



PRISM

YALE INSTITUTE OF SACRED MUSIC

*"Common ground
for musicians
and ministers,
for scholars
and practitioners."*

JULY/AUGUST 2003

VOLUME XI NUMBER 10

YALE UNIVERSITY

Red Carpet/Welcome Mat: Introducing the ISM's New Faculty

Margot Fassler

This year brings a bumper crop of new and visiting faculty. The appointment of Simon Carrington as Professor (Adjunct) of Choral Conducting was announced in the February issue of *PRISM*. In this issue, you will meet Martha Moore-Keish, Assistant Professor of Liturgical Studies, and Markus Rathey, Assistant Professor of Music History, for the first time, and improve your acquaintance with Professor Carrington through excerpts of an interview that originally appeared in *Choir and Organ* magazine. I have enjoyed the opportunity to talk with all of them and draw them out on many subjects, and I hope *PRISM* readers will catch my enthusiasm and growing affection for these brilliant scholars and performers.

Martha Moore-Keish, Assistant Professor of Liturgical Studies, is a joint appointment with the Institute and Yale Divinity School. Professor Moore-Keish was raised in the midst of theological studies and education. She grew up in Tallahassee, Florida, where her father taught church history in the religion department at Florida State University and her mother was an educator in the public schools. What follows are remarks she offered about her life and her work, responses to questions from Margot Fassler.



My family had its roots in the South for generations, so it was a bold decision to embark upon studies in the north, in my case at Harvard University. At Harvard I focused on comparative religion and English literature, and wrote an undergraduate thesis on the fourteenth-century English mystics Richard Rolle and Julian of Norwich. My studies in comparative religion sparked powerful interest in Indian religions, particularly Hinduism. So, even though I had been accepted into the M.Div. program at Union Seminary in Virginia, I deferred admission. Off I went instead to study at Visva-Bharati University in West Bengal, India, on a Rotary Fellowship. I continued my work as a medievalist there, but in this case, with study of medieval devotional (bhakti) literature, particularly that written by women. This was surely a turning point for me, and I returned from India with a new interest in ritual practice and an undying love of Indian food!

At Union Seminary in Richmond, I met and married my husband, Chris Moore-Keish. In our third year of seminary (and first year of marriage), I was able to travel again, this time to East Kilbride, Scotland, outside of Glasgow, where Chris and I served as interns in the Old Parish Church. I loved the liturgical work and the bustle of

parish life in our church! The year also provided a time of discernment, and a realization that teaching was my primary vocation. After returning to the States and finishing seminary, Chris and I headed to Atlanta, I to begin the Ph.D. program in theological studies at Emory University and he to serve as a chaplain at Emory University Hospitals. These were transforming years for us, both in what we learned and with the joy of welcoming our first child. I was able to pursue interests in theology, ritual, and interreligious conversation. Through Professor Don Saliers, the world of liturgical theology opened up to me, providing a framework for the several subjects I wished to study. My doctoral dissertation, "Do This in Remembrance of Me: A Ritual Approach to Reformed Eucharistic Theology," supervised by Don Saliers and Rebecca Chopp, set Reformed eucharistic theology in conversation with liturgical theology and ritual theory for the purpose of reading local eucharistic theologies.

After receiving the Ph.D. in 2000, I was ordained to the position of Associate for Worship in the Office of Theology and Worship of the Presbyterian Church (USA) in Louisville, Kentucky. I developed resources, planned seminars and conferences, and facilitated conversation across the church in the area of liturgical theology and practice. My particular interests during these years have been in sacramental theology and in the catechumenate, as can be seen by a study group I started to reflect on Christian initiation practices in a Reformed context, and a pilot project I supervised with nine Presbyterian congregations around the country who "tried on" the catechumenate model for a year and came together to reflect on the particular issues that process raised in their diverse contexts. This work continues, as a group is now developing provisional rites for a Reformed practice of the catechumenate.

My ecumenical interests have a new forum this year: I will begin serving as a participant in the Reformed-Roman Catholic

Continued on page 2

Also in this Issue

Newberry Turns 100	Page 3
Publications by New Faculty	Page 5
Placement Listings	Page 6
Alumni and Faculty News	Page 6
Holy Mola!	Page 7
Upcoming Events	Page 8

ISM's New Faculty *continued from page 1*

dialogue, jointly sponsored by the U.S. Conference of Catholic Bishops and the PC(USA), UCC, and Reformed Church in America (RCA). This is the seventh round of the bilateral dialogue, and it will focus on the sacraments.

During these busy years, my husband Chris has served as a Presbyterian pastor in North Carolina and Indiana (just over the river from Louisville). We have two daughters, Miriam Elisabeth (born in 1997) and Fiona Catherine (born in 2002). So it is that when I am not teaching, reading, or writing on campus, you will find me at home with the girls, singing, dancing, or making biscuits. Miriam will be starting first grade at Spring Glen School in the fall, and Fiona will be playing with her daddy.

As a footnote, Professor Moore-Keish reported that in addition to her eagerness for the life of teaching and writing at Yale, she hopes to find a group with which to sing. We welcome her and her family to the ISM/YDS community a place with ample opportunity to teach, write—and, of course, to sing! In the coming academic year, Professor Moore-Keish will head the team-taught course Foundations of Liturgical Studies, and will offer courses in traditions of North American Protestant liturgical practices and their histories.

Marcus Rathey arrives at Yale this August from Leipzig, Germany to begin his position as Assistant Professor of Music History, a joint position with the Institute of Sacred Music and the Yale School of Music. We remember fondly that the first act of his job interview (which took place in the heart of our worst blizzard) was to walk to the Divinity Library to check out the Lutheran source materials. This interview with Margot Fassler is a response to questions about his training and his teaching interests.



Being a Lutheran is not easy; and a quotation from Martin Luther helps explain what I mean. In 1538 the German reformer wrote, "that next to the Word of God, music deserves the highest place." Which subject should a young man study, then? The first or the second "art" (following the mediaeval meaning of artes)?

I chose the first art and studied Protestant Theology at the Kirchliche Hochschule in Bethel and at the University of Münster. But the second was by no means forgotten: in addition to my

theological studies, I worked as organist and choir leader in several parishes. I think this constant contact with sacred music meant that even as I studied theological subjects, my attraction to music and to its history continued to flourish, and, eventually the "first" became the "second" and the "second" the "first." My program of study was reversed: I began studying Musicology, but with minors in theology and German philology. I graduated from the University in Münster with a dissertation on the life and music of the German baroque composer Johann Rudolph Ahle (1625-1673), a contemporary of Heinrich Schütz.

Following my graduation, I held a postdoctoral position at the research institute for the study of sacred song and hymnody (Graduiertenkolleg "Geistliches Lied und Kirchenlied") at the University of Mainz. This position gave me the opportunity to combine my theological and musicological interests once again. Most recently I have been employed as research fellow for the research project Bach-Repertorium at the Bach-Archiv Leipzig and collaborator on the edition of the complete works of Carl Philipp Emanuel Bach.

I have focused my research especially on the life and work of Johann Sebastian Bach as well as on music of the early 17th century. But these studies reflect my primary goal: to combine the "two arts", to scrutinize the relation between music and religion, and to better understand the influence of theological reflection on musical structures. My love of these subjects is not contained only within the Baroque period. I am currently writing a book on the use of sacred music by nineteenth-century composers of symphonies and other concert repertoires. The question is always the same: What is the relationship between the two "arts?" Only the topic and the time are new, and the freshly encountered facets are fascinating.

I think my life as a practicing church musician keeps these two subjects central to all I do. I am confident that teaching at the ISM and the Yale School of Music will give me the opportunity to deepen understanding of the two theoretical arts through research, while continuing to combine this work with its indispensable counterpart: musica practica. My wife Anne, whose interests are in the history of opera, and I are both excited about living here in the United States, especially at one of the few places where scholars and performers work together to better understand the subjects to which I have dedicated my life.

In the 2003-04 academic year, Professor Rathey will teach a course on music and theology centering on Luther, Calvin and Zwingli, and two courses on the works of J.S. Bach. He will also offer a course entitled "The Symphony and the Sacred." In addition, he has a professional interest in the history of the organ and organ building, another way Yale and its environs offer him a chance to engage with his "two arts."

Simon Carrington, professor of Choral Conducting, a joint appointment with the Yale Institute of Sacred Music and the Yale School of Music. Simon Carrington is one of the world's most distinguished choral conductors, and is a co-founder of the King's Singers, a group whose works range from chant and early polyphony to jazz and settings of the Beatles. He tours widely as a guest conductor and has made over 80 recordings; he is also a professional player of the string bass. Professor Carrington joins Marguerite Brooks, Associate Professor of Choral Conducting, Chair of the Program, and conductor of the Yale Camerata. At Yale, Carrington is the



Continued on page 4

PRISM is published ten times a year
by the Yale Institute of Sacred Music

Margot E. Fassler, Director
409 Prospect St.
New Haven, CT 06511
Telephone 203 432 5180
Fax 203 432 5296

Editor: Melissa Maier, melissa.maier@yale.edu
Alumni News and Job Placement Editor:
Pamela Shields, ism.alumni@yale.edu

Photos: Pages 1, 2, and 4, courtesy of ISM faculty;
Page 5, courtesy of Pro Organo; Page 7, by Melissa Maier
unless otherwise noted; Page 8, courtesy of OMSC.
Layout and Design: Elaine Piraino-Holevoet, PIROET

The Newberry Turns a Spry 100

Joe Dzeda

A century ago, on June 20, 1903, Woolsey Hall and its Newberry Organ were dedicated. The weather didn't co-operate very much that day, with threatening clouds followed by a storm. But the Hall was packed with 2,800 people who had come to celebrate the event.

The Rev. Timothy Dwight, who had served as president of the University from 1886 to 1899, offered a prayer. Next the Honorable Simeon Eben Baldwin, LL.D., Professor of Constitutional Law, Corporations, and Wills in the University, and Judge of the Connecticut Supreme Court of Errors, read a tribute to Theodore Dwight Woolsey, the Yale President (from 1846 to 1871) for whom the hall is named.

Arthur Twining Hadley, the president of Yale, then read a citation of gratitude to Prof. Samuel Simons Sanford, M.A., Professor of Applied Music in the University, and Chairman of the Committee on the Design, Construction, and Installation of the Organ. Prof. Sanford had generously used his sabbatical time to work with the builder of the organ in the design and specifications of the instrument. The inspiration for the organ was said to be the revolutionary instrument in England's Worcester Cathedral, the magnum opus of a young Robert Hope-Jones. It is also said that Prof. Sanford even tried to incorporate pipes by Hope-Jones into the organ, but apparently that effort did not succeed.

Next came the awarding of an honorary Master's degree to George S. Hutchings, whose firm built the Newberry Organ, with its four manuals and 76 speaking stops, including a 32' Open Diapason and 32' Bourdon, for a total of 4,354 pipes. Prof. Perrin, who presented the degree to Mr. Hutchings, observed that he had "obscured the distinction between the artisan and the artist." Noting that Mr. Hutchings had spent nearly his whole life building organs, except for a brief period when he volunteered his service to a Massachusetts regiment during the Civil War, Prof. Perrin noted that "the Newberry Memorial Organ can be made to voice war and tempest; but its prevailing diapasons force all harshness and discord into peaceful resolution." The eminent organ builder Ernest Skinner was later to observe that George Hutchings was enormously proud of his honorary degree from Yale University.

President Hadley then accepted the instrument on behalf of the University, and ceremoniously transferred the keys to



the Newberry Organ to Prof. Harry Benjamin Jepson, Yale's first University Organist, who served from 1896 to 1939, and who oversaw the two subsequent enlargements of the organ in 1915 (J.W. Steere & Son Organ Company) and in 1928 (Skinner Organ Company).

Three organists had been engaged to play the opening program 100 years ago. That program consisted of:

J.S. Bach: *Fantasia and Fugue in g minor*
Prof. Harry Benjamin Jepson, Mus. B.,
and University Organist

J.S. Bach: *Three Chorale Preludes*
a. *Komm Gott, Schöpfer, Heiliger Geist*
b. *Wir glauben all' an einen Gott*
c. *In dulci Jubilo*

C.M. Widor: *Moderato, Choral and Final*
from the Symphonie Romane
Mr. Wallace Goodrich, Organist,
Trinity Church, Boston

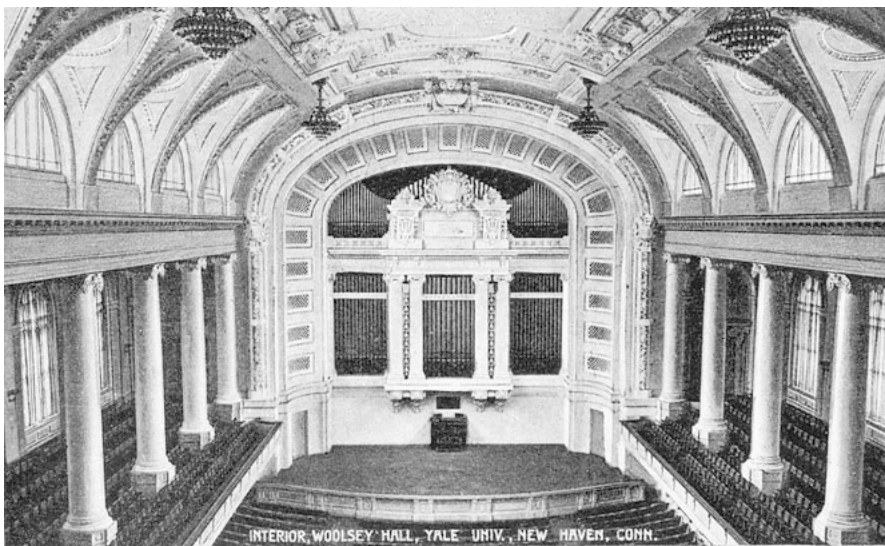
Cesar Franck: *Grande Piece Symphonique*
Mr. Gaston M. Dethier, Organist,
St. Francis Xavier's Church, New York

A Doxology concluded the ceremonies.

One hundred years later, the Newberry Memorial Organ is still going strong, used regularly for teaching, concerts and University services. Woolsey's resonant acoustics still enfold the sound of the Newberry Organ with a warmth and clarity uncommon in many modern concert halls. In 2003, the brass hardware of the Hall's doors still rattles in sympathetic response to four 32' stops, their deep bass notes causing the wooden floor of the Hall to thrill to the organ's irresistible energy. And a new generation of talented students continues to find inspiration in the Newberry's magical sounds.

Happy Birthday to Woolsey Hall and its magnificent Newberry Memorial Organ!

Joe Dzeda is one of the organ curators at Yale. These early photos of Woolsey Hall are from his postcard collection.



ISM's New Faculty *continued from page 2*

founder and first conductor of a new 24-voice chamber choir, the Yale Schola Cantorum. What follows is excerpted from an interview he offered last year with *Choir and Organ* magazine, in which he offers responses to questions posed by Matthew Provost. We welcome him and his wife, Hilary Carrington, a pianist and educator, to the Yale community. Please watch the ISM and School of Music calendars for performances by both the Yale Schola Cantorum and the Yale Camerata.

ON HIS EARLY TRAINING AS A SINGER

I suspect [my knowledge] is an amalgam of everything I've absorbed through the years: first as a chorister at Christ Church, Oxford, under two legendary choirmasters of the old school, Sir Thomas Armstrong and Dr Sydney Watson; then at King's School, Canterbury, in the shadow of the cathedral where I was lucky enough to find myself under the mentorship of a maverick choral director who lived and breathed music but in a refreshingly irreverent and almost anti-establishment manner. Edred Wright had been a chorister at Westminster Abbey with David Willcocks and my father. He had not followed the collegiate chapel or cathedral route but had been involved in the early pioneering days of the RSCM. He was an inspired choice as Director of Music at King's School, and I learned an enormous amount from him without realising it at the time!

When I took my University of Kansas Chamber Choir to sing at Canterbury Cathedral in 1997, Edred turned up, now in his nineties but still with that twinkle in his eye. We sang William Albright's Chichester Mass at a special service for the friends of the Cathedral. Edred came up afterwards and said it was the most beautiful and moving singing he had heard there for many years; a slight exaggeration, I imagine, but I felt tremendously proud nonetheless.

ON HIS STUDENT DAYS AND CHORAL SINGING

I sang and played with David Munrow during our years at Cambridge. Although I was never a scholar, the [early music] movement was vicariously part of my development. This has allowed me to interpret intuitively while still producing a stylistically appropriate sound. Performance practice questions seem relatively simple in the choral field because we are merely letting the ways in which texts are set become our guides toward interpretation. Obvious vocal issues aside, I tend to focus on the elegance of line in combination with a natural, not over-trained, yet stylistically informed treatment. That has always struck me as being the most effective way to teach. If you can persuade the singers to sing their lines with real understanding, you've reached the heart of the matter.

ON THE FOUNDING OF THE KING'S SINGERS IN 1968

Only very few of my generation of Cambridge students and choral scholars had career plans at that time. We were taking life one day – one year – at a time. By 1968, it was looking as though my professional music making was going to take hold, although when we asked David Willcocks whether or not we should make a go as The King's Singers, he said, "Absolutely not. You have no chance whatever of success!" We struggled through the next two years before really getting started in 1971. After that we would often say, "Let's give it another year, or two, or five." Suddenly we discovered we'd been singing together for ten years, and a jubilee had crept up on us.

ON HIS PARALLEL LIFE AS AN INSTRUMENTALIST:

I started my double-bass career in 1966. I was practising hard and already playing in fellow student John Eliot Gardiner's various ensembles at that time. I played basso continuo for him well into the Seventies as his star was rising. I also went to Manchester to play in the BBC Philharmonic Orchestra: a very good, hard craft experience. The studio orchestras work at a phenomenal pace, whizzing through music, which was great for honing my sight-reading skills.

In addition my life as a chamber player with the London Sinfonietta was beginning to develop.

ON THE WAYS IN WHICH MUSICAL EXPERIENCES AFFECT PEDAGOGY

I encourage students to develop as many sides to their voices as possible. This allows them to step over here and sing one way and step over there to sing another.

I must also be conscientious of the restraints my voice-faculty colleagues may put on them. Mostly I need the students to be open to stylistic differences, so I do play them recordings when I have the opportunity, to place a particular sound in their heads. I have always tried to teach young singers to be independent and yet responsive to everything around them. Too many singers become obsessed with their technique and are in danger of suppressing really important matters like expression, phrase shapes, and, most of all, reverence for words.

I've been tinkering recently with a title for a workshop: "The distance between blend and bland, a short walk downhill!" Choral directors go on and on about blend, and it's certainly true that the King's Singers worked a lot on blend, but what's the use of pursuing a sleek, smooth, homogenous sound if it takes the heart out of the music? I'm interested in something in between those two poles. So my approach is natural, intuitive, and not primarily intellectual.

ON THE SUCCESS OF HIS CHORAL ENSEMBLES

A choir must draw listeners into its own sound world. That's why I work hard at pianissimo singing. The resulting intensity tends to be more engaging than singing that's simply loud! Yet it's often immensely difficult to persuade the students to sing softly because it's contrary to what they assume is expected of soloists. Soft sound in a quiet room is still one of the most moving experiences for our listeners. With The King's Singers we concentrated on the power of an intense pianissimo; that silence between the final soft chord and the onset of applause is truly golden.

Extract of Simon Carrington interview reproduced from the November/December 2002 issue of *Choir & Organ* by permission. Copyright © Orpheus Publications Ltd 2002. www.choirandorgan.com

Visiting Professors at the Institute

In addition to the three new faculty appointments, the Institute welcomes two visiting faculty during the 2003-04 academic year.

Rt. Rev. Paul V. Marshall is Visiting Associate Professor of Liturgical Studies during the fall term, a joint appointment with the ISM and Yale Divinity School. Professor Marshall, bishop of the 14-county Diocese of Bethlehem since 1996, is certainly no stranger to the Institute: he was assistant (1988-93) and associate (1993-96) professor at Yale University Divinity School, the Institute of Sacred Music, the Berkeley Divinity School, and has served as acting director of the Yale Institute of Sacred Music. Professor Marshall is fondly remembered by ISM and YDS alums for his teaching of liturgical subjects, and his course in hymnody, which often featured his own keyboard playing. He has written extensively both for scholars and clergy and for the general reader and is a member of the Standing Commission



Continued on page 5

ISM's New Faculty *continued from page 4*

on Liturgy and Music for the Episcopal Church, USA. Many people beyond the Episcopal Church know him well through monthly columns carried over the past five years by daily newspapers that circulate to some 400,000 homes in eastern and northeastern Pennsylvania. He is an authority on the prayerbook tradition of the Episcopal church, and a prolific author (see below) whose works include several books and over 50 articles and reviews. His newest work, a book on Bishop Samuel Seabury and the early Episcopal Church, is scheduled for publication this summer. Rev. Marshall and his wife Diana Hilty Marshall, an attorney and registered nurse, have two grown children, Hilary and Nicholas. Professor Marshall will teach "The English Reformation and the Evolution of the Anglican Books of Common Prayer," while Professor Bryan Spinks is on leave for the term.

Haskell Thomson, one of the nation's foremost artist/teachers, will be in residence at the Yale Institute of Sacred Music and at the Yale School of Music, assuming the teaching duties of Professor Thomas Murray, who is on leave for the Fall term. Professor Thomson's tenure as Professor of Organ and Director of the Division of Keyboard Studies at Oberlin Conservatory of Music, from which he recently retired, spanned more than four decades. His influence



on organ performance is impressive as evidenced by the number of his former students who have attained positions of stature among music teachers, church musicians and concert organists. He has performed in some of the world's most magnificent churches, cathedrals, and universities, and his studies (degrees from Oberlin and Yale), include include French improvisation techniques with André Marchal, the North German organ tradition as a winner of a Fulbright grant for graduate study at the University of Copenhagen, Denmark, and under the auspices of a McCandless grant, the 19th-century French organ tradition associated with Cavaillé-Coll. At Oberlin he designed and taught a course in romantic and contemporary (20th century) organ music that has become a keystone of the curriculum. Mr. Thomson is highly skilled in the practical aspects of church music: choir training, service playing and liturgy.

Olivier Messiaen, the great French composer/organist, hailed Thomson as "a great organist" following his performance of the composer's Pentecost Mass. Messiaen wrote that the performance "was magnificent in both execution and interpretation, with a superb technique, and with great intelligence of registration, a perfect choice of tone colors."

Professor Thomson and his wife Kay, a consultant, are making a new home at Cape Cod, where they enjoy gardening, walking, and as much "deck time" as the weather and their schedules allow, and where the prolific bird life recalls the beloved music of Messiaen. We are glad that the Thomsons have settled so close to Yale.

Showcase of Select Publications, Recordings, and Performances by New and Visiting Faculty

Simon Carrington has over 80 recordings, thousands of performances, masterclasses, workshops, radio broadcasts, and televised performances to his credit. Recordings include: *The King's Singers Original Debut Recording*, *The King's Singers' Madrigal History Tour*, *King's Singers – Chanson D'Amour*, *Bernstein: Arias and Barcarolles*, and *Gubaidulina – The Canticle of the Sun · Music for Flute Strings and Percussion*.

Paul V. Marshall's books include: *Leaps and Boundaries: The Prayer Book in the 21st Century* (Co-edited with Dr. Lesley Northup, Morehouse, 1997), *The Voice of a Stranger: On the Lay Origins of Anglican Liturgics* (Church Publishing Incorporated, New York 1993), and *Anglican Liturgy in America: Prayer Book Parallels* (CPI, 1989, 1991, 1996), a three-volume set.

Martha Moore-Keish has written several articles and reviews, including "Washing Before Supper?" in *Reformed Liturgy and Music* 34.4 (2000): 15-21; "Calvin, Sacraments, and Ecclesiology: What Makes a Church a Church?" in *Call to Worship: Liturgy, Music, Preaching, and the Arts* 36:1 (2002-03): 25-41; and a book, with Robert Benedetto, *John Calvin and Reformed Protestantism: A Catalogue of Sixteenth and Early Seventeenth Century Imprints in the Library of Union Theological Seminary in Virginia*. Richmond: Union

Theological Seminary in Virginia, 1994. Forthcoming is "Eucharist and Eschatology" in a volume on theology and worship, to be edited by Leanne Van Dyk (Grand Rapids: Calvin Institute of Christian Worship/Eerdmans Publishing Company).

Markus Rathey has written over 50 articles and reviews and made numerous professional presentations, including most recently, "Back to the Future, Forward to the Past: Musical Progress as a Condition for the Understanding of Early Music" to be presented at the symposium "Thinking about Progress, 1800-1850" in London. Books include, ed. of *Geistliches Wunderhorn: Grosse deutsche Kirchenlieder*, Munich 2001, and forthcoming a book: *Johann George Ahle, Musiktheoretische Schriften, eingeleitet und kommentiert*, Hildesheim, 2003.

Haskell Thomson's recordings include *Haskell Thomson Plays Franck*, available on the Pro Organo label. During the summer of 2003 he is concertizing in a solo recital for the Great Lakes (Region V) AGO convention, and as soloist with the Simon Sinfonietta in three repeated concerts for the New England (Region I) convention being held on Cape Cod early in July.



PLACEMENT LISTINGS

Connecticut

St. Paul Church *Music Director and Organist.* Play the organ and sing for three weekend liturgies (4:30 Vigil, 8:00 and 11:00 A.M. Sunday); weddings on Saturdays and Friday evenings; funerals during the week; paraliturgical events; direct the Adult Choir at Holy Week, Easter, and Christmas; conduct necessary practices and rehearsals; plan music for Parish Liturgies in consultation with Pastor and Liturgy Committee; train and support a Cantor for weekend liturgy. Salary is negotiable depending on experience and range of duties. Pay range is from \$15,000 to \$20,000. Additional income is paid for each wedding and funeral. Send resume to Rev. Salvatore Rosa at St. Paul Parish, 41 Alling St., West Haven, CT 06516 or call 203-933-1024 for more information.

St. Paul's Episcopal Church, *Music Director.* St. Paul's is a growing congregation and friendly parish open to good music that will nurture the prayer of

the parish. The two-manual Holtkamp Organ is in excellent condition. St. Paul's averages about 12 weddings and 15 funerals a year. The music for these services is the right and responsibility of the Music Director, this would also be the case for Holy Days such as Ash Wednesday, Holy week etc. Start date September 2003. Send resumes to 65 North Main Street, Wallingford, CT 06492 attention Deborah Page. E-mail stpaulsepiscopal@snet.net. Website www.stpaulswallingford.org.

Olivet Congregational Church, UCC. *Immediate part-time position* with small, growing inner city UCC church in Bridgeport, CT. One Sunday service at 10 AM with choir rehearsal before/after service, small racially integrated choir currently receiving voice lessons in the tradition of the African-American Church, excellent 12 rank 2 manual Standaard Pipe Organ; very good tone; concerts performed

by Virgil Fox in historic church. Current Pastor is a YDS graduate committed to innovative music in worship. Compensation negotiable; currently \$175/service; \$10K annually; summers an option. If interested please contact David Simpson, Olivet Congregational Church 2102 Main Street, Bridgeport, CT 06606 call (203) 333-7259 fax 333-4961. E-mail olivetucc@juno.com

Out of State

Abington Presbyterian Church in greater Philadelphia, Pennsylvania, *part-time organist.* Successful candidate will work with the Director of Music Ministries. Duties include two services and three rehearsals per week, creative hymn and worship leadership. Recitals and teaching (optional) Must have Bachelors degree in Organ/church music; starting salary \$21,500 plus full health benefits. For full details call (215)887-4530. E-mail jsall@apcusa.org.

ISM ALUMNI NEWS

Karen Schneider Kirner, MM/MAR '90, has moved with her family to 110 Marquette Ave., South Bend, IN 46617. This summer she will be playing dedication recitals on two new instruments: a Michael Rathke Opus 1 portative organ at Hazelwood Christian Church, Muncie, IN; and a new Reuter Opus 2216 at St. Charles Borromeo Catholic Church in Kettering, OH.

Lisa Wolff M.M.'78 celebrated her twentieth anniversary season as Music Director of the Manchester (NH) Choral Society last Christmas with the commissioning of a new work for chorus *a cappella*, three Advent motets entitled "Songs of Hope and Consolation," by K. Lee Scott. This past spring, the anniversary celebration concluded with a production of the Bach *B-minor Mass*. Lisa was also awarded a Commendation from the Governor of New Hampshire and a Proclamation from the Mayor of Manchester for her contributions to the arts in the state. She also was the recipient of a 2002 Individual Artist Award from the NH State Council on the Arts, one of only 6 grants given annual across all artistic disciplines. She served as Music Director at Manchester's Grace Episcopal Church for nearly 20 years, and has also performed as oratorio soloist and taught voice privately and at St. Paul's School. In the fall, she will begin work on a D.M.A. in conducting at Boston University. Lisa's new address is 60 Charles Chase Way Manchester, NH 03104-1704.

Jeffrey Smith DMA '94 and Elisabeth Braw are proud parents of Sebastian James Braw-Smith, born J.S. Bach's birthday anniversary, March 21, 2003. Jeffrey is Music Director at Saint Paul's Parish, K Street in Washington, DC. Jeffrey's contact address is Saint Paul's Parish K Street 2430 K Street NW, Washington DC 20037 USA Telephone (202) 337-5496

Christopher Johnson MM '02, Assistant Organist, The Riverside Church in New York City, begins his new appointment as Associate Director of Music in August, where he will continue to share in the conducting and organ-playing responsibilities with the Director of Music, Dr. Timothy Smith. Chris began this summer in Hampton, VA as organist for the 10,000+ member Hampton University Ministers' Conference then embarked on a 4-week concert tour to Germany, England, France, and Austria. He will continue to freelance in New York City playing the flute and pursue his interests in aviation and aeronautical engineering. Contact information: Christopher Johnson, Associate Director of Music, The Riverside Church, 490 Riverside Drive, New York, NY 10027. Phone: (212)870-6721. Email: cjohnson@riversidechurch.net. Listing of current events at the church: www.theriversidechurchny.org

FACULTY NEWS

From visiting faculty **Haskell Thomson:** "What do two Yale music alumni do when they reconnect after 40 years?" Stephen Simon, conductor, and Haskell Thomson, Organist perform with members of the Cape Cod symphony for a special concert for the New England Regional AGO Convention on Cape Cod. Other guest artist for the convention? ... none other than our own **Tom Murray.** The orchestra concert will be held in Stephen's home in Woods Hole when I will be playing on his two manual Mander organ built just four years ago.



Photo, Sao Aggaramsa



Photo, Sao Aggaramsa



¡Bailamos toda la noche! Profesor Jaime Lara y Anna Ramirez

HOLY MOLAY!

Some Serious Festivities at the ISM

Un Thursday, June 26, the Great Hall reverberated with the exuberant sounds of Wenthler de Panama y su Orquesta as about 200 people danced the night away at the reception in honor of the exhibition **Molas: from Eden to Eternity**.

And a good time was had by all, including YDS Dean Harold Attridge (left), with his wife Jan.



Photo, Sao Aggaramsa

Upcoming Events

sponsored by the ISM

TUESDAY, SEPTEMBER 2 - FRIDAY, OCTOBER 31

Christ on the Road to Bangkok

Exhibition of the art of Sawai Chinnawong

Presented in conjunction with the OMSC

with support from YDS. Weekdays 9 - 4

MONDAY, SEPTEMBER 8

Collegium Regale. The choral scholars

of King's College, Cambridge in concert

Trinity Church, 8 pm (co-sponsored with Trinity Church)

THURSDAY, SEPTEMBER 18

Yale Literature and Spirituality Series:

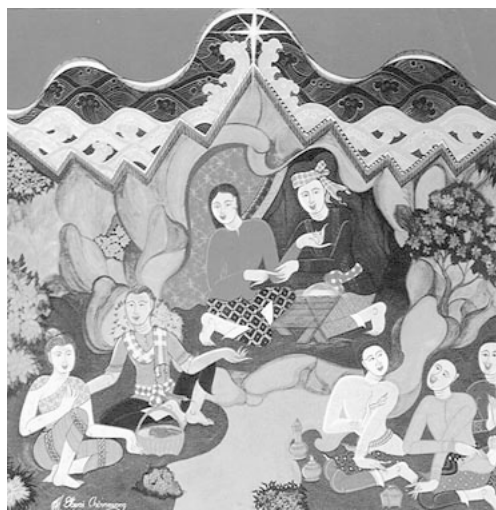
Martha Serpas, poet

Poetry Reading and Reception. Yale Divinity Bookstore, 4 pm



Above: *Annunciation*

Below: *Unto Us a Child is Born*



UPCOMING ART EXHIBITION

From September 2 through October 31, works of Thai artist Sawai Chinnawong (*two of which are pictured at right*) of Payap University will be on view at the Institute. Mr. Chinnawong is 2003-2004 artist-in-residence at the Overseas Ministries Study Center in New Haven. A reception for the artist featuring Thai music (and food!) will be held on October 2 in conjunction with the Sterling Divinity Quadrangle "Season of Rededication." The exhibition is presented with support from the OMSC and the Yale Divinity School.



WORSHIP · MUSIC · ARTS

Yale Institute of Sacred Music
409 Prospect Street
New Haven, CT 06511-2167