern University in the fall of 1998. Laura lives with her husband, Jack, and their two canine buddies, Codi and Cezar.
Celebration of Four Masters
Highlights Haydn, Mendelssohn, and Handel
under the Baton of Nicholas McGegan

Nicholas McGegan, hailed by The New Yorker as “an expert in eighteenth-century style,” will conduct choral and orchestral works of Haydn, Mendelssohn, and Handel on Sunday, March 1, 2009 at 4 pm in Woolsey Hall. The concert is a “Celebration of Four Masters”— a reference to McGegan and the three featured composers — and coincides with the 250th anniversary of Handel’s death and the 200th anniversary of Mendelssohn’s birth and Haydn’s death. McGegan will conduct the Yale Philharmonia (Shinik Hahm, music director) and Yale Collegium Players (Robert Mealy, director) in Haydn’s Symphony No. 103, “Drum Roll,” and a selection of works for chorus and orchestra: Haydn’s Te Deum in C and Der Sturm with the Yale Camerata (Marguerite Brooks, director); Mendelssohn’s Verleih uns Frieden and Hear My Prayer with the Yale Glee Club (Jeffrey Douma, director); Haydn’s Salve regina with the Yale Vootet (James Taylor, director); and Handel’s As Pants the Hart and Te Deum in A with the Yale Schola Cantorum (Simon Carrington, director). The program concludes with the combined choruses and instrumentalists in Handel’s “Hallelujah” Chorus from Messiah.

Acclaimed by the Glasgow Herald as “a wizard who can make music soar in apparent defiance of gravity,” Nicholas McGegan has been the music director of San Francisco’s Philharmonia Baroque Orchestra (PBO) for more than twenty years, and since 1991 the artistic director of Germany’s International Handel-Festival at Göttingen. Mr. McGegan is an active recording artist, with an extensive discography with the PBO and other performing groups, including the Göttingen Festival Opera and Orchestra and the Arcadian Academy. Mr. McGegan’s world-premiere recording of Handel’s Susanna earned a Gramophone Award. His most recent recordings include music by Handel and Mendelssohn for Carus; Romanza, featuring works of Hummel, Lachner and Weber; and Handel’s Atalanta and Beethoven’s Symphony No. 9, both with PBO.

The concert is a presentation of the Yale Institute of Sacred Music, Yale School of Music, and the Yale Glee Club. Admission is free. For more information, visit www.yale.edu/music, www.yale.edu/ism, or call 203-432-4158.
Connecticut

Christ Church, Greenwich
Associate Director of Music. The qualified candidate will: serve as organist at all sung Sunday liturgies, assist in conducting the choirs at services and concerts, and recruit members for the adult and children’s choirs. He/she will also assist in the planning of the overall music program, choir trips, and choir camp, providing leadership to further the overall mission of the church. Skills and Characteristics: The qualified candidate will have a strong proficiency on the organ and be able to accompany choirs and congregation in a sensitive manner for hymns, anthems and Anglican chant. The Associate Director of Music will be a good administrator, possess good listening skills, and be able to communicate the mission of the music program to a wide variety of constituencies. Number of Weekly services: varies, but averages around 3. Number of Weekly Rehearsals: as needed, averaging around 8. Competitive compensation and housing. Resumes can be sent in confidence to: assocdom@gmail.com.

Out of State

St. Alban’s Episcopal Church, Los Angeles
Minister of Music (1/4 time). A candidate for this position must be an accomplished organist and choir director, a versatile musician of wide-ranging musical interests who is adept at encouraging active congregational participation. We embrace the concept of “blended worship,” in which music of different styles enriches our liturgy. The current choir of 20+ voices, with 4 paid section leaders, rehearses Thursday evenings, Sept. through June, and prior to the 10:00 am service on Sundays. St. Alban’s follows compensation guidelines established by the AGO. To participate in the initial screening process, please mail or e-mail a cover letter describing your experience in music ministry, your interest in our position, and a resume. Applications by March 15 will be given priority. The start date is September 1, 2009.

First Religious Society (Unitarian Universalist) Newburyport, MA
Director of Music (part-time). The First Religious Society seeks an outstanding musician to continue our tradition of excellence in choral and instrumental expression. The ideal candidate will be an accomplished sacred music choral director and organist who will bring energy and passion to the music program. We strongly desire openness to music from a variety of traditions. The ideal candidate should also be an experienced team player who will work well with volunteers and staff. The Music Director position is expected to work the required 20-25 hours per week during the church year (September - June), with some preparatory time during the summer months. Resume should include the following: academic and professional training, post-graduate training in summer sessions and masterclasses, previous positions and duration of appointments, and professional affiliations. References are optional at the time of application. A detailed description can be found at www.frsuu.org. Please e-mail letter and resume to: David Turner, Music Director Search Committee Chair davidyturner@comcast.net.

Also in March...

Yale Voxtet
Performing Romantic salon music of Brahms, Schumann, Schubert, and Rossini
Saturday, March 28 / 8 pm
Marquand Chapel
Information at 203-432-9671
English Guest Choir Performs at Christ Church

The Choir of St. John’s College, Cambridge, will present a program of English music in New Haven on Monday, March 23 at 8 PM at Christ Church Episcopal (Broadway at Elm). Under its recently appointed director Andrew Nethsingha, the 30-strong choir, 15 boys and 15 men, will perform music of Byrd, Purcell, Howells, and Vaughn Williams as part of its nine-stop US tour.

St. John’s College, Cambridge was founded in 1511 and its choir, now recognized as one of the world’s finest collegiate choirs, has participated in Evensong, Sung Eucharist and Sunday-morning services at the College since the 1670s. (Among its more recent alumni is Simon Keenlyside, one of the world’s leading operatic baritones.)

The ensemble has become renowned for its brilliant and vigorous “continental sound,” unique among English cathedral choirs, and since the 1950s has been building an impressive recorded catalog for labels such as Decca/Argo, Naxos, and Hyperion. This year, it will make a live broadcast on BBC Radio 3 of Choral Evensong on Ash Wednesday (February 25th). Notable for innovation as well as tradition, the Choir is admired for its interpretations of 20th-century music and in October 2008 launched a weekly webcast of one of its services.

The concert, presented by Yale Institute of Sacred Music, is free and open to the public; no tickets are required. More information is available at www.yale.edu/ism or 203/432-5062.

IS YOUR E-MAIL ADDRESS ON FILE?
The ISM Joins the March toward Paperless Publications

As reported in the January issue of Prism, the ISM is making a concerted effort to “go green” in many areas. In keeping with this commitment, the Institute is pleased to announce that for the 2009-2010 academic year its publications Prism and the Colloquium Journal will move to a “print on demand” format.

What this means for Prism readers:

• *Prism* will continue to be available in its online format on the website at www.yale.edu/ism.

• Archived issues will continue to be available on the website, and you will still be able to search back issues online.

• You will continue to be able to print out copies from the website.

• E-mail notifications as each new issue of *Prism* will continue to be sent.

• If you are not already on our e-mail list, please send your e-mail address to Melissa.maier@yale.edu.

We look forward to reaching a wider audience through expanding the reach of our publications using the internet and the exciting technology now available. Don’t miss an issue – be sure to send us your e-mail address right away!

If you have questions about any of our publications, please contact the editor at 203-432-3222.
The Flowering Cross: Holy Week in an Andean Village
Exhibition of Photography with Commentary at Yale

In 2008, noted New Haven art photographer Robert Lisak traveled to Peru during Holy Week with Professor Jaime Lara of Yale to document a cultural treasure in a remote Andean village. The resulting exhibition of Mr. Lisak’s photographs accompanied by commentary in English and Spanish by Prof. Lara will be on display at the Yale Institute of Sacred Music in New Haven from March 30 – April 24 (open weekdays 9-4). There will be a reception on Tuesday, March 31 at the Institute (409 Prospect St.) from 4:30 – 6.

The exhibition focuses on the colonial Inca town of Andahuaylillas, near Cuzco. The extraordinary 17th century church at the center of the town houses remarkable murals, oil paintings, gilded sculptures and two colonial pipe organs. In Andahuaylillas, Holy Week is celebrated with rituals that combine Quechua hymnody with late medieval and Baroque liturgical practices in a pure form rarely seen in the last fifty or more years. The photographer and the author had unprecedented access to events and to parts of the building not open to the public, and the exhibition offers a unique glimpse into early evangelical conversion practices and their continued vitality in the context of the rich bilingual contemporary Andean culture.

The exhibition, entitled The Flowering Cross: Holy Week in an Andean Village, is presented by Yale Institute of Sacred Music with support from Yale Divinity School. Both the exhibition and the reception are free and open to the public. More information is available at www.yale.edu/ism or 203/432-5062.

Good Friday Procession, Andahuaylillas, 2008. The empty cross, dressed in purple, is carried through the town. The cross itself is painted green, signifying the renewal of life, and hinting at what is to come.