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# PRISM

YALE INSTITUTE OF SACRED MUSIC

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

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YALE UNIVERSITY



*Simon Carrington(left); Marguerite L. Brooks (right)*

## Introducing the Yale Schola Cantorum

*Simon Carrington*

**A**bout two years ago I received a letter informing me that the Institute of Sacred Music at Yale University wished to establish a new chamber choir specializing in music before 1750 and from the last hundred years, and asking for suggestions for names of a possible director of such a choir.

I obediently scratched around in my rolodex for people to recommend with only modest success for all sorts of reasons, but then found myself wondering if I should try and slip my own foot in through that particular door! I had only just taken up a new position at the New England Conservatory in Boston where I was hard at work trying to re-establish the choral program. Much as I was enjoying this new challenge (and life in Boston), the idea of a new choir at Yale (and the full professorship that went along with it) was hard to resist. The members of the proposed new choir were to receive a stipend, somewhat on the lines of the choral scholars at my alma mater, King's College Chapel, Cambridge (England!), and the new choir would have the full support of the Institute, which was keen to encourage recordings and tours.

I realized that the voice performance majors that I was used to from the Conservatory and from my previous teaching position at the University of Kansas did not exist at Yale, and this was a concern at first; but I felt fairly sure that instead I would find bright, intelligent young singers whose interests would be wide, and who would therefore be quick and enthusiastic learners.

I applied and now, two years on down the road (things move at a measured pace at Yale) and somewhat to my astonishment, here I am. Having spent 25 years touring the

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## 2003-2004 Camerata Season

*Marguerite L. Brooks*

**T**he 2003-2004 season for the Yale Camerata promises to be as busy and varied as always. The first concert was held in the Beinecke Rare Book and Manuscript Library on the first of October. As guests of the Yale Collegium Musicum and its conductor, Richard Lalli, the Camerata sang the premiere performances of two works by Yale composers. Setting texts of Maxine Kumin, whose papers are held at the Beinecke, Kathryn Alexander and Francine Trester have written works which will be performed again by the Camerata in February. The Alexander piece is a large scope work scored for multiple percussion, sampled playback, keyboard, and baritone solo. Richard Lalli, the baritone soloist for both pieces, was joined by Julia Blue Raspe, soprano, and members of the Camerata.

Both these wonderful singers were heard in Westport, Connecticut, where the Camerata sang a benefit concert for the mission outreach of the Green's Farms Congregational Church on October 26<sup>th</sup>. On that program were also works by Alberto Grau, Moses Hogan, Dominic Argento, Stephen Paulus, and Paul Crabtree, a lineup of contemporary composers reflecting the ensemble's dedication to music of our time. The pianist for the Camerata, faculty member Douglas Dickson, also performed.

In December, the annual advent concert will have as its centerpiece two cantatas from the *Christmas Oratorio* of Johann Sebastian Bach, performed with orchestra and soloists Richard Lalli, Julia Blue Raspe, Paul Berry, Charles Kamm, and Kelly

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Van Horn. Also on that program are works with Marian texts by Bruckner, Rachmaninov, and Crabtree. The concert will end with the audience joining the chorus to sing the carol "See, amid the Winter's Snow."

Second term brings a February concert in New Haven, including the Trester and Alexander pieces, as well as other works heard in the fall in Westport. And in April, in conjunction with the celebration of the Institute's 30 years at Yale, we will sing the J.S. Bach *Mass in B-minor* in Woolsey Hall with soloists William Hite, Richard Lalli, and students from the opera program of the Yale School of Music. One week later we will join the New Haven Symphony and its conductor, Jung-Ho Pak, for our final performance of the year, the Mozart *Requiem*.

All performances except the final one with the New Haven Symphony are offered free of charge to the Yale and New Haven communities.

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Photos: Page 4, Courtesy of the participants;

All others by Robert A. Lisak.

world with my group, The King's Singers, I had originally intended to retire when I stepped down from the stage of the Barbican Hall, London, at the end of the group's Silver Jubilee year. That is now 10 years ago and in the meantime I have been enormously fortunate to find a second career as a teacher and conductor of wonderful young singers and musicians in the US.

Now, thanks to the vision of Margot Fassler and the Institute, I have this added bonus of being encouraged to follow all kinds of hidden musical highways and byways — and I have an ensemble of singers to accompany me on my quest. After our initial burst of song to rededicate the Sterling Divinity Quadrangle with Tom Duffy and the Yale Concert Band, we begin the year with Orlandus Lassus, the most widely traveled and diverse of all the great Renaissance composers. His *Musica Dei donum*, ("music, gift of the gods") seemed an appropriate start to our journey. Following the lead of my new colleague from Germany, musicologist Markus Rathey, another new arrival at the Institute, we turn to the great Lutheran composers, Heinrich Schütz and Johann Sebastian Bach, to complete our first program. On November 1, Professor Rathey is presenting a symposium at the ISM on Bach's chorale cantatas, where Schola Cantorum will perform Bach's Cantata No. 93, reprised a week or so later in Sprague Hall in a full-length program. Although I have sung and played a great deal of music by Schütz, I did not know his wonderful *Musikalische Exequien*, which I stumbled across by chance in my own large library of music that I buy and rarely have time to look at! I find this to be one of the most moving pieces of choral music ever written, using the most economical means — 6-part choir and continuo. The members of Schola are not, almost by definition, vocal virtuosi, but they are sensitive ensemble singers and have thrown themselves into exploring the depth of expression contained in Schutz's music of consolation, written at a time when the composer had lost most of his family, friends and neighbors to the horrors of the plague.

After this we shall move on to learning a set of Credos for a concert in honor of the distinguished scholar and writer, Professor Jaroslav Pelikan, at which *Sh'ma Yisrael*, written for the occasion by Yale composer Ezra Laderman, will receive its premiere. This credo project has led us also to a marvelous 5-part setting from an anonymous early 16<sup>th</sup> century mass edited by choir member Christopher Hossfeld, who studied at Harvard with the distinguished British musicologist and early music specialist David Fallows. (By a curious turn of the wheel, I know David from a week spent with The King's Singers in an Elizabethan manor house under his guidance recording a CD of the music of Josquin des Près a few years before my "retirement" from my former life.) Schola will also perform Credos from the Lutheran Mass in settings dating from its very beginnings up to the middle of the 20<sup>th</sup> century. The program will range onwards to Stravinsky, Einojuhani Rautavaara (the great Finnish contemporary composer) and the American Dan Locklair. We will also have the pleasure of working with a choir from Boston specializing in Byzantine chant, directed by ISM student Nektarios Antoniou.

The spring season opens with a tribute to one of my very favorite baroque composers, Marc-Antoine Charpentier, who died 300 years ago on February 24<sup>th</sup>. For this, as well as for the Bach cantata in November, we will combine with the violinist and baroque specialist, Robert Mealy, director of the Yale Collegium Players.

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# The Friends of the Yale Institute of Sacred Music

— Margot Fassler —

Official announcements are hitting the presses — and the oral tradition has long possessed the knowledge — that my second term of Director will be over after this year, and that I will be profoundly pleased to welcome a successor as I return to my original vocation of scholarship and teaching.

One of the great pleasures of my last year as director has been to begin the process of constituting the Friends of the Yale Institute of Sacred Music, an advisory board of distinguished individuals in the various disciplines represented in the Institute. Our Friends have no fundraising obligations — distinguishing them, to a degree at least, from the garden-variety boards of most educational institutions. Our board is young, lively, and bursting with creativity, just as would be hoped from a group brought together to help us generally to raise profile, enhance our programs, and reach out more broadly throughout the country and the world to potential students seeking graduate professional education in sacred music, worship, and the arts.

We have just finished a wonderful three days together in which the Friends attended classes, concerts, lectures, and

dinners, and were informed, through presentations by staff and by me, about the intricate workings of our organization. They will return in April during our weekend of celebration for more of the same, and have left with various packets of information to digest and a long list of questions and topics for consideration. The records of these meetings would make wonderful reading in themselves, but I will resist such proclamation at this early stage, and rather introduce the Friends themselves to the Prism readership. Please, welcome them to the ISM community!

**Dwight Andrews**, Associate Professor of Music History and Jazz History at Emory University and Senior Minister of First Congregational United Church of Christ in Atlanta; visiting faculty at Yale, fall, 2003.

**Ena Heller**, director of the Gallery of the American Bible Society.

**Paul Huh**, former pastor of Bethany Presbyterian Church, Bloomfield, NJ; about to begin faculty position in liturgical studies in Seoul, Korea; one of the editors of *Come, Let us Worship*,

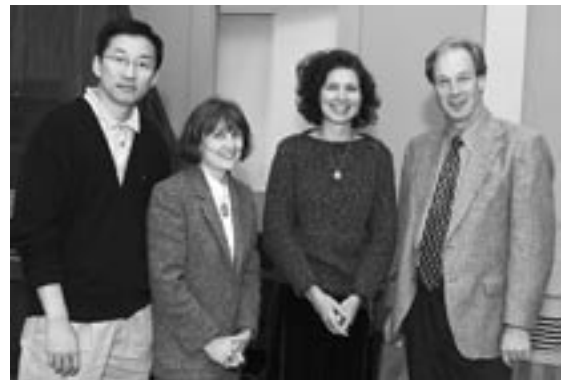
*The Korean-English Presbyterian Hymnal and Service Book*.

**Kathryn Kerby-Fulton**, Associate Professor, English Department, University of Victoria, Victoria BC.

**Kathleen L. LaCamera**, YDS alumna, documentary filmmaker.

**Don Saliers**, Parker Professor of Theology and Worship, Emory University.

**Murray Somerville**, alumnus of the School of Sacred Music at UTS-NYC; former director of music, Memorial Church, Harvard; now director of music at St. George's Episcopal Church in Nashville, TN.



Margot Fassler with some Friends.

## A Taste of Thailand



On October 2, a reception was held at the ISM for the Thai artist Sawai Chinnawong and the exhibition *Christ on the Road to Bangkok*. Some 200 people crowded into the Great Hall to meet the artist, and to be entertained by a troupe of Thai musicians, actors, and dancers from New York. Their performance included music on traditional instruments, a Thai classical dance, and a folkloristic bamboo stick dance, in which the audience was invited to participate. More photos can be found at the new ISM website: [www.yale.edu/ism/events/chinnawongrecep.htm](http://www.yale.edu/ism/events/chinnawongrecep.htm).

## Good Moves! Film Series

Religion and Music on Film: an Investigation of Cultural Ideals

October 16  
Thursday



**1:30 pm Shooting Rites.** The Kavanagh Lecture and demonstration by **Ronald L. Grimes**, Professor of Religion and Culture, Wilfrid Laurier University, Ontario. What does shooting do to rites, to those who enact them, and to those who shoot them? With excerpts.

October 23  
Thursday



**5:30 pm** preceded by refreshments at 5:15. **Composing for the Prophet.** Composer **Martin Bresnick**, Professor (Adjunct) of Music at Yale discusses writing the film score for *Muhammad: Legacy of a Prophet*.

November 1  
Saturday



**9:30 am** as part of symposium with the Society for the Arts, Religion, and Contemporary Culture. **Models of Community.** **Margot Fassler**, Director of the Institute of Sacred Music and Robert S. Tangeman Professor of Music History at Yale. The ISM video *Work and Pray: Living the Psalms with the Nuns of Regina Laudis* will be discussed by its producer/director.

November 6  
Thursday



**5:30 pm** preceded by refreshments at 5:15. **Ordet.** Introduced by Yale Professor Emeritus of Religious Studies **Louis Dupré**, Carl Dreyer's Danish classic will be shown in its entirety with English subtitles.

Spring '04 TBA



**Thursday at 5:30 pm** preceded by refreshments at 5:15. **8 1/2.** Introduced by the **Rev. Mark Villano**, Associate Chaplain, St. Thomas More Chapel and Center, Fellini's masterpiece will be shown in Italian with English subtitles.

## 2003-2004 Liturgy Symposium

November 3, 2003  
4:30 PM, ISM Great Hall  
**Martha Moore-Keish**

*Assistant Professor  
of Liturgical Studies,  
Yale Institute of  
Sacred Music and  
Yale Divinity School*



What theology is at work in the eucharistic practice of actual local assemblies? How do liturgical and theological scholars learn to read the theology of these assemblies? Drawing from ritual studies and liturgical theology as well as the Reformed tradition, this presentation will offer one approach to reading local eucharistic theology, and discuss the tensions it revealed in a particular congregation.

## ISM FACULTY NEWS

Professor **Markus Rathey** published an essay on the Bach revival in the 19<sup>th</sup> century entitled "Bach-Renaissance, Protestantismus und nationale Identität im deutschen Bürgertum des 19. Jahrhunderts," in: *Protestantische Identität und Erinnerung. Von der Reformation bis zur Bürgerrechtsbewegung in der DDR*, ed. by Joachim Eibach and Marcus Sandl, Göttingen 2003; and an article about Bach's secular cantatas "Instrumentaler Satz und Orchesterbehandlung in den Köthener Glückwunschkantaten", in: *Cöthener Bach-Hefte 11 (2003): Beiträge aus dem Symposium "Bachs Köthener Jahre zwischen Kontinuität und Wandel."*

## STAFF ANNOUNCEMENTS

**Thomas Rankin**, introduced to Prism readers in the last issue, has accepted a permanent position at the ISM as administrative assistant. He supports the day-to-day activities of Marquand Chapel, as well as the ISM Summer School and the biannual ISM Study Trips. He is working with Professor Garrigan on the archive of printed and filmed materials, which will be part of the larger ISM archive of liturgical resources.

**Will Cowen** is Prism's new Alumni and Job Placement Editor. Please e-mail your information to Will at [ism.alumni@yale.edu](mailto:ism.alumni@yale.edu).

## SAVE THE DATE

The ISM will celebrate 30 years at Yale next April 15-18 in a grand weekend-long bash featuring concerts, drama, exhibitions, presentations.... something for everyone--especially our alums, from Union and from ISM. Plan to spend a stimulating weekend celebrating, learning, and communing with us!

**CORRECTION:** In the last issue of Prism, the attribution of the lead article was mistakenly omitted. It was contributed by Pamela Shields.

We will then jump from the 17<sup>th</sup> to the end of the 20<sup>th</sup> century and one of the most original and powerful choral works for chamber choir, James MacMillan's setting of *The Seven Last Words from the Cross*, composed in 1994. One of my most talented doctoral students at the University of Kansas directed this wonderful work for chamber choir and nine strings as her doctoral recital and I determined to program the piece myself some day. This same student, Dr. Mitos Andaya, now at the University of Georgia, won a grant to invite a distinguished living composer to her campus and Mr. MacMillan was consequently invited for a residency there and at Yale. He will be in residence here during Easter week when he will work with Yale students in choral conducting and composition, speak at Colloquium, and conduct *The Seven Last Words* on Good Friday in Battell Chapel. I shall have the pleasure of teaching the piece to the singers and the players and then sitting back to watch the composer add his own profound insight.

Schola will then present a short program of motets by the family of J.S. Bach as our contribution to the ISM's anniversary weekend, and as a

*Yale Schola Cantorum*



trailer to the performance of Bach's *B Minor Mass* by the Yale Camerata under the direction of my colleague Marguerite Brooks. Our final engagement will be with Richard Lalli and the Yale Collegium Musicum presenting a program of Richard's devising dedicated to the music of Ferdinand III's Vienna.

In our second year we will begin the program of recording and touring – we already have a trip to England planned for May 2005.

If a year ago I had prophesied that these would be my plans in October 2003, I would have been accused of suffering from delusions of grandeur. But it isn't a delusion at all; it's waking reality: a reality of hard work, to be sure, but also of intense satisfaction, both personal and musical, here at Yale.

## ISM ALUMNI NEWS

The Cathedral Choir of Adults and the Choir of Girls, Boys and Adults of the Cathedral of St. Philip, Atlanta, recently completed an 18-day tour of England. Under the direction of Canon for Music **Bruce Neswick MM '81**, the choirs sang daily services at Hereford, St. Albans and Coventry cathedrals, as well as at Westminster Abbey. Bruce recently conducted choral clinics for Augsburg-Fortress Press in Columbus, OH, and in Philadelphia, and he played the dedicatory recital in September of the new John Dower organ at St. Thaddeus Episcopal Church, Aiken, SC.

**Christopher Clowdus MAR '99, MM '02** has been appointed Associate Conductor of the Connecticut Chamber Orchestra. He will join the Orchestra for its Fall 2003 season. Also, Christopher continues as music director at Sacred Heart Academy of Hamden, CT. At Sacred Heart, he teaches academic courses in music, conducts the Academy Orchestra, Concert Choir and Chamber Choir, and directs the annual musical theatre productions. Recently the choirs of the school recorded a compact disc of choral music by Faure', Poulenc, Paulus and Klatzow which is set to be released in early 2004.

**Carol Williams AD '97** reports on her recent tour to Finland and Paris. "My first concert was in Hameenlinna, Sibelius's birthplace, at the beautiful two-hundred-year-old church situated by the lake. The organ, completed in 2003 in the style of

Ladegast, was built by George Heintz (op. 179), and sounded wonderful in the bell-like acoustics. My second concert was on the 1995 Swedish organ built by Akerlund & Lund at the Kallio church in Helsinki-- a fabulous recreation of French Romantic in this immense church. Interestingly, Jean Sibelius composed a wonderful melody for this carillon. My third concert was in Kereva on the outskirts of the city of Helsinki and the organ was built by H.O. Paschen Orgelbaukie of 1993. Then a return visit to the Malmi Church in Helsinki to play on the Heinrich organ of 1983. My fourth concert was in the Lutheran Church in Kotka, more than a century old. The organ, completed in 1998 by Martti Parthan Oy, is a marvelous recreation of Gottfried Silbermann's organ of 1714 for Freiburg Cathedral. The last concert was in the tourist attraction of Helsinki's TempPELLauklon Church built in 1969--always a difficult place to practice, but a fascinating church carved out of the rock.

From Helsinki I proceeded to Paris to play at Notre-Dame Cathedral. What a privilege to play in a building where so much music has evolved. The acoustics are enormous and the action is very light. I had the real honor of sitting on Vierne's bench where he sadly died on June 2, 1937. I was delighted to see that over a thousand people came to the concert."

Carol Williams is represented by Phillip Truckenbrod Concert Artists.

# PLACEMENT LISTINGS

## Connecticut

**Calvary Evangelical Free Church, Trumbull, CT: Music and Arts Minister.** Growing 800-member Evangelical Free Church in Fairfield County, CT seeks minister of music and fine arts. Working closely with ministry staff and volunteers, this individual will create and implement a clear vision for music and worship as they plan and oversee all facets of Congregational worship services. Duties include direct responsibility for the adult choir, recruitment, and encouragement of the broad base of member involvement, with the ability to work well with people, and a clear calling to join in the ministry of a church with a blended style of worship. Contact Larry Bergeron, Phone: (203) 268-3750; FAX: (203) 268-1530; Organization Website: <http://www.calvarycefc.com>

**The First Congregational Church of Madison Connecticut: Director of Music Ministry.** The position is part time, 20 hours per week. We are seeking a keyboard artist choir director who understands the power that music can add to a Christian worship service. The right person will need to be skilled in directing a senior choir and youth choirs, take charge of music activities for the Church, be easy to get along with, and take pride in their work. The annual salary is \$16,500 with supplemental income from approximately 35 weddings and memorial services. Send email to: [fccmusicsearch@yahoo.com](mailto:fccmusicsearch@yahoo.com) or call the chairman of the search committee for additional details: Harold Landis at 203-245-4724.

**First Lutheran Church: Organist / Choir Director.** One service at 10:00 am Sunday mornings with small choir; 3-5 extra services during holiday seasons. Worship planning coordinated with the pastor. \$125 per service, plus weddings & funerals. Contact Pastor Richard Burgess, First Lutheran Church, 52 George St @ Campbell, West Haven, CT 06516; (203) 933-2380; [richardmburgess@att.net](mailto:richardmburgess@att.net).

**Second Baptist Church, Suffield, CT: Director of Music Ministry/Part-time Director of Music Ministry.** Exciting opportunity to build on a well established music program. Responsibilities include directing of the Chancel Choir as well as an adult bell choir. Additional duties include oversight of our children's/young adult programs. Contact Wendy Windsor, 100 N. Main St, Suffield, CT 06078; Contact Phone: 860 930-0936 ; Contact FAX: 860-668-6126.

**St. James's Episcopal Church, West Hartford, CT: Director of Music (full-time).** Large Episcopal parish seeks organist/choir director to continue tradition of musical excellence. Requires Bachelor's degree and experience with adult and children's choirs, liturgical worship, RSCM, concert series and touring, as well as a commitment to team ministry. Please provide resume, references

and tape or CD of organ and choir. Contact The Rev. Robert C. Hooper, III, Rector, Daytime Phone: 860-521-9620; Fax: 860-521-5756; E-mail: [rector@stjameswh.org](mailto:rector@stjameswh.org); Web Site: <http://www.stjameswh.org>.

**St. John's Episcopal Church, Stamford, Connecticut: Organist/Choir director (full time).** Beginning in 2004, this individual will create a worshipful environment in sacred services and concerts, participate in parish administration, recruit and conduct a choir of accomplished volunteers led by paid professionals, introduce diverse music styles for parishioners of all ages, and make use of the full range of our 116-rank organ. The successful candidate should demonstrate a breadth of imagination to explore new and creative approaches to the musical expression of religious faith; be able to articulate a faith commitment; have had at least three years of experience with the Episcopal service, preferably as Music Director with a proven record of success in previous positions; be able to organize and direct a multi-cultural, musically diverse children's, adult and possibly youth choir; plan and direct a full season of musical performances including at least four major choral works with orchestral accompaniment within or outside of the Sunday morning service; have earned at least a Bachelor's degree. Applications will be accepted until the position is filled. Send cover letter and resume to Music Search, St. John's Episcopal Church, 628 Main Street, Stamford CT 06901.

## Out of State

**Christ the King Lutheran Church, Nashua, NH: Organist/Choir Director (part-time).** Two Sunday services September - June, with a mid-week choir night, one Sunday service during the summer months. Familiarity with Lutheran liturgies required. Good organizational and interpersonal skills a must. Please forward letter of interest and resume via e-mail to [ctkworshipmusic@charter.net](mailto:ctkworshipmusic@charter.net) or by mail to the church office at 3 Lutheran Drive, Nashua, NH 03063.

**Christ United Methodist Church, Rochester, Minnesota: Director of Music/Organist Position (Full Time).** Christ United Methodist Church, Rochester, Minnesota, is seeking a church musician to lead and strengthen the current traditional, contemporary and blended music programs. The successful candidate will possess excellent interpersonal skills, choral and handbell skills, and organ competency. He or she must be accustomed to working with volunteers, energetic and committed to full-time Christian service, and be able to focus on church music as part of a dynamic ministerial team. Position available immediately, salary negotiable. Contact: Gail Flanders, co-chair, Search Committee, Christ United Methodist Church, 400 Fifth Avenue SW, Rochester, MN 55902, Fax (507) 289-3648; email: [cumethodist@msn.com](mailto:cumethodist@msn.com); Phone (507) 289-4019.

**Heritage Church, Moultrie, GA: Worship Leader.** Dynamic and explosively growing church in South Georgia is looking for an energetic team player to lead our congregation forward in worship. Must be able to lead a contemporary band and coordinate a blend of the old and the new. This leader must be a worshipper and have a passionate heart to lead others into the presence of God. This role includes overseeing: worship teams, tech, vocal, choral, instrumental and program coordinating. Send resume and video of you leading in worship. Contact David Oaks, Organization Website: <http://www.heritagelife.org>; Contact FAX: 229-891-4034

**South Congregational Church, Centerville, MA: Organist/Choir Director.** Congregational church seeks accomplished organist/choir director, 15 hours weekly. Includes one Sunday morning service, Thursday evening adult choir rehearsal, family choir rehearsals, and other services and rehearsals during the year as needed. Be present at monthly staff meetings. Special musical programs at Christmas and Easter, and for weddings and funerals. Our music includes works ranging from 16th century to present, and contemporary music as well. Send cover letter and resume to Music Committee Chairman, South Congregational Church, 565 Main Street, Centerville, MA 02632. Applications reviewed on October 31st, 2003, until position is filled. Contact Nelson Cook, Chair, Music Committee, Daytime Phone: 508-398-2244; E-mail: [nelson@lighthouseinn.com](mailto:nelson@lighthouseinn.com)

**Tabernacle Congregational Church, UCC, Salem, MA: Music Director.** Essential duties of the position include: planning and leading weekly rehearsals for the volunteer Adult Choir and directing the choir during Sunday morning worship services; determine appropriate choral music for worship services; providing guidance to the Junior Choir & Cherub Choir Directors. Minimum requirements for the position include a bachelor's-level degree in music with a concentration in choral conducting, or relevant professional choral conducting experience. Also required is the demonstrated ability to develop a high-quality, innovative church music program. Applicants should submit a letter of interest, resume, and the names and contact numbers of two professional references to: Tabernacle Congregational Church, UCC Attn: Music Director Search 50 Washington St. Salem, MA 01970 Fax: 978.744.4544 Email: [liz@tabernaclechurch.org](mailto:liz@tabernaclechurch.org)

**Union Church, UCC, Hopedale, MA 01747: Organist/Choir Director (part-time).** Accompany and direct adult choir. Play pipe organ for Sunday worship service. We are a growing church that seeks a person with enthusiasm to energize our music ministry. Contact Chris Dodge, Pastor, Daytime Phone: 508-473-1476; Fax: (508)473-1476; E-mail: [revclld@rcn.com](mailto:revclld@rcn.com)

# Dedication Festivale

On September 25, the Sterling Divinity Quadrangle was rededicated in a stirring ceremony that included the premiere of an ISM-commissioned piece by Thomas Duffy, *Dedication Festivale*, performed by the Yale Schola Cantorum and the Yale Concert Band.

YDS Dean Harold Attridge, Yale President Richard Levin, ISM Director Margot Fassler, and Berkeley Dean Joseph Britton.

Far right: The composer conducts.



## Music as Consolation Concert of Yale Schola Cantorum

The Yale Schola Cantorum, under the direction of Simon Carrington, will present its debut concert on Monday, November 10, 2003 at 8 pm at Sprague Hall in New Haven (470 College St.).

Entitled *Music as Consolation*, the program consists of three works representing the intimate ways that music touches and consoles the troubled spirit. The program will include *Musica Dei donum* of Orlandus Lassus, J.S. Bach's cantata *Wer nur den lieben Gott läßt walten*, and the *Musikalische Exequien* of Heinrich Schütz. William Hite will be the tenor soloist. Hite, a noted performer of opera, oratorio and recitals, has an extensive discography of medieval, renaissance and baroque music, and was recently appointed to the voice faculty at the University of Massachusetts at Amherst. The eloquence and warmth of William Hite's singing has earned him wide critical acclaim across North America. He has appeared with the Boston Symphony Orchestra, the American Symphony Orchestra, the San Diego Symphony, the Washington Bach Consort, the New York City Ballet, the National Arts Center Orchestra (Ottawa), the Handel & Haydn Society, Boston Baroque, Emmanuel Music, Tafelmusik and Philharmonia Baroque under the direction of Seiji Ozawa, Nicholas McGegan, Christopher Hogwood, Robert Spano, Leon Botstein, John Harbison, Craig Smith and Peter Schreier.

The Yale Collegium Players will be directed by Robert Mealy, who has toured extensively throughout North America and Europe to critical acclaim for his eloquent and imaginative performances on a wide variety of historical string instruments, and has recorded over 50 CDs of early music on major labels. A devoted chamber musician, he is a member of the medieval ensemble Fortune's Wheel; the King's Noyse, a Renaissance violin band; the French baroque ensemble LouisLouis, recently artists-in-residence at Columbia; and the early Irish group D'Ira. He is a frequent leader and soloist in New York, where he performs regularly with the New York Collegium and ARTEK. He writes on music, and teaches historical improvisation and technique at workshops across the United States. Mealy is currently the Hogwood Fellow in Historical Performance for the Handel and Haydn Society.

The Schola Cantorum is a new 24-voice chamber choir specializing in music before 1750 and contemporary music.

Its founder is Simon Carrington, the newly appointed Professor of Choral Conducting at Yale School of Music and the Yale Institute of Sacred Music. Carrington is also the co-founder of The King's Singers at Cambridge University, having spent 25 years as a creative force with this internationally acclaimed British vocal ensemble. He gave 3000 performances at many of the world's most prestigious festivals and concert halls, made over 70 recordings, and appeared on countless television and radio programs. An active freelance conductor and choral clinician, Carrington has led workshops and masterclasses all over the world, most recently at the Marktoberdorf Chamber Choir Competition, Germany; the Fifth World Symposium on Choral Music in Rotterdam, Holland; the International Choral Convention in Singapore; and the Franz Liszt Conservatory of Music in Budapest, Hungary. In July 2003 he conducted the Monteverdi *Vespers* (1610) in Barcelona, Spain, sung by some of the finest youth choirs from all over Europe.

The concert, presented by the Yale Institute of Sacred Music, is free and open to the public. For more information, call 203/432-5180.

### Yale Schola Cantorum

Simon Carrington *conductor*

#### Music as Consolation

with William Hite tenor  
Yale Collegium Players  
directed by Robert Mealy

Monday, November 10, 2003 • 8 pm  
Sprague Hall • 470 College Street, New Haven



Free and open to the public.  
Information 203.432.5180

Yale Institute of Sacred Music [www.yale.edu/ism](http://www.yale.edu/ism)

# 2003–2004 Calendar of Choral Events

## Yale Camerata *Marguerite Brooks, conductor*

Associate Professor (Adjunct) of Choral Conducting Yale Institute of Sacred Music and Yale School of Music

October 1. Wednesday. Beinecke Library, 5:15 pm. With Yale Collegium Musicum. Music of Kathryn Alexander and others.

October 26. Sunday. Westport, Green's Farms Congregational Church, 4 pm. Music of Grau, Bach, Hogan, Argento, and others.

December 6. Saturday. Battell Chapel, 8 pm. Advent Concert. J.S. Bach *Christmas Oratorio* (Cantatas II and IV), and *Ave Marias* of Bruckner, Crabtree, and Rachmaninov.

February 29. Sunday. Trinity Lutheran Church, 3 pm. Music of Alexander, Argento, Grau, and Hogan.

April 18. Sunday. Woolsey Hall, 8 pm. Bach *Mass in B-minor* with orchestra.

April 24. Saturday. Woolsey Hall, 7:30 pm. Mozart *Requiem* with the New Haven Symphony Orchestra, Jung-Ho Pak, conductor.

## Student Choral Conducting Recitals

October 12. Sunday. Battell Chapel, 3 pm. **Richard Gard** conducts the E-minor *Mass* of Bruckner, *Symphonies of Wind Instruments* and *Fanfare for a New Theatre* of Stravinsky.

November 16. Sunday. Battell Chapel, 3 pm. **Charles Kamm** conducts Shostakovich's *Chamber Symphony*, Op. 110a and the *Berliner Messe* of Pärt.

January 25. Sunday. Christ Church, 5 pm. **Christopher Hossfeld** conducts Britten's *Curlew River*.

April 4. Sunday. Dwight Chapel, 8 pm. **Joseph Gregorio** conducts Lasso's *Hieremiae Prophetiae Lamentationes*.

April 25. Sunday. Location tba, 5 pm. **Evan Wels** conducts Bach's *Cantata 131 Aus der Tiefen rufe ich, Herr, zu dir* and Bernstein's *Chichester Psalms*.

## Yale Schola Cantorum *Simon Carrington, conductor*

Professor (Adjunct) of Choral Conducting Yale Institute of Sacred Music and Yale School of Music

September 25. Thursday. Sterling Divinity Quadrangle Rededication. The ISM-commissioned piece *Dedication Festivale* by Thomas Duffy premiered with the Yale Concert Band.

November 10. Monday. Sprague Hall, 8 pm. *Music as Consolation*. Works of Lassus *Musica Dei donum*, Bach *Wer nur den lieben Gott läßt walten*, BWV 93, and Schütz *Musikalische Exequien*.

December 5. Friday. Beinecke Library, 4 pm. Credo settings from the 16th, 20th, and 21st centuries, including the premiere of a new work by Ezra Laderman in honor of Jaroslav Pelikan.

February 25. Wednesday. Beinecke Library, 8 pm. *In Memoriam: Marc-Antoine Charpentier* (d. February 24, 1704).

April 9. Friday. Battell Chapel, 7 pm. Music for Holy Week. James MacMillan's *Seven Last Words from the Cross* (1994) conducted by the composer.

April 17. Saturday. Dwight Chapel, 4 pm. *Bach Family Motets*.

April 28. Wednesday. Beinecke Library, 5:15 pm. With Yale Collegium Musicum. *Music from Ferdinand III's Vienna*.

## Choral Residencies 2003–2004

**Carl Høgset**, conductor of Grex Vocalis and the Norwegian Youth Choir. February 14–20

**James MacMillan**, conductor/composer. April 5–9

**Stefan Parkman**, conductor of the Swedish Radio Choir and member of the faculty of Uppsala University. March 29–April 2

## Repertory Chorus Recitals

November 17 and April 5. Battell Chapel, 5 pm.



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