



Welcome, New Faculty

Martin D. Jean

Every summer we at the Institute are thrilled to welcome new faculty faces to Yale. As an organization committed to ecumenism, we grow as scholars and artists and as human beings by opening ourselves to more of the world. Especially, we are glad to welcome three visiting faculty who themselves represent various aspects of Christianity in the so called "East." The appointments of Vasileios Marinis from Greece and Masaaki Suzuki from Japan have been announced in previous issues.

Fr. Elias Kesrouani is a Maronite priest working and living in Lebanon, and is the first Arabic Christian on the ISM faculty. We are also excited about the presence of two New York-based artists. David Michalek, no stranger to the Institute, was catapulted to stardom through his installation "Slow Dancing." Russell Davis is a playwright who, like David, is deeply engaged in the questions of faith and art and their place in the world.

Please join me in welcoming these people to the Institute for the coming year.

Russell Davis

Lecturer in religion and literature

Russell Davis's plays have been produced at various theatres throughout the country. His new play, *Mahida's Extra Key to Heaven*, will be produced by Epic Theatre Ensemble in New York in fall 2009. He is currently a 2008-10 recipient of a Pew Fellowship in the Arts. He was resident playwright at People's Light & Theatre Company for the Theatre Residency Program of the National Endowment for the Arts/Theatre Communications Group. He has received grants and fellowships from the Pennsylvania Council on the Arts, National Endowment for the Arts, McKnight Foundation, New York Foundation for the Arts, New York State Council on the Arts and Tennessee Arts Commission. He is also a juggler. He directed Tony Duncan who won the juggling championships at the 1994 International Jugglers' Association Convention, and worked with the juggler Michael Moschen in *Michael Moschen in Motion* at the Brooklyn Academy of Music's 1988 Next Wave Festival and at the Lincoln Center's SERIOUS FUN! Festival 1990. He has been a juggling/unicycling instructor for the Big Apple Circus' circus arts program in Harlem. He was one of four jugglers featured in "The Best Jugglers You've Never Heard Of," a recent cover story of JUGGLE magazine published by the International Jugglers' Association. B.A., Hobart College.

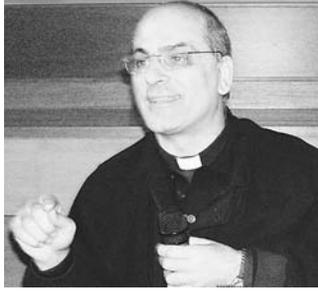


Elias Kesrouani

Visiting professor of ethnomusicology

Rev. Prof. Elias Kesrouani is fluent in English, French, Arabic, Syriac, and Italian, with internationally reputed compositions in Syriac and Arabic. He has participated in many international conferences, concerts, and colloquia, among them an international conference at Yale Institute of Sacred Music in 2007; a concert at Royaumont

Research Center in France, 2007; and the scientific colloquium of the Arab Academy of Music in Cairo (annually since 1996). He recently represented Lebanon at a meeting of experts in New Delhi, organized by UNESCO, which discussed the “Convention for the Safeguarding of the Intangible Cultural Heritage”.



A brief survey of his CV reveals high-level participation in a plethora of academic activities that have taken him to Italy, Algeria, Greece, Morocco, Oman, Jordan, the Netherlands, Bahrain, Tunisia, Syria, Turkey, Kuwait, United Kingdom and Spain. His many publications include his piece on the “Hymnological Thesaurus (Bet-Gazo) of the Syriac Church,” in *Nos Sources, Arts et littérature Syriaques, Coll.: Sources Syriaques, ed.: CERO 1, Centre d’Etudes et de Recherches Orientales, Antélias Liban, 2005*; and his “The Syriac Octoïchos, in the book *Aspects de la Musique Liturgique au Moyen Age, Rencontres à Royaumont, Editions Creaphis, 1991*.

In addition to being a member in a number of significant scientific committees with UNESCO and the Arab Academy of Music attached to the Arab League, Reverend Kesrouani has occupied many prestigious posts in the past, among the most important being the Deanship of the Jordan Academy of Music, and professorships at the University of the Holy Spirit, Kaslik, and the Higher Lebanese Conservatoire of Music, Beirut. His present position finds him as the founder and Research Professor of NDU’s Department of Music and Musicology where, since 2002, he has achieved what is one of his most notable accomplishments: the creation of a new university discipline called “Musimedialogy” registered Intellectual Property in 163 countries. Professor Kesrouani is also co-director of Ph.D. research at the Sorbonne Paris IV University for Oriental Ethnomusicology. B.A., University of the Holy Spirit; M.A., Lebanese University; Ph.D., Sorbonne Paris IV University.

David Michalek

Lecturer in religion and the visual arts

David Michalek is an artist who takes the concept and techniques of portraiture as the starting points for the creation of his works, on both a large and small-scale, in a range of mediums. His focus over the past ten years



has been closely tied to his interest in relational aesthetics—specifically using performative and interactive techniques—storytelling, dialogue, movement—relying on the input and responses of others—subjects, collaborators, and audience—as integral to both the creation and the experience of

his art. Michalek earned a B.A. in English Literature from U.C.L.A. and also studied filmmaking at NYU. He worked as an assistant to noted photographer Herb Ritts for two years. Beginning in the mid-1990s, he began his professional photographic career and worked regularly as a portrait artist for publications such as *The New Yorker*, *Vanity Fair*, *Interview*, and *Vogue*. Concurrently, Michalek began experimenting with performance and installation, and developing large-scale, multi-dimensional projects. His solo and collaborative work has been shown nationally and internationally, with recent solo exhibitions at Yale University, The Brooklyn Museum, and The Kitchen. He has collaborated with director Peter Sellars on two staged works: *Kafka Fragments*, presented as part of Carnegie Hall’s 2005-06 season; and *St. François d’Assise*, presented at the Salzburg Festival and Paris Opera. Other film and video work for theater includes collaborations with The Tallis Scholars; John Malpede and L.A.P.D. on three works, *Agents and Assets*, *The Skid Row Museum*, and *RFK in EKY*; and with the Brooklyn Philharmonic in a project for The Brooklyn Museum’s “Music Off the Walls” series. Michalek has been the recipient of numerous grants and fellowships, from, among others, The Franklin Furnace, The Durfee Foundation, The California State Arts Council, the Jerome Robbins Foundation, Karen-Weiss Foundation, and the Performing Arts Center of Los Angeles County (commission grant toward the creation of *Slow Dancing*). Beginning in spring 2007, he will be an artist in residence with The World Performance Project at Yale University. He is a visiting faculty member at Yale Divinity School, where he lectures on religion and the arts. David Michalek lives in New York with his wife Wendy Whelan, principal dancer of New York City Ballet. B.A. UCLA.

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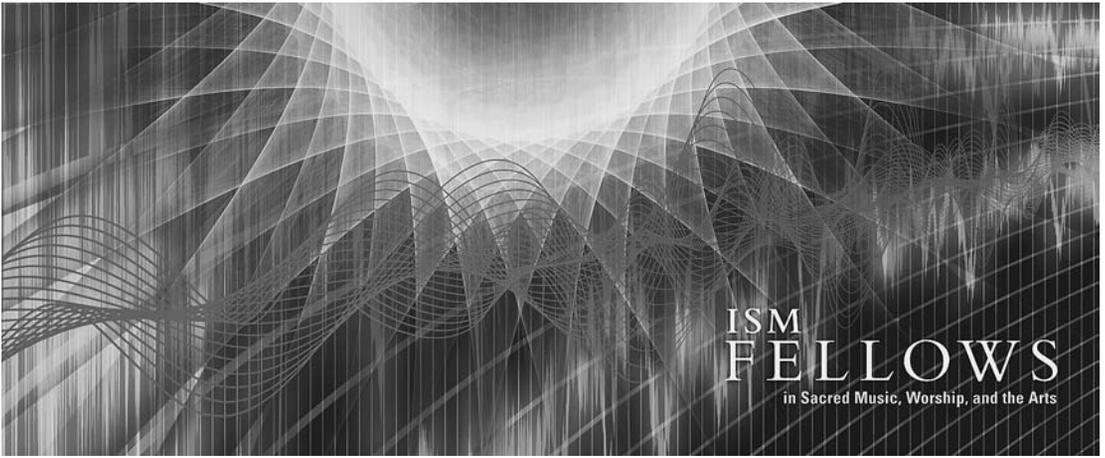
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Yale Institute of Sacred Music Fellows

Martin D. Jean

With great pleasure the Institute announces the creation of a new initiative: the ISM Fellows in Sacred Music, Worship, and the Arts. Inspired by other great centers for advanced study, this fellows program will advance scholarship and creative work consistent with the Institute's mission, and create a network of leaders working across national, cultural, disciplinary, and religious boundaries. The new environment will help create an ever-changing but deeply integrated community of scholars, practitioners, and performers at Yale, and build a powerful international network.

The Institute will bring together scholars, religious leaders, and artists from around the world to New Haven for one year to work and teach in their fields of sacred music, liturgical and ritual studies, or religion and the arts. The group may also include scholars in the humanities and social or natural sciences whose work is directly related to these areas. The Fellows will be showcased in a series of public lectures and presentations during the year. The program will expand knowledge and support work in the fields of sacred music, liturgical/ritual studies, and religion and the arts; it will enlarge the teaching and learning enterprise to include departments and schools seeking more collaboration in these areas.

It is our hope that this new initiative will be a meaningful way to extend the original vision of our founding donors to new constituencies at Yale and the world beyond. Our founders were convinced of the importance of music and the arts in creating mutual understanding and respect between people. This has inspired us to move beyond our current boundaries to forge a diverse, worldwide network of scholars, practitioners, and artists whose work will be transformed in this vibrant, interdisciplinary community.

"The ISM Fellows will be an exciting venture that knits together faculty and students from around Yale, and directs the resources of the Institute into the global community," said Barbara Shailor, Deputy Provost for the Arts at Yale, and an ardent supporter of the Institute.

Fellowship applications for the 2010-2011 academic year may be made until November 2, 2009.

More information is available at www.yale.edu/ism/fellows or by calling 203-432-3187.



Remembering Martha Dewey

The Institute mourns the sudden passing of Martha Dewey, who was killed in an automobile accident near Ithaca, New York on June 26, 2009. Martha is survived by her husband Kent Goetz. A memorial service was held at Cornell University. Martha Dewey had served as a Friend of the Institute for several years.

In Memoriam

Peter S. Hawkins

Unlike the other losses in my life, Martha Dewey's death came without warning, a total surprise. She was in her prime, with no illness to take her away in stages or anything else to suggest that she wouldn't be around forever – or at least for as long as I was. No one could imagine a head-on collision just a few miles from home, or the sudden end of a vibrant life that, whatever her mood, always seemed brimful.

We met in 1979, during her first year at YDS, when she was a student in my course on American fiction and I an assistant professor wet behind the ears. What I noticed about her right away was the particular brightness that was her element: the blue eyes, the focus of energy, her quick smile, the quality of her attention. What she noticed about me – one day when she bent down to retrieve a pencil – was the disparity between the teacher's apparent cool and the hands and feet she saw trembling underneath the table top. We were on to each other from the beginning: I caught her brilliance, she my vulnerability.

I was inspired the following year to get her as a student assistant in the two drama classes I had somehow allowed myself to be talked into giving. In both cases my co-conspirator was Michael Malone, a novelist who longed to be a playwright. In the fall we would teach plays that took martyrdom as their theme; in the spring, there would be a drama workshop to produce a play Michael wrote for the Religion and Arts Program's "Imagining Mortality" conference – a full-scale three hour drama about the relationship between Elizabeth Tudor and her godfather, Thomas Cranmer, when both were imprisoned in the Tower of London. How did we ever think we could pull off such a venture in the middle of term? Martha made it happen: clipboard in hand, enthusiasm unflagging, and empowered by a conviction that the show would go on no matter what. By sheer charm she convinced the Fire Marshall to let us proceed against his better judgment and bamboozled me into taking a part that was wisely dropped in subsequent productions of *Defender of the Faith, Et Cetera*. Her "notes" to the players, me included, were models of diplomacy, but always to the point. I learned so much from her.

If the play demonstrated what she had acquired growing up in a theatrical family with strong ties to community theater, *Funeral Tango* later that same spring showed me her brilliance as a musician. I had already heard her sing in chapel, listened to her play piano four hand with another student and marveled at her ability to accompany (not to say rescue) many

a soloist. *Tango* was something else! Together with three other students (soprano, tenor, bass) she put together a two-act medley of Broadway songs that, in their own fabulous way, imagined mortality. There was Sondheim, Rogers and Hammerstein, Cole Porter, and lots of *Jacques Brel* (which Martha had musically directed when still in high school). *Tango* was very much a group venture (and one that in addition to the vocalists included Bruce Neswick on piano), but as with *Defender*, Martha was the vital force behind it all, at once the deft organizer and the energizing spirit.

Courtesy Kent Goetz



Martha Dewey as a student at Yale

She graduated from YDS in 1981 but I could not wait to bring her back so the fun could begin all over again – but this time with Martha not a virtual colleague but a bona fide fellow teacher. She came on the faculty for three years as an instructor, during which time

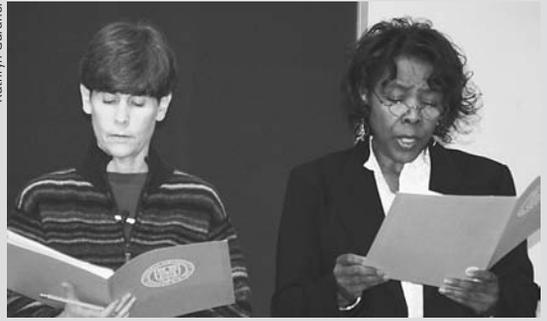
her interests in speech and communication – and her training in the Kristin Linklater "Shakespeare and Company" vocal technique – flowered in a number of courses she designed and taught. One of them was a shared effort, "Lovely Word: Text and Interpretation." We invented it to meet a need that we experienced in different ways: I wanted students to get closer to whatever they read, be it poetry or Scripture; she, after her student experience in Marquand and as a chapel minister under Jeffery Rowthorn, wanted them to get closer to themselves, to free the voices that so often seemed buried or unnatural. We wanted more intense connection to text, to voice, that we were able to foster in our other classes. Beginning the first year with T.S.Eliot's poetry, and then moving on in later semesters to a medley of Scripture drawn from Genesis to Revelation, we divided our labor: I took charge of analysis and she of recitation. She encouraged me to be more playful, less studied, in my teaching. I cheered her on with all my might because there was so much to rejoice in. I was in awe as she worked with the students, developing in each one the voice that was "native," building confidence, encouraging risk, doing for students in class meetings and in performance precisely

what she done for me as a friend. She helped us to become more ourselves.

Martha left Yale in 1984. She and her husband Kent Goetz, a theater “techie,” moved to Illinois, he to take up a teaching position, she to do doctoral work in speech and rhetoric at the University of Illinois, Champaign-Urbana. Then there was the return East, to Cornell, where Kent became a professor of stage design and she the founder and director of CITE, The Cornell Interactive Theater Ensemble. Although it did not engage the musician in her, CITE deployed so many of her other talents, both professional and personal. She wrote short plays or scenarios that dramatized situations where people are in conflict. Sometimes the setting was academic, with issues having to do with hiring, promotion, and tenure. More often it had to do with tensions that trouble any work place: age, race, gender, sexual orientation, cultural difference. Martha wrote the scripts, two or three other actors performed them with her, and then a facilitator worked with audience response to what had just been seen—reactions that entailed interaction with the actors who for the rest of the session remained in character. Cornell students, faculty and staff were the primary audience for these productions, especially during the orientation period at the start of the academic year. But CITE’s mission took Martha and her colleagues not only to other schools (MIT, Dartmouth, UC Berkeley) but to corporations the likes of Wellington Management, Xerox, and Johnson & Johnson.

Over the years I was a fly on the CITE wall a couple of times and marveled at how effective their method was in surfacing what often lies smoldering just beneath the surface. I certainly heard a good deal about the vicissitudes of dealing with cocksure college freshmen, academic departments in receivership, and shut-down corporate executives! But it wasn’t until Martha’s memorial service at Cornell less than a week after her June 26 death that I realized how much her professional work—helping people to listen to one another, to pay attention

Kathryn Gardner



Martha Dewey in a CITE production

to one another—was of a piece with her personal convictions and her particular charisma, her grace: she made you feel you mattered. Speaker after speaker recalled times when she had listened hard or given encouragement, made a difficult point gently or defused a tense situation with a flash of humor. These people only worked with her, and yet they were describing the person I knew so deeply for thirty years – the person at whose wedding I preached, who stood by me in the Yale New Haven Hospital when my partner was dying, who (with Chuck Pilling) planned the music at his funeral, with whom the telephone was a lifeline in good times and bad. No matter what was going on in our lives, joy always won out.

The person who summed her up best was a friend of mine who only met Martha once, back in the summer of 1996, when she was staying with me for a week. At a time now when words do so much less than we need them to do, my friend’s email in early June got it exactly right. “Oh, Peter, I am sick about this. We only met Martha once, on a lovely drunken early summer evening. I remember it well. She was a funny, vivid, articulate, and lustrous human being, with a sheen like a healthy young cat. I basked in your obvious affection and love for each other, glad to be a part of it. I recall thinking that to take your joint class, “The Lively Word,” would be true happiness and put some of Martha’s vividness into my life as well.”

She was, indeed, a “lustrous human being.”

Notes on the Staff

This year, we bid farewell to **Rebecca Wexler**, an ISM alumna (MAR '07) and klezmer musician who worked as the Choral/Vocal Assistant here for two years. She is moving to Boston to begin a cantorial program at Hebrew College. She is also the music director at Kahal B'Raira, a congregation for Humanistic Judaism in Cambridge.

Jared Stellmacher has joined the ISM staff as the Choral/Vocal Assistant. Jared is a recent ISM graduate receiving his master of music degree in organ this past spring. Before moving to Connecticut, he attended the University of Wisconsin-Madison where he earned a bachelor of music degree in organ and also served as Assistant Music Director at Good

Shepherd Lutheran Church in Madison, WI. Jared is also an active recitalist and accompanist in addition to serving as Associate Organist at the First Presbyterian Church of New Canaan, CT.

Glen Segger is no stranger to the ISM, having been a student here from 1992-95, and serving as Teaching Assistant to the Foundations of Worship course over the last several years. This year, Glen will also be the ISM Fellows Coordinator, assisting Martin Jean in getting this newly created fellows program off the ground. Glen recently completed his Ph.D in liturgical studies from Drew University, where he successfully defended his dissertation on Richard Baxter’s *Reformed Liturgy* with distinction.

FACULTY NEWS

MARK MILLER, M.M., Lecturer in the practice of sacred music, has released a CD titled “Grace Abounds” with his band The Brooklyn Collective. This collection of original works is available at www.markamillermusic.com

DON'T FORGET

The next issue of *Prism* will be the last one to be printed and mailed to our readership..... Don't miss out on ISM news. Make sure we have your e-mail address on file so we can keep you updated and let you know when the online version is available.

Please note that pdf versions of every issue will continue to reside online at <http://www.yale.edu/ism/Prism/prism>, so you (or your digitally-oriented friends) can print out individual copies.

ALUMNI NEWS

TAWNIE OLSON (AD '00) successfully defended her dissertation at the University of Toronto last May, earning a Doctor of Music degree. In June, her new work for harpsichord, *La Folia*, was given its American première by Katelyn Clark at the Boston Early Music Festival as part of a concert sponsored by Aliénor. Ms. Clark commissioned *La Folia* with assistance from the Canada Council for the Arts.

DONGHO LEE (MM '06) and Andrew Pester (MM '07; MAR '08) were married on June 19, 2009 at St. Mary's Church in Dayton, Ohio. While at Yale both were in the organ studio of Prof. Jean. Among the wedding party were ISM alumni Timothy Weisman (MM '07; MAR '08), Vincent Carr (MM '06), and Parker Kitterman (MM '08). Dongho is currently completing her DM coursework in organ at Indiana University Jacobs School of Music. Andrew is just beginning his Ph.D. coursework in musicology at Duke University.

JOSIAH ARMES (MM '09) has been named winner of the Regional Competition for the Southeast - Region IV as part of the AGO/Quimby RCYO.

IAIN QUINN (MM) will, in the fall, be on sabbatical beginning a PhD at Durham University (UK), having been awarded a Doctoral Fellowship which provides a full scholarship and maintenance grant. He is “enormously honoured this has come about, having always considered the possibility of earning a final degree from my home country”. Durham is the most senior UK university to allow the flexibility for a degree being either part- or full-time. While in Durham he will also be directing one of the chapel choirs and undertaking some teaching responsibilities. In his absence, Maxine Thevenot will assume the post of Acting Director of Cathedral Music.

JEFFREY SMITH (DMA '94) is on a leave from Grace Cathedral San Francisco during the 09-10 academic year. He will serve as Visiting Professor at Indiana University Jacobs School of Music as well as Interim Director of Music at Christ Church Cathedral, Indianapolis.

JERRY L. BLACK (MSM UTS '62) has retired as organist at The Temple (Hebrew Benevolent Congregation) in Atlanta in 2006 after serving eight years and subbing there as organist, singer, and conductor for two more years. He is beginning his eighteenth year as Director of Music and Organist at Covenant Presbyterian Church in Marietta, Ga. He has recently had two anthems accepted for publication by Adoro Music. One is a “rescoring” for SSATB of Samuel Wesley’s “Thou Will Keep in Perfect Peace,” (originally for SATTB), and the other a Good Friday (or Lent) anthem “Alone Thou Goest Forth.”

Vivat Schola

A Fond Reminiscence of Six Years at Yale

Simon Carrington

Not long after I had taken over the choral program at New England Conservatory in 2001, a letter arrived in the mail from someone named Martin Jean outlining a plan by the Institute of Sacred Music at Yale to create a choral conductor professorship and to endow a small chamber choir to specialize in music from before 1750.

Did I know anyone who might be suitable for the position?

I dutifully racked my brain for names and sent in a list, adding tentatively that this sounded like a dream ticket and I was tempted to apply myself.

Some time later a letter bearing the Yale return address came back to say that the committee had convened and there appeared to be some interest in my candidacy – though I was fairly certain that a used ensemble singer long past his prime was highly unlikely to sustain the interest of so august a search committee.

Contrary to these expectations, I found myself auditioning a year later in Hendrie Hall, rehearsing a Guerrero motet, a Bach cantata, and the Stravinsky Mass under the microscope of distinguished members of the Yale faculty. I had lunch at Mory's with then-director Margot Fassler, who I discovered had been nurturing her idea of setting up this new branch of the ISM for many years. I had coffee with Marguerite Brooks at Naples (the café, not the city), a daunting interview as I had known and admired Maggie's work for many years – we choral directors make it a business to keep an eye on each other! With suit and tie adjusted, I sat before Robert Blocker in the Dean's office at the School of Music and learned of the beauties and benefits of Yale. Then there was dinner in the evening with the committee at the Lawn Club, Doris Cross gazing at me enquiringly, Bryan Spinks regarding me suspiciously over his glasses.

More time went by. Finally came a call from Margot, followed shortly by a visit to the President of NEC to inform him of developments, a trip to New Haven with my wife, Hilary, on a miserable January



Conducting in Beijing, 2009

day to impress her with the sights (!), a very lively dinner with Margot and colleagues in Hot Tomato's, and then breakfast with Tom Murray at Stony Creek Market where we talked more of vintage motor cars than music.

One of the many enjoyable things about working at a conservatory is the constant sound track of young musicians in every room practicing concertos, sonatas, and orchestral extracts. At the ISM I learned to love the normally peaceful surroundings of the glorious studio I shared with Maggie, with a magnolia tree outside my window, distant views of Marquand Chapel, the ISM's wonderful administrative office staff just down the corridor – punctuated by the occasional burst from the loudest fire alarm I have ever endured in my life!

The move from Boston was made, a house bought in the Guilford woods, a bicycle secreted in the ISM basement for the trips downtown, a name chosen for the embryo choir, and work began. For some reason it had never occurred to me to ask about undergraduate voice majors. There weren't any?! I was expected to build a choir with no voice majors?! I was used to the 300 singers at the University of Kansas (all singing for academic credit), or choir-as-a-requirement for all undergraduate voice students at NEC. "Don't worry," said Martin and Maggie, "you'll find them."

Sure enough, out of the woodwork a small group of talented singers began to emerge and we duly launched the Schola ship. Tenor William Hite was engaged to come over from time to time from

CONTINUED ON PAGE 8



The first Schola, 2003

UMass Amherst to coach Schola members and masterclasses were organized for them to sing for him and each other. That first year my ambitious plans included Bach cantatas, the Schütz Requiem, a compilation of Credos from five centuries to mark the 80th birthday of distinguished Yale professor emeritus Jaroslav Pelikan, a concert to mark the 300th anniversary of the death of Charpentier (long one of my favorite composers, a fortunate coincidence), a recital of motets by the Bach family and the visit by James MacMillan to conduct his masterpiece *Seven Last Words from the Cross*. The Charpentier and Bach concerts gave me an opportunity to work with the baroque violinist and inspired teacher, Robert Mealy, and any mention of Schola Cantorum's achievements during my tenure needs to pay tribute to his immense contribution, from which I learned so much. The MacMillan concert gave me the chance to rehearse an ensemble of string players from the School of Music and then to watch the composer inspire our fledgling choir, and the Bach motets were accompanied at the continuo organ by the former chair of my search committee, Martin Jean! The year ended with the first of a series of fruitful collaborations with Richard Lalli, Robert Mealy, and Yale Collegium Musicum in the Beinecke Rare Book & Manuscript Library.

I had long harbored the idea of being involved in the creation of a graduate program for singers whose ambitions were not necessarily to sing opera. In England there is a roster of excellent singers who come through the collegiate chapel choir system, do graduate work at one of the conservatories, and then make a comfortable living freelancing as oratorio soloists and members of ensembles large and small. I had floated the idea of such a program unsuccessfully at both my previous teaching institutions but the combination of the ISM and the YSM seemed the ideal context for it. A quartet of singers would be admitted each academic year into the two-year program, who would be leading members of Schola Cantorum and then step forth at any moment to sing arias as required, a long



YALE INSTITUTE OF SACRED MUSIC PRESENTS

J.S. BACH:
St. John Passion
(1725 version)

YALE
Schola
CANTORUM
Simon Carrington, conductor

Yale Collegium Players
Robert Mealy, director

NEW HAVEN
Saturday, April 1 - 8 pm
St. Mary's Church, 5 Hillhouse Avenue
Preconcert talk - 7 pm

NEW YORK
Monday, April 3 - 8 pm
St. Michael's Church, 225 W. 99th St.
Preconcert talk - 7 pm

DEREK CHESTER, Evangelist
DOUGLAS WILLIAMS, Jesus

HOLLAND JANCAITIS, Pilate

ARIGAIL HAYNES - ADELLESA HUGHES, soprano
IAN L. HOWELL - SYLVIA AIKO RIDER, alto
STEVEN CALDICOTT WILSON, tenor
JOSHUA COPELAND, bass

IIVA POLETAEV - WILLIAM PERDUE - CAMERON ARENS, continuo

Free and open to the public. Information at 203.432.5186.

established tradition in Europe thanks to HIP, the Historically Informed Performance movement. To my great delight, this idea was picked up and endorsed by Margot Fassler and Robert Blocker together with Doris Cross, the director of the School of Music's opera program, whose support was mission-critical.

That next year we had half our cohort with the initial quartet. Expert colleagues Judith Malafrente and Mark Risinger were engaged to teach the female and male members of the quartet respectively and with these four student singers on board Schola made a significant leap forward that second year. Space does not permit me to wax poetic on all the exciting repertoire and all the wonderful young singers and instrumentalists who performed it through these long years. For a fuller description, see my online article at www.yale.edu/ism/Prism/prism. As a memory tickler to Prism readers, let me list just a few of the real high points:

- The establishment of the Chiaroscuro concerts, where each year we gathered wildly contrasting pieces from wildly differing periods and styles to great effect.
- Performing with eminent guest conductors: Sir David Willcocks conducting Britten, Helmuth Rilling conducting Bach and returning to conduct Mendelssohn's *Elijah*, Paul Hiller conducting Estonian music, and Stephen Layton conducting Byrd and MacMillan.
- Performing together with guest ensembles: the Ensemble europeén William Byrd, Piffaro, and the memorable rendering of the 40-part Tallis motet with the chapel choir of Clare College.
- The honor of being invited to participate in two major and prestigious choral conferences in one year: the inaugural

Sir
Neville
Marriner

at Yale University



MARRINER
CONDUCTS MOZART

YALE CAMERATA
Coronation Mass K. 317

YALE SCHOLA CANTORUM
Vesperae solennes de confessore K. 339

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

YALE PHILHARMONIA
Haffner Symphony K. 385

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FRIDAY, FEBRUARY 24 • 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)

national conference of the NCCO (National Collegiate Choral Organization) in San Antonio; and the American Choral Directors Association National Convention in Miami.

- Recordings: the Biber Vespers (released by the ISM); the Bertali *Missa Resurrectionis* and the *St. John Passion* (both released by Loft Recordings), and the recording of Magnificats by Mendelssohn and Bach that is forthcoming on the Naxos label.
- Tours: to England and then Hungary; to southwest France; and finally, to China and Korea with the Mass in B Minor.

Among many vivid and fond memories one anecdote stands out: Stephen Layton had just arrived from Britain for a week of teaching and conducting, little suspecting that his resilience was to be tested to the limit. He got in late to JFK in a blizzard, and having no cellphone, gamely caught the last Connecticut Limo to brave the snow to New Haven. They dropped him off at the depot – which was by that time closed, leaving the hapless traveler shivering in the cold with no real notion of where he was. After hitching a lift from a fellow passenger in the direction of our home in Guilford, he was unceremoniously dumped at a gas station in the area from where he was finally able to phone. Driving conditions were treacherous and I was rehearsing Schola back in New Haven, so there he sat, thumbing back issues of *Car and Driver* until I could get back to collect him. However, after this inauspicious start his visit was a great experience for all concerned, and the concert in St. Mary's Church of Byrd's *Mass for Four Voices*, Britten's rarely performed *A.M.D.G.* and MacMillan's sixteen voice *Mairi* was warmly applauded.

If my friends had suggested during The King's Singers' silver jubilee year (and my last with that group, now celebrating its 41st year), that I would one day be conducting a professional caliber performance of Bach's great masterpiece with singers and instrumentalists from Yale University, not only on home ground but also in Korea and China on tour, I would have considered them deluded. Had they added that my successor was to be the great Bach scholar and conductor Masaaki



Schola, 2008

Suzuki from Bach Collegium Japan, I would have dismissed their predictions as quite beyond the pale.

But that is how it has turned out. Maestro Suzuki attended one of the New Haven concerts and the generous farewell reception arranged for me by the ISM, and will begin his tenure in the fall. Our performances and those that followed in Seoul, Beijing, and Shanghai were a resounding success and, I hope, a tribute to Margot's original vision for Schola, to the refinements of that vision by her successor Martin Jean, and to the mission of the ISM. In particular, Martin's enthusiasm over the years and tenacity to see the tour through at a time when the economic conditions were deteriorating more rapidly than anyone could have predicted – and with the swine flu all over the news – were inestimable, and we owe him an enormous debt of gratitude.

After going full steam for 40 years Hilary and I are now looking forward to the idea of moving to the house in France we have owned since 1989 and easing up – a little, at least! As I wander off in the direction of Europe after a fabulous tour to Korea and China, my thanks go out to all the many students and colleagues who have made our time in New Haven so special, along with my good wishes to all at the Institute and the School who foster and combine the exceptional talents of these students to produce such fine sacred music to such an extraordinarily high standard.

The Grammy-nominated

STEPHEN LAYTON

GUEST CONDUCTOR

Saturday, January 19, 2008 • 8 PM
St. Mary's Church (5 Hillhouse Avenue)
New Haven

MUSIC OF Byrd, Britten and MacMillan

Yale Schola Cantorum
SIMON CARRINGTON, director



Presented by the Yale Institute of Sacred Music.
Free and open to the public; no tickets required.
Information 203.432.5062 or www.yale.edu/schola

Twelve Days in Asia

Kathryn Aaron (MM [voice] expected 2010)

Waiting on the steps of Woolsey Hall at five o'clock on a Sunday morning to board a bus to begin the journey to Asia, I clutched for my passport and my score of the B-minor Mass. Half awake, half asleep: as long as I have those two items everything is fine. Boarding the flight for a fifteen-hour flight from JFK to Hong Kong, my thoughts had barely begun to focus on the adventure that was ahead of me. As we chased the sunrise over the North Pole, most of the members of Schola Cantorum and Collegium Players were still shaking off the cold sweat of final papers so recently delivered as they drifted into the listless sleep that only economy seats on an international flight can provide. The first leg of the tour would begin in Seoul, Korea, a three-hour plane ride from Hong Kong that drags you across one more time zone smack into the center of a brand new day, Monday.

So began the Schola and Collegium tour of Asia which would see Seoul, Beijing, and Shanghai within a twelve day span. It is truly peculiar to be in such a foreign land on an eating and sleeping schedule that has been turned on its head. Your eyes, stomach, nose, and heart never know what is around each corner. Seoul is a bustling metropolis with soaring high-rise apartments, immense highways, new universities, and lots of shopping. It seems like everyone owns a car. As I gazed at the tank of live eels swimming next to the omelette station at the hotel breakfast buffet, for a fleeting moment I wondered how I would make it to the other side of such a tour.

Our first sightseeing excursion was to the Changdeokkung Palace, originally built in 1405 and one of five that dot the city of Seoul. Since then the palace has been sacked and restored several times over but the site remains the same. It was also our first taste of Korean history and architecture. Hot reds contrasted with cool blues, greens, and bright poppy oranges adorn the underside of the peaked slate roofs of a vast system of buildings and gardens. Rain mixed with patches of a sunny sky as we strolled beneath ancient maples, marveled at the phenomenon of "lake rock" and spied giant koi in large stone ponds. The gardens were filled with lush flora and fauna that were similar to the ferns and birds we have at home yet distant enough



Simon Carrington making friends in Seoul



Courtesy Kathryn Aaron

Voice students at the Birds' Nest: Paul Max Tipton, Joseph Mikolaj, Debi Wong, and Kathryn Aaron

cousins to look completely foreign. A small blue bird of unusual and exotic markings playing in a rain puddle watched us march pass to the next point of interest. That is until Simon and Hilary Carrington strode past. Like a dog suddenly seeing its master after a long absence, the bird flew to Hilary's arm and then rested upon Simon's shoulder. Clearly, the palace was entertaining one of earth's true princes!

Our first concert was three days after we landed. Anyone who has traveled abroad knows how we must have been feeling physically. Robert Mealy and Simon gently led us through rehearsal. We were a pack of race horses who had run a good race in New Haven but were nervous about being able to produce again. With the oppressive exhaustion of jet lag and the intense desire to impress a foreign hall bearing down on us, we were spooked. Simon and Robert, seemingly untouched by the rigor of travel and each with their own particular brand of magic, soothed our anxiety and demonstrated the kind of cool handed approach that would make this concert possible. As Simon raised his baton to begin the two-hour extravaganza that is J. S. Bach's Mass in B-minor in a hall filled with people, I spotted the fifth row filled with nuns. Like a Mack truck, the importance of what we were doing struck me. My heart swelled with joy and sustained me long past the point where my body should have given up. It is a gift to visit such a distant foreign country but to be able to offer something culturally in exchange is extraordinary. Our offering was met with thunderous appreciation.

Beijing, still glowing from the 2008 Olympics, has a skyline that dwarfs Seoul. Non-unionized labor has allowed the major cities of Asia to develop at a seemingly unchecked and frightening rate. Like Seoul, Beijing has a passion for modern art and embraces a modern to post-modern aesthetic with ancient life living in its shadows. Rows and rows of apartments line the immense rose-covered highway system which is overflowing with cars. From the Great Wall to the Forbidden City, Beijing has a hustle and bustle to it that would rival any major U. S. city. Completing the incredibly steep climb of a section of the Great Wall was a major check on the list of things people should do before they die, but to be able to see Tian'an Men Square, and not only walk through the Forbidden City as a tourist but perform on its

concert stage the same day left us overwhelmed.

Despite the heightened fears of swine flu, which led the Chinese universities to cancel some of the workshops originally scheduled, every place we traveled met us with genuine curiosity. Several members of Schola and Collegium had regular requests for pictures with babies and engaged couples. From haggling in the markets for pearls and treasures to drinking in the vibrant colors and tones of the Peking Opera to the sheer delight of watching Chinese acrobats perform, we happily moved about as one corporeal unit of 55 instrumentalists and singers. Soon our family would absorb our beloved tour guides as newly anointed members of the pack. Scott and Andrew deftly steered us through airports, rescued us from the threat of quarantine, gave us the edge when haggling for souvenirs, generously shared stories about their country and their lives, and introduced us to a clear liquor served in tiny crystal glasses at dinner with a similar texture and proof to that of moonshine.

Shanghai, the final leg, found us acclimated and almost well rested. Everyone sang and played magnificently, but it was time to go home. So we left the Longemont Hotel, our bellies full of dim sum, our hearts full of incredible memories, and bid a very fond farewell to our tour guides. Twelve days of performing and traveling through Asia had flown by like mere hours. One last dance through immigration on a group visa and we boarded together for the last time.



Rehearsing in Beijing

To lose an entire day, as we had at the beginning of the trip, is one thing, but to be perpetually trapped in one that seems to never end is quite another. Thursday continued as our flight dragged us back in time to where we began. The bus from JFK deposited us back on to the steps of Woolsey Hall just shy of midnight. As I rolled my suitcase home over the newly finished Temple Street bridge across Trumbull Street to my quiet little apartment, I began to feel the restlessness of a world traveler. The alien quality of home and its solitude floated around me. My mind tingled with confusion as I could now read and understand every sign my gaze rested upon. I had suddenly shed the mental weight of a group and was on my own again. Seoul, Beijing, and Shanghai swept over me, and I looked at the stars. I found Orion's Belt immediately. I smiled and sighed. I was home again.

Asian trip photos by Mingzhe Wang except where noted



Performing in Shanghai

Poets, Mothers, and Performers

Considering Women's Impact on the Music of Johann Sebastian Bach

Conference at Yale October 16 – 18, 2009

Markus Rathey

Music historiography has typically focused on male composers and their work, resulting in a historical narrative with little female presence. This international conference will recognize the significant impact women had in Johann Sebastian Bach's musical community, as performers, recipients, producers, and subjects.

During his tenure as organist in Arnstadt, the young Bach was criticized for letting a "frembde Jungfer" (a foreign young woman) sing from the organ loft. As the apostle Paul had prohibited women from speaking in church, they were certainly not allowed to sing in the choir; and yet, women were teachers (and preachers) of religiosity at home, singing sacred songs to their children, telling biblical stories, and teaching ethical behavior. Women also formed the largest group of congregants in the churches in Bach's time.

Though female musicians were excluded from performances at church, they played Bach's music (especially his keyboard music) at home. Bach's *Clavierbüchlein für Anna Magdalena Bach* (Little Piano book for Anna Magdalena Bach) typifies the pieces women played in the domestic sphere; but Bach's printed collections of keyboard music, like his *Clavierübung*, were also performed by women.

Women's voices were, in fact, heard in church through musical collaboration with Bach: the female poet, Mariane von Ziegler, contributed a number of texts for his cantatas in 1725, and Bach relied on his wives as music copyists. (Some scholars have conjectured that Bach's second wife, Anna Magdalena, might even have composed some of the music attributed to him.)

Finally, the conference will consider the influence of gendered and feminized tropes upon Bach's work. For example, the revival of mediaeval mysticism in the 17th and 18th centuries made use of the image of the bride and the bridegroom to represent the relationship between the believer and Christ.

Featuring renowned scholars in the areas of music history, source studies, gender studies, and theology, the international conference will rethink women's roles in Bach scholarship. The keynote address will be given by Prof. Wendy Heller (Princeton). Invited speakers include Mark Peters, Yo Tomita, and Tanya Kevorkian. The conference is sponsored by the Yale Institute of Sacred Music in collaboration with the Yale Department of Music and the Women's, Gender, & Sexuality Studies Program at Yale.

For registration information, contact the conference coordinator Albert Agbayani (albert.agbayani@yale.edu).



PROGRAM

Friday, October 16

Keynote Address and Tangeman Lecture:
Wendy Heller (Princeton University)
Women's Voices in Baroque Music

Saturday, October 17

Tanya Kevorkian (Millersville University)
Women as Listeners in the Liturgy

Andrew Talle (Johns Hopkins University)
Women as Performers of Bach's Keyboard Music in the 18th Century

Mark Peters (Trinity Christian College)
A Woman's Poetry in Leipzig's Churches: Mariane von Ziegler as Cantata Librettist

Katherine Goodman (Brown University)
Luise Gottsched: A Female Poet in Bach's Leipzig (with Dana Gooley)

Markus Rathey (Yale University)
Gender Identities in the Christmas Oratorio and its Secular Models

Janette Tilley (CUNY, New York)
Femininity as Metaphor in Lutheran Piety

Evening Concert / Marquand Chapel
James Taylor and Yale Voxtet
Music by Bach and Telemann

Sunday, October 18

Yo Tomita (Belfast University)
Anna Magdalena as Bach's Copyist

Ellen Exner (Harvard University)
Hohenzollern Women and the Legacy of J.S. Bach

David Yearsley (Cornell University)
What is a Sängerin?

Afternoon Concert / Sprague Memorial Hall
Emma Kirkby

Breaking the Veils Exhibition Opens September 1

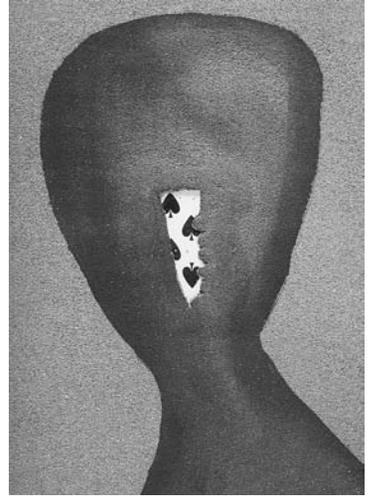
The ISM is pleased to collaborate with the Council on Middle East Studies at Yale to bring to New Haven the acclaimed touring exhibition of works by women artists from the Islamic world.

The exhibition, presented by the ArtReach Foundation, brings together the works of 51 women artists from countries as varied as Indonesia and Yemen in an attempt to break the stereotyping attached to women from the Islamic world. In the introduction to the book that accompanies the exhibition, Wijdan Ali, the president of the Royal Society of Fine Arts in Amman, writes, "The term Islamic [here] refers to a civilization that construes one of the richest and most prolific phases in the cultural history of humanity; and is used in its cultural and not religious sense.... The exhibition spans the paintings and etchings of women artists who live in 21 Islamic countries: Algeria, Bahrain, Bangladesh, Egypt, Indonesia, Iran, Iraq, Jordan, Kuwait, Lebanon, Malaysia, Morocco, Oman, Pakistan, Palestine, Saudi Arabia, Sudan, Tunisia, Turkey, the United Arab Emirates, and Yemen. They are gifted individuals of various faiths (Islam, Christianity, Buddhism, and Hinduism), who, like their forebears, live in Islamic countries and contribute to the enrichment of their cultures. Their subject matter includes issues related to gender, the environment, politics, nationalism, social mores as well as abstract works..... [T]he media of the works are as varied as their subjects and include oils, acrylics, watercolors, inks, gouaches, dry cacti, silkscreen, etching, collage, and treated photographic print. The works come from the permanent collection of the Jordan National Gallery of Fine Arts

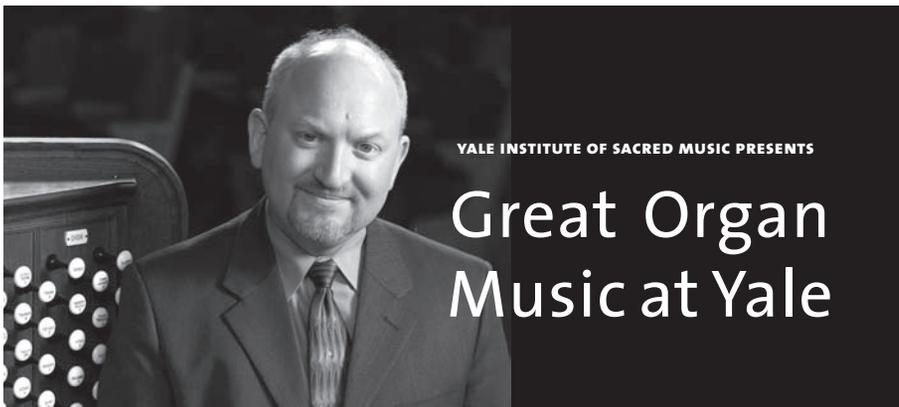
founded by the Royal Society of Fine Arts in Amman in 1980."

In addition to the ArtReach Foundation, the exhibition's main sponsors are The Royal Society of Fine Arts Jordan, F.A.M. – Femme Arts Méditerranée, and Delta Airlines.

At Yale the exhibition is hosted by the Council on Middle East Studies with support from the ISM, Yale Divinity School, the Whitney and Betty MacMillan Center for International and Area Studies at Yale, the Yale Office of International Affairs, the Department of Near Eastern Languages and Civilization, Yale Women's Faculty Forum, the Program in Women's, Gender, and Sexuality Studies, the Council on South Asian Studies, the Stanley T. Woodward Lectureship, and the Council on African Studies. The exhibition will be on display weekdays 9 – 4 at the Institute from September 1 – December 12.



Meriam Bouderbala (Tunisia) *Untitled*



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PLACEMENT LISTINGS

CONNECTICUT

GREAT HILL UNITED METHODIST CHURCH, SEYMOUR

Seeking a part-time musicdirector/pianist/accompanist with clavinoxa experience to prepare and provide musicfor 8:00am and 10:00am Sunday services and weekly Wednesday evening practices. Interested applicants should submit resumes immediately to office@greathillumc.org or fax to 203-888-2228

GREATER NEW HAVEN COMMUNITY CHORUS

The Greater New Haven Community Chorus (GNHCC) is now accepting applications for a Choral Assistant for the 2009-2010 season. The Choral Assistant will assist the Artistic Director in all aspects of musical direction. Please visit the GNHCC website: www.gnhcc.org for: Choral Assistant Job Description and Choral Assistant Application Form.

IMMANUEL LUTHERAN CHURCH, MERIDEN

Director of Music position. The position would require: playing organ/piano for one Sunday service per week, playing organ/piano for any special services; rehearsing the adult choir (typically once a week), and instructing the Sunday Church School students to learn various hymns throughout the year. The church be getting a new Pastor due to the retirement of Pastor Perry Beaver. Please contact: Frank Daniele at (860) 635-2205/ adfd924@sbcglobal.net (Home) or (860) 954-2569/ fdaniele@travelers.com (Work)

ST. ANDREW'S EPISCOPAL CHURCH, MADISON

St. Andrew's Episcopal Church, located in the beautiful shoreline town of Madison, CT, is seeking a superb organist to lead its Sunday morning 11:00 service for the 2009/2010 church year. The organist will work with our Rector and depending on experience, would have reasonable discretion to select hymns and anthems based upon the lectionary. St. Andrew's has a two-manual, eighteen division pipe organ that was installed in 1994, designed by Walden Moore and Timothy E. Smith and built by the Southfield Organ Company. "Our primary need, and the basic requirement, is for an exceptional organist. We truly want someone who can make the organ 'come alive' and move people deeply." Given our Chancel Choir, preference will be given to a candidate who can also add basic choral and directing skills, someone willing to work with the Chancel Choir to incorporate a choral anthem. St. Andrew's also has a contemporary Christian band that provides a wonderful music ministry in support of our contemporary worship service at 9:15 on Sundays. We are looking for a keyboardist who can rehearse on Thursday evenings and play on Sunday mornings. St. Andrew's has a multi-generational (ages from 6-86) contemporary choir at 9:15 AM (Spirit Choir). This choir has approximately 15 children and adults each Sunday. Our "Cherub Choir" of ages 4-7 made its debut May 31st with 10 children. Our Chancel Choir offers its ministry at 11:00 AM and there are from 2-10 members on a Sunday. E-mail your musical resume and feel free to give us a call with any questions.

Please contact The Rev. Mary Canavan, Rector rectorstandrews@aol.com/203-245-2585/232 Durham Rd, Madison, CT 06443 OR Geoff Gregory, Chair of Music Committee Geoffrey_Gregory@ml.com/203-318-3712 www.standrewsmadison.org

SAINT PIUS X CATHOLIC CHURCH, FAIRFIELD

Looking for mezzo-soprano and tenor section leaders/cantors for Saint Pius X Catholic church located in Fairfield, CT. One service per week and one rehearsal. \$65.00 per call. Average stipend is \$130 per week or more depending on amount of services. Service time on Sunday is from 10:30-11:30 AM with choir warm up at 10:00 AM. Rehearsals take place on Thursdays from 7:30-9:00 PM. Extra stipends for other services which include Advent, Christmas, Compline, Holy Days, and Holy Week. Other opportunities for weddings, funerals and other masses to cantor. St. Pius is a thriving parish with an enthusiastic choir and director and a very supportive staff and clergy. Applicants should possess good sight reading skills and the ability to blend in with dedicated volunteers. Diverse music program in the Catholic tradition. Positions begin on Thursday, September 17th for the 2009-2010 season and conclude in mid-June. Please contact Mike Lantowski at pipeorgmik@yahoo.com or 203-278-1389. Saint Pius X Catholic Church/834 Brookside Drive/Fairfield, CT 06824

PLACEMENT LISTINGS

CONNECTICUT CONTINUED

SHORELINE COMMUNITY CHORALE

We are searching for a choral director for our skilled 30 member community chorale, now in our 27th year. We seek a director with love of teaching people, enthusiasm, humor, knowledge of broad repertoire, and good organizational skills. We favor an eclectic mixed music repertoire (early, classical, romantic, contemporary, sacred, secular, spirituals, etc.) as well as a mixture of level-of-difficulty from moderate to challenging, with emphasis on quality. This opportunity begins now, to plan the fall season, with first rehearsal August 26, 2009. There will be a social function before the first rehearsal. For further information, see the Chorale website at www.shorelinechorale.org. Send resume to: info@shorelinechorale.org, or toben1000@gmail.com or mail to: Director SearchShoreline Community Chorale/ P.O. Box 57/Madison, CT 06443

TRINITY EPISCOPAL CHURCH, TORRINGTON

Seeking Director of Music, Part-time(15-18 hours/week). Two Sunday services, skilled volunteer adult choir (Thursday rehearsal), occasional weekday services (liturgical holidays), weddings, funerals, occasional Vespers as the person desires. Lead and develop parish music program. Applicant must demonstrate strong interpersonal and team building skills. Familiarity with Anglican tradition preferred, as is Bachelor's degree or equivalent or AGO certification. Excellent 3 manual organ, 57 ranks, rebuilt by Austin organ in 1982; Yamaha Grand Piano. Salary and benefits \$18-\$25K, depending on qualifications and experience. Resume or CV to the Rev. Ellen Tillotson/220 Prospect St./Torrington CT, 06790. Visit our website: www.trinity.parish.house@snet.net. For more information/music profile: 860-482-6027.

UNITED METHODIST CHURCH OF HARTFORD

Seeking a Director of Music (to begin January 1, 2010) who creates an atmosphere that inspires worship, spiritual devotion and Christian discipleship through music. The primary responsibility of the Director of Music is to support the congregation's worship through the use of hymns, musical responses, Psalters, and other musical expressions as appropriate. The Director leads the Adult Chancel Choir, providing positive guidance and training. In addition, the Director will work with children to inspire future generations to appreciate music as worship. The Director rehearses the choir, plans worship with the pastor, consults with the Worship Committee as it meets, and encourages and supports other music ministries of the congregation as they are developed. The Director will be in partnership with the Pastor and other staff members in order to provide the most effective worship experience possible. The Director reports to the Pastor on all matters related to their employment. This position requires 15 hours per week, beginning with preparations for Rally Day (scheduled in September) through Fathers Day in June. Please submit a CV or resume to Ava Nepal, Search Committee, at ava_natasha@comcast.net. 571 Farmington Avenue/Hartford, CT 06105

OUT OF STATE

FIRST PRESBYTERIAN CHURCH, NEW YORK

The First Presbyterian Church in New York City is seeking an energetic and creative person to lead our music program with families, children, and youth. The family music program involves children ages 3 through 18 and is connected to an active church school program and worship. Applicants should demonstrate strong vocal technique, musicianship skills, and have an understanding of children's voices. Applicants should be flexible, have good communication skills, and be comfortable working with children of all ages and their parents. A bachelor's degree in music is preferred, with training and/or experience in sacred music. Email resume and cover letter to searchcymd@fpcnyc.org or fax 212-675-8674, to the attention of The Rev. Barbara E. Davis. Review of applications will begin immediately and will continue until the position is filled.

ST. JOHN'S UNITED METHODIST CHURCH, KANSAS CITY

St. John's United Methodist Church, a vibrant, progressive, missional, 450-member congregation located just south of the Country Club Plaza on beautiful Ward Parkway in Kansas City, Missouri, is seeking a part-time (20 hours per week) Director of Music/Organist/Choirmaster. The qualified candidate will administer the music ministry of the congregation, direct the Chancel Choir and the Children's Choir, hire and supervise paid soloists/section leaders (5) and other paid musicians and music leaders, and provide service music for two Sunday morning worship services and for other special services at other times during the liturgical year such as Advent, Christmas Eve, Lent/Holy Week, and Easter. Salary is negotiable based upon training and experience. A detailed position description is available upon request. Interested individuals should send a resume with references to: Rev. L. Kyle Hern, Senior Pastor, St. John's United Methodist Church/6900 Ward Parkway/ Kansas City, MO 64113 or by e-mail to LKyleH@aol.com.



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