

PRISM

YALE INSTITUTE OF SACRED MUSIC

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

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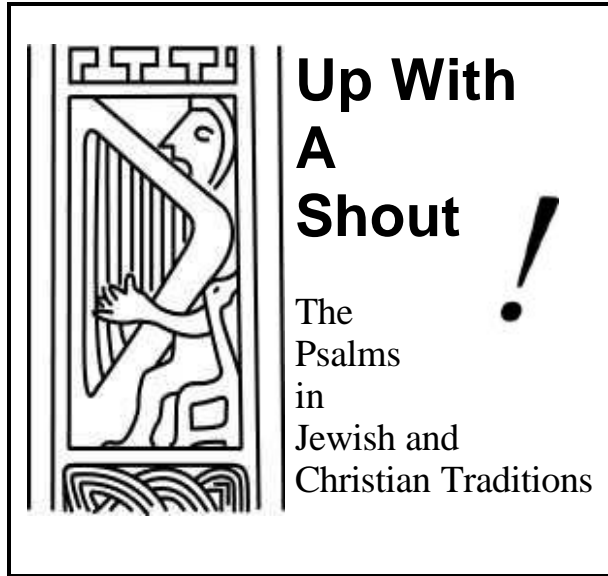
YALE UNIVERSITY

By now, you have doubtless received a brochure for our January conference, for which preparation is in high gear. It is clear that this is not only a scholarly conference; for indeed, New Haven and the Yale campus will come alive with sights and sounds of Psalmody also in public performance and community discussion. For this conference, chaplains and healers, artists and architects, musicians and scholars will come together with preachers, ministers, rabbis, cantors, lay leaders and congregants from all denominations of

Jewish and Christian faith communities to explore their shared songbook. No other body of texts invites the parallel exploration of history, music, visual art, the healing arts and religious culture in such profound ways.

Please note that several events are open to the general public, and even if you cannot register or attend the conference itself, you are most cordially invited to drop in for these. Of special interest will be the two concerts for which ISM has commissioned two new psalm settings. On Saturday, January 20 at 8:15 p.m. at Woolsey Hall, Marguerite Brooks will conduct the Yale Camerata and Jonathan Berryman will lead the Heritage Chorale in a program of American Psalmody, including the premiere of Stephen Paulus's *Psalm 1*. On Sunday, musicians from Yale will join forces with musicians from Hebrew Union College - Jewish Institute of Religion under the direction of David Connell and Joyce Rosenzweig in a performance of Christian and Jewish Psalmody at 8 p.m. in Battell Chapel. *Psalm 8 (Adonai Adoneinu)* of Simon Sargon will receive its premiere at this concert.

Featured worship services will take place at B'nai Jacob in Woodbridge and in New Haven at the Joseph Slifka Center, Center Church on the Green, St. Mary's Church, Sacred Heart, Christ Church and Trinity Church. Check the special pullout schedule for more information.



ing contemporary attitudes and practice in these settings. There is no more powerful argument for studying the Psalms, than to witness their use in actual practice. The discussion will be followed by a reception and display of psalters at the Beinecke Rare Book Library.

These events, open to the public without charge, are presented by ISM, with the Yale School of Music, Yale Divinity School, Berkeley Divinity School at Yale University, the Joseph Slifka Center for Jewish Life, the Beinecke Rare Book Library and Hebrew Union College - Jewish Institute of Religion, and in conjunction with Center Church on the Green, Christ Church, Church of St. Mary-Dominican Friars, Congregation B'nai Jacob, Trinity Church, United Church on the Green and other local synagogues and churches. Of course, the conference will also include multidisciplinary lectures and papers on the Psalms in Jewish and Christian religious, artistic and intellectual traditions. To register, or for more information, call (203) 432-5180.

This is your invitation and opportunity to celebrate the relations of town with gown, Jews with Christians, and healers and musicians with lay persons in settings of historic and symbolic significance, both at Yale and in New Haven's churches and synagogues. "Up with a Shout!" is an invitation to open eyes, ears, minds, and hearts to the uniquely "joyful noise."



Alumni News

ISM

Sally Cherrington Beggs '94 recently began a new position as Chair of the Music Department, College Organist, and Assistant Professor of Music at Newberry College in Newberry, SC. Her husband Mike Beggs, YDS '90 is an Assistant Professor of Religion at Livingstone College across the border in Salisbury NC. Sally relocated from Chicago, where she was the full-time Director of Music at St. Luke's Lutheran Church in Park Ridge IL, as well as the College Organist and Adjunct Asst. Prof. of Music at Elmhurst College. An active free-lance performer, her most recent concerts there had included a concert with the Chicago Brass Quintet, a program for the Midwest Organ Historical Society, and a concert and CD with the Park Ridge Chorale. Sally and Mike had a second child, Nathan James Beggs, on June 26, 1999. Their new address is: 1806 Nance St, Newberry SC, 29108; phone: 803-276-8919; email at: sallymike@earthlink.net.

Jim Boline '94 was installed as pastor of St. Paul's ELCA, Santa Monica, CA on Sunday, October 15th. The church address is 958 Lincoln Blvd, Santa Monica, CA 90403-2807.

Tim Buendorf '92 continues to give frequent recitals in the Twin Cities area. Recent performances included an all-Messiaen program including the complete *Les Corps Glorieux* as part of the "Messiaen in Minnesota" event and an all-Bach program as part of the Minnesota Bach Festival. Tim has recently been elected President of the Minnesota

Chapter of the Organ Historical Society. On Sundays, he sings in the Cathedral Choir at St. Mark's Episcopal Cathedral and is a frequent sub/interim organist throughout the Twin Cities. Additionally, Tim has recently been promoted to Senior Software Engineer at Kewill ERP and runs a private software consulting business. His e-mail address is tim.buendorf@kewill.com; business phone: 952-841-1446.

Jim Casey '90 attended Jim Boline's installation and enjoyed the boisterous hymn singing. He continues his work at St. James Episcopal Church and School in Los Angeles. His e-mail address is dawg_tired@earthlink.net.

Fran Micklus '89 continues work on the DMin degree. Her email address is fmicklus@maryseatofwisdom.org.

Andrew Shenton '93 directed the first RSCM/A course exclusively for adults in July. The course was based in Princeton, New Jersey. Members sang a recital in St. Patrick's Cathedral, NYC and ended by singing mass at St. Thomas Fifth Avenue. In August Andrew took members of all six of his choirs at Trinity Church, Princeton to England where they sang services and recitals at St. Paul's Cathedral, London and Gloucester and Salisbury Cathedrals. In September he met several current ISM students and had lunch with Chester Cooke on his way to conduct a choral workshop in Hamilton, Massachusetts.

Janna Tull Steed '93 attended Ellington 2000, an international conference held in Hollywood last May. Her presentation, titled "Ellington as Exegete," analyzed scriptural references and influences in the texts of Duke Ellington's Sacred Concerts and included new musical interpretations of selected Ellington compositions. Also in May, Janna was the featured performer on "Third Thursday Live Jazz," a program of the Iowa State University public radio station. Earlier in the spring her book "Duke Ellington, A Spiritual Biography" was reviewed on the website www.allaboutjazz.com, which later featured her as jazz journalist of the month and published her essay "Spirituality and Jazz." In July she sang with Des Moines musicians during that city's annual Jazz in July celebration. For almost three years Janna has been on the waiting list for a liver transplant at the University of Nebraska Medical Center, Omaha, and recently has experienced further progression of her disease. She asks for your prayers and would welcome hearing from ISM friends. Address: 307 N. Vine St, Creston, IA 50801; e-mail: janna@mddc.com.

Death Notice

Word was received that Mary Kerr Ware '46 died early last spring on March 28, 2000. She most recently resided in Georgetown, Texas.

Job Listings

Church-Related Positions Connecticut

Hamden Plains UMC, 10 Church St, Hamden, CT 06514. 203-248-4654. Organist/Choir Director for one Sunday service. 10-20-member adult choir rehearses on Thursday evenings. Allen digital organ. Salary is \$7,700-9,700 on a 12-month basis. Position begins 1/01.

Saint Brendan Church (RC), 455 Whalley Ave, New Haven, CT 06511. 203-865-0561. One-or-two positions open: organist for two Sunday morning masses; and youth choir director. Choir rehearses one afternoon each week, after school. Salary negotiable. Please call Father French at the above number.

Wilton Congregational, 70 Ridgefield Rd, Wilton, CT 06897. 203-834-2783; fax 203-762-5851. Part-time director of music for one traditional Sunday service. Successful applicant will manage all aspects of music ministry. 25-member adult choir, children's choirs, handbells and youth bells. 31-rank Wicks pipe organ with Austin console, being rebuilt by Foley-Baker. Position is 30 hrs/wk, and begins immediately. Salary is \$30,000 plus benefits. Direct inquiries to Carol Bogard, Music Search Chair.

Academic

Carrol College, 100 North East Ave, Waukesha, WI 53186. Artist conductor/teacher in choral music. Master's degree required, doctorate preferred. Applicants

must have an energetic, engaging personality and demonstrated ability to maintain and develop a strong college choral program. Experience in the public schools is desirable, and ability in one or more of the following areas will be important: music education, music technology, music history, or music theory. An aptitude for working closely with colleagues in a professional atmosphere is required. Duties include conducting the college choir and chorale, teaching courses in conducting, secondary methods, and choral literature, and organizing domestic and European concert tours. Send letter of application, c.v., transcripts, names and addresses of three references and a statement of teaching philosophy and research or professional interests to Dr. Lynne Bernier, Vice President for Academic Affairs.

Georgetown College, 400 E. College St, Georgetown, KY 40324. Director of choral activities; assistant or associate professor, full-time, tenure-track, beginning Fall, 2001. Doctorate required; background in teaching choral music at the collegiate and public school levels preferred. Duties include coordinating choral program and choral recruiting. Direct choral ensembles; teach choral conducting, choral techniques, choral music education, private voice. Salary dependent upon rank and experience. Send letter of application addressing teaching philosophy, c.v., placement files, complete transcripts and current references to William F. Pollard,

Provost/Dean of the College, by 12/01. No tapes at this time. Georgetown College is a four-year church-related Carnegie Baccalaureate Liberal Arts institution, located in central Kentucky. See the web site at www.georgetowncollege.edu.

University of Minnesota, 2106 Fourth St So, Minneapolis, MN 55455. Full-time, 9-month tenure-track assistant professor beginning Fall, 2001. Teach undergraduate courses in secondary-general music methods and secondary-choral methods; supervise student teachers; teach graduate courses in music education; advise undergraduate and graduate students in music education. Minimum qualifications: a master's degree with substantial teaching and scholarship; a doctorate with emphasis in music education is preferred; three years of successful teaching in either secondary-general or secondary-choral music education; expertise with methods and materials for teaching music in the interdisciplinary mode; demonstrated research skills in music education; ability to provide leadership in building the new master's degree program in music education with emphasis in choral conducting. A complete job description is available on web site www.music.umn.edu or by calling Rebecca Menken at 651-625-4870. Send letter of application, c.v., official transcripts, and three letters of recommendation to Jeffrey Kimpton, Director (MuEd Search), postmarked no later than December 15, 2000.

MARTIN JEAN REFLECTS ON BACH

Excerpts from a conversation on October 20, 2000



MM: The obvious impetus for performing the complete organ works of Bach came from its being the 250th anniversary year of his death. But what made you undertake so ambitious a project as the entire cycle?

MJ: Bach and I go back a long way. I grew up in a German Lutheran

church and elementary school and can recall singing the great Lutheran hymns which Bach set in so many of his organ works. We had to memorize these in school in fact, so they've become very dear to me. It was later in college that I finally really studied the theological relationship between text and music. Then when I was in grad school in 1985, they were celebrating the first Bach anniversary in my lifetime, the bicentennial of his birth. I remember feeling invigorated by those celebrations and the power of the music, but I also felt a little left out, a little too young to make a meaningful contribution to the festivities or a tribute worthy of its subject. At the time, I looked forward to the 250th anniversary of his death in 2000 with both eager anticipation and trepidation (it's also my 40th birthday!!) and wondered if I'd be up to doing something to honor Bach at that time.

MM: How did you approach the task of planning the programs?

MJ: Well, of course, there are lots of different ways to do it, considering you have some 230 pieces to organize. As for me, it took several weeks to organize them – you should have seen the index cards strewn around my apartment! Many organists (Marcel Dupré for example) would simply sit down and play the entire Orgelbüchlein in one program. This seemed a little drastic for me; besides, I wanted to present them in more varied programs, so that people were always aware of the depth of the composer's abilities. So, since my cycle is taking just a little over a year, and since Bach himself worked within the structure of a liturgical year, I decided to group chorale-based works accordingly by season (Advent, Epiphany, etc), so this way this audience isn't confronted with a Christmas chorale in July, for example. This way too, one can see commonalities between the ways Bach interpreted similar theological concepts throughout his life. Then I simply programmed the toccatas, trio sonatas, concerti and other free works so as to make each a balanced and interesting program. One other unusual aspect of this cycle is that at each program, the

audience was invited to sing at least one of the Lutheran Chorales. They're such beautiful hymns, but so rarely done, I took it upon myself to be a bit of a crusader for this great congregational repertoire.

MM: How does your interpretation fit into the history of other performances of the cycle?

MJ: I think I bring, naturally, the benefit of my long association with these works. Most of them are old friends. I also attach a lot of importance to approaching them in their contemporary context. When I was in Germany on leave, I made a study of the North and Middle European predecessors of Bach: Scheidt, Pachelbel, Buxtehude and Böhm, in particular. I think these elements as well as their French and Italian counterparts give a certain depth and scope to an understanding of Bach's music. But additionally there is lots of interest today in a reception history of Bach performance, and I wanted to honor this as well, by playing some of this music on the Skinner in Woolsey Hall. And yes, I did adjust my interpretation accordingly to honor Schweizer and Widor and Dupré and countless others that paved the way for our modern understanding of this music.

By the way, this is only one of a number of complete cycles done in this year: ISM's own Paul Jacobs, a first-year Master's student studying with Prof. Murray, did it all of three times: in Pennsylvania and New York and in one spectacular, marathon 16-hour sitting on July 28, the actual death anniversary. This is perhaps one approach that is actually easier *before* the fortieth birthday candle has been blown out!

MM: What's next for you?

*MJ: Most definitely, there will be a period of mourning after the last concert in February is over. For me, because the last concert consists of the deeply theological *Klavierübung Part III*, it will be especially poignant. But there's plenty more music to learn – I'm already thinking about spending my next leave in Italy and exploring that repertoire. Besides, I'm already in the middle of other projects: I've recorded three of the six Vierne organ symphonies at Woolsey Hall, and aim to finish that cycle very soon. And looking ahead, it's easy to see that 2007 will be another milestone year: the tercentenary of the death of Buxtehude! I've got another pack of index cards ready.....*

Editor's note: the remaining concerts in the Martin Jean Bach series are listed on the back cover.

Melissa Maier, editor

Great Organ Music at Yale

Sunday, November 19, Woolsey Hall 8:00 pm

—**SUSAN LANDALE**—

Sunday, December 3, 8:00 pm in Woolsey Hall

—**MARILYN J. KEISER**—



Camerata Concert

Saturday, December 2, 8:00 pm in Battell Chapel

Season II Martin Jean JS Bach

Friday, November 17, 8:00 pm
Dwight Chapel

Monday, December 11, 8:00 pm
United Church on the Green

Monday, January 8, 2001, 8:00 pm
Dwight Chapel

Wednesday, January 31, 2001, 8:00 pm
Dwight Chapel

Sunday, February 18, 2001, 4:00 pm
Clavierübung, Pt. III-Complete
United Church on the Green



YALE UNIVERSITY

Divinity School and Institute of Sacred Music

Liturgical Studies: tenured position at the rank of either Associate or Full Professor as appropriate. The Yale Divinity School and the Institute of Sacred Music seek a gifted teacher with distinguished publications and a professional commitment to the interdisciplinary study of liturgical subjects. The candidate must have a proven record as a scholar in the liturgical practices of North American Protestant faith communities and their immediate European antecedents. Review of applications will begin on December 1, 2000 and continue until the position is filled. Applicants should send a curriculum vitae, cover letter, and the names and addresses of three references to Margot Fassler, Chair, Liturgy Search, Yale Institute of Sacred Music, 409 Prospect St, New Haven, CT 06511. A job description is available on the web site of Yale Divinity School, <http://www.yale.edu/divinity/>, or may be obtained by calling the Yale Institute of Sacred Music at 203-432-9751.

Yale University is an Affirmative Action/Equal Opportunity Employer. Women and minority candidates are encouraged to apply.

Prism

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