

Prism

MUSIC • WORSHIP • ARTS

YALE INSTITUTE OF SACRED MUSIC COMMON GROUND FOR SCHOLARSHIP AND PRACTICE

Congratulations to the Class of 2009

Compiled by John Allegar

The newest ISM alumni, pictured below, were honored at the annual commencement banquet on Saturday, May 23 at the Race Brook Country Club. Many of them accepted our invitation to share something about their experience at the Institute, and their plans and hopes for the future.



John Allegar (MM—Organ) will continue his organ studies in the fall at the Eastman School of Music of the University of Rochester, where he will pursue a Doctorate of Musical Arts in organ. John is incredibly thankful for the unique opportunities that the ISM has made possible during his two years, including (but not limited to) the trip to the Balkans, his work with colloquium partner Jennifer Freeman, and the opportunity for four recitals during his degree program.

After completing her Master of Divinity and Anglican Diploma in May 2009, **Kat Banakis** (MDIV) will continue to build upon her skills for ministry by working in development and fund-raising in the San Francisco area. She looks forward to extending the artistic spirit and community fostered by the ISM as she pursues free-lance preaching and writing engagements in the coming years. Kat will be ordained in the Episcopal Church in June 2011.

After spending the summer composing and studying scores, **Brian Bartoldus** (MM—Choral Conducting) will return to the Institute of Sacred Music in the fall to pursue the MMA in choral conducting. He has enjoyed his time at the ISM over the past two years, and looks forward to working further with his colleagues, especially in the capacity of co-director of the Battell Choir.

Katie Bugyis (MAR) will be starting her doctoral studies in medieval studies at the University of Notre Dame's Medieval Institute to continue her education under the direction of Professors **Margot Fassler**, Kathryn Kerby-Fulton (formerly visiting faculty at the ISM), and Ann Astell. She is incredibly thankful for the faculty and staff



Thomas Murray at the piano

of the ISM for their challenging encouragement, thoughtful insights, and unfailing generosity. She has become a better scholar, collaborator, and artist as a result of the time she spent at the ISM.

Chelsea Chen (MM—Organ) would like to thank the ISM for last year’s opportunity to explore and learn about the Balkans. It opened the door for her to truly connect with ISM students from other fields. This August, Chelsea will move to New York City where she will be Artist-in-Residence at Emmanuel Presbyterian Church in Morningside Heights. There she plans to continue performing, composing, and sharing Christ’s love with others. Over the summer she will be teaching at three Pipe Organ Encounters and performing in venues including Philadelphia’s Kimmel Center and New Jersey’s Ocean Grove Auditorium. She is also excited about visiting Moscow, St. Petersburg, and Kaliningrad for the Mikael Tariverdiev International Organ Competition in September.

Dominick DiOrio (MMA—Choral Conducting) has thoroughly enjoyed his time at the ISM, especially conducting the Yale Camerata, Marquand Chapel Choir, the University Church Choir, and other ensembles on campus. He wishes to thank his teachers and mentors at the Institute for all of their gracious time and energies, most especially his major instructors Maggie Brooks and Simon Carrington. After graduation, Dominick plans to continue composing, as a new publishing agreement with Oxford and commissions from various choruses are in the works. Next October, he will travel to Sweden as one of only twelve young conductors from around the world invited to participate in the 2009 Eric Ericson Award, the top international competition in choral conducting. Finally, Dominick will be saying goodbye to New England and moving to Houston next year, where he will work full-time as Assistant Professor and Director of Choirs at Lone Star College-Montgomery, conducting the Concert Choir and Chamber Choir and teaching the ear-training curriculum.

While this will be his last year at the ISM, **Jamie Dunn** (MDIV) is planning to remain at YDS for two more years, where he will be working part-time towards an S.T.M. In the longer term he hopes to return to his native England for doctoral work in theology, and to spend time discerning a possible call to ordained ministry. He is deeply grateful

for his time at the Institute, which has opened his eyes to the depth and breadth of the Christian liturgical tradition, and has restored to him a deep and abiding belief in the power and importance of the arts.

Jennifer Freeman (MAR) intends to work full time for the next year and will be applying to PhD programs in the fall. She hopes to continue studying the relationship between theology and the visual arts, which she fell in love with at YDS! Jennifer greatly enjoyed her time at the ISM; she learned a lot at Colloquium and looks forward to staying in touch with the great friends and collaborators she met there.

Anna Halpine (MAR) will be returning to work with her foundation (the World Youth Alliance) in New York. After examining the development of the intellectual and philosophical underpinnings of modernity, Anna will be returning to the implementation of ideas in the global public square. The ISM’s commitment to interdisciplinary study and the integration of study and experience, as evidenced in the trip to the Balkans last year, provided a fascinating complement to studies at Yale.

During her time at the ISM, **Ahreum Han** (MM—Organ) has won a number of competitions and has performed numerous solo recitals in United States and Europe. While she was at

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Simon Carrington, Serena Blocker, and Dean Robert Blocker of Yale School of Music

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Vasileios Marinis Appointed to ISM Faculty

Martin D. Jean

I am delighted to announce the appointment of Vasileios Marinis as assistant professor of Christian Art and Architecture at the Yale Institute of Sacred Music and Yale Divinity School. His first three-year term will begin July 1, 2009.



A native of Greece, Dr. Marinis completed his undergraduate training at the University of Athens in the history of art and architecture. He then continued at the Sorbonne where he received the D.E.A. in 1998. Following this, he received the Master of Arts in Religion from the ISM and YDS in 2003, where he concentrated principally in Religion and the Arts and Liturgical Studies. His PhD was earned from the University of Illinois in 2006 where his doctoral advisor was Robert Ousterhout. He has taught on the faculty of Queens College (CUNY) since 2006 where he is currently Kallinikeion Assistant Professor of Byzantine Art.

He has held fellowships at numerous prestigious institutions, such as Dumbarton Oaks, the Metropolitan Museum of Art (Coleman Senior Fellowship) and the Pontifical Institute of Medieval Studies (University of Toronto) where he earned the L.M.S.

His publications range on a variety of topics from early Christian tunics decorated with New Testament scenes to medieval tombs and Byzantine transvestite nuns. He is currently preparing a monograph on the interaction of architecture and ritual in the medieval churches of Constantinople.

The personal statement Vasili wrote back in 2001 when he applied for the Master of Arts in Religion program here gives an excellent introduction to his work as a scholar and teacher: "The experience that profoundly influenced my thinking and affected later decisions in my life is the period of time that I spent at the Byzantine monastery of Hosios Loukas, which is situated near my hometown. I enjoyed the peacefulness of the place, the discipline of the monks, and, most of all, their theological discussions on every matter of faith, from liturgics and history of the church to ethics and dogma. Even though I was a teenager and did not have a good perception of matters, the exposure to modern theological thinking – all the fathers had university degrees in theology – gave me a broad background, which proved to be extremely useful in my later studies. Also, their way of life taught me the practical and living aspect of theology."

I want to express my sincere thanks to all those who participated in this search process. These include the applicants, those who interviewed and those who wrote in thoughtful support of candidates. Thanks especially to members of the search committee who labored hard for a year: Harold Attridge, Teresa Berger, Peter Hawkins, Robert Nelson, Sally M. Promey, and Bryan Spinks.

Please join me in welcoming Vasileios Marinis to Yale University.

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the ISM, Ahreum had wonderful church music experiences as organist at St. Andrew's Anglo-Catholic church in Stamford, at Marquand Chapel at the Divinity School, and as a music director at Berkeley Divinity School. She especially enjoyed sharing musical ideas with organist colleagues and interacting with Divinity students. She will continue her pursuit of solo concerts, church music and start recording projects.

Cory Hunter (MDIV) will be attending Princeton University in the fall to pursue a PhD in Musicology. His research interests will focus on both sacred classical music as well as black gospel music. Cory has truly been grateful for the ISM. Through it, he has had the privilege of staying in dialogue with the music community, which inspired his future plans. Cory states that "the



Thomas Murray (left) and Martin Jean (far right) with organ graduates Chelsea Chen, Ahreum Han, and Vaughn Mauren.

MDIV and ISM joint program has really been the best fit for me and I am a better musician, preacher, and scholar because of it."

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Courtesy: Thomas Murray

David Jernigan (MM—Organ) has been principal organist and choirmaster at St. Thomas’s Episcopal in New Haven for the past two years. Upon graduation, he looks forward to taking the position of Director of Music and Liturgical Arts full time at the church. Further down the road, he would like to pursue a PH.D. at Cambridge University (UK), and eventually hold a cathedral position. He is grateful to all those on the faculty and staff who have been so supportive, and counts on their continued friendship.

Baritone **David Dong-Geun Kim** (AD—Voice) is grateful for the training and experience he has gained while at Yale. With the preparation he garnered from such insightful professors as James Taylor and Simon Carrington and ISM’s rigorous curriculum, he hopes to further pursue his performing career as an early music, oratorio, and art-song specialist. As he wraps up his doctorate studies at University of Cincinnati (receiving yet another degree), he also wishes to find his better half in the foreseeable future.

Cecilia Leitner’s (MM—Voice) time at the ISM has proven to be very conducive to her growth as an artist and a person. As a result of all the challenges and joys of being at Yale, she feels much more professional and ready to enter the singing profession after two years of hard work under the expert tutelage of James Taylor, Ted Taylor, and all the teachers and coaches that have helped her at Yale. Cecilia intends to begin networking, performing, teaching, and recording as she continues to develop her career as a performing artist.



Dean Harold Attridge of Yale Divinity School

Melissa Matthes (MDIV) will continue to serve as executive director of the Initiative on Religion and Politics at YDS through the fall. She will also be teaching courses at YDS in religion and politics and feminist theology during the academic year.

Ann Phelps (MAR) will remain in New Haven for the summer, serving as the Assistant Master of Yale Summer Session. Ann plans to continue working in Student Affairs or Residential Life, potentially in New York City or Washington D.C.

Lauren Quigley (MM—Choral Conducting) plans to work full-time as a choral music teacher near the New Haven area.

After graduation in May of 2009, **Jonathan Richter** (MM—Choral Conducting) looks forward to teaching music again at the high school level. Although the exact location is yet to be decided, he and his better half, Arielle, intend to pursue

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2009 Prizes and Scholarships

The Hugh Giles Prize

Rachel Winter and Beverly Shangkuan

The Hugh Porter Prize

Chelsea Chen and Lauren Quigley

The Edwin Stanley Seder Prize

David Kim and Cory Hunter

The Liturgical Studies Prize

James Johnstone Dunn

The Aidan Kavanagh Achievement Prize

Dominick DiOrio and Katie Carlross Bugyis

The Director’s Prize

**Ileri Elizabeth Chavez Barcnas,
Brian Bartoldus, and Michael Sansoni**

The Richard Paul DeLong Prize

Jonathan Richter and Josiah Armes

*The Margot Fassler Prize in the Performance
of Sacred Music*

Laura Atkinson

The Faculty Prize

Timothy Weisman

Students’ Choice for Best Colloquium Presentation

Laura Atkinson and Ann Phelps

The Robert Baker Scholarship

Adam Pajan

The Mary Baker Scholarship in Organ Accompanying

Benjamin Straley

The Hugh Porter Scholarship

Carl Bear and Joseph Mikolaj

The E. Stanley Seder Scholarship

Tian Ng and Awet Andemicael

The Louise E. MacLean Scholarship

Horace Ballard and Kathryn Zukaitis

The Dominique de Menil Scholarship

Rebecca Henriksen

Remarks to the ISM Graduating Class of 2009

Offered at the Commencement Banquet, May 23, 2009

Martin D. Jean



At the start of each year I offer the same advice to new students: “Make the most of your time here, because two or three years will pass by more quickly than you will believe.” And yet, when that statement comes true, no one is more surprised than I am!

Here we are – months or years after welcoming you all here, and now, to many of you, it is time to say goodbye.

In this year alone, we shared two dozen colloquia, where we thought about death, about mysticism, about congregational song, Messiaen, choral singing, artists as prophets, acoustics, theology and music, white weddings, African-American sacred music, and yes, controversial art.

Throughout the year we performed in over fifty concerts, learned about Peruvian art, whirling dervishes, Orthodox liturgy, heard texts by Robert Alter, Barbara Brown Taylor, Jacqueline Osherow, viewed images of Soichi Watanabe and John August Swanson, discovered the riches of Spanish liturgical manuscripts, prayed together in literally hundreds of liturgies, heard both Christmas Oratorio and the Mass in B Minor, and took the latter on tour to Korea and China — not to mention the thirty some odd courses that our faculty taught to you in this year alone. All in all, these things, we figure,

touched the lives over 18,000 people. And they all have one thing in common: You.

We are here to honor you, dear graduates, and to give thanks for those staff, faculty and friends who have supported you on your journey at Yale. We are here to honor you all, and especially those who have successfully completed the program of study at the ISM and in their respective schools.

At the beginning of the year, I said it was our job to confound you, to challenge your assumptions about those things – art, music, texts, rites – which people have named “sacred.” What I really hope has happened is that we have deepened your respect for and shown you something wonderful about this multivalent, multi-textured tapestry of worship, music, and the arts. How complex, how tremendous, and how paradoxical are all these various ways of engaging with, getting our arms around, and coming before the Divine. Remember Augustine’s words; namely, that it is something “like light, sound, smell, food, and touch that I love when I love my God.”

You aren’t finished learning, but I hope we have given you a map – a schematic – upon which to form greater learning all your lives long. The certificate we now present to you, given with all the seriousness of a degree, signifies that you have learned more than what any of your chosen disciplines alone might offer you. And it challenges you to take what you know, grow upon it, and offer it to others from the positions of leadership in which you will soon find yourself.

Blessings upon you and all your future endeavors!

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nearby jobs somewhere in the northeast US. Over the summer, Jonathan will be a faculty member at the Eastern US Music Camps at Colgate University, where he will conduct a number of vocal ensembles, as well as teach music theory and history classes. Jonathan has enjoyed being consistently awed by the abundant talent, scholarship and diversity present at the Institute, and is thankful to his professors for their profoundly positive influence on him.

Michael Sansoni (MM—Voice) will return to the Institute in the fall to begin studies for a Masters degree in Choral Conducting.

David Smith (MAR) plans to find an IT job in the higher education sector so that he can continue to study literature and religion and find time to write. He has several novels in mind, as well as a study of literary theory and theology.



“God, You Made All Things for Singing”

Jared Stellmacher (MM—organ) plans to continue as Associate Organist at First Presbyterian Church in New Canaan, Connecticut, where he

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The Wonders of Air Moving Through a Pipe

Thomas H. Troeger

Thomas Troeger is Lantz Professor of Christian Communication and the chaplain of the American Guild of Organists. This article appeared in the May issue of The American Organist.

Perhaps it is because I grew up in the country on a mountain lake that I am enchanted by the sound of wind. Throughout the year I could hear it in the trees along the shore. In the summer when the windows were opened, I often awoke to the sound of wind-driven waves lapping against the rocks, and in the winter I heard the gusts roaring across the large central chimney that dominated our house. Maybe my sensitivity to the wind has been enhanced by the fact that I have played the flute since I was in fourth grade, and I have spent thousands of hours directing wind across an embouchure piece to set up vibrations in a silver pipe that poured into the air as melody.

When I blow on my flute I am extending and elaborating the music that the wind is always making with trees and grass, with waves and water. Our ancient forebears must have been keenly attentive to that primal music, for there is a Slovenian bone flute that is at least 50,000 years old. I wish we knew the name of who made the first flute. I would suggest that the person ought to be canonized by musicians and listeners who love the sound of air moving through a pipe. In a very real sense that first flute maker is the ancestor to all of us who make music by moving air through a pipe. There is a ceaseless, flowing line of music that moves from wind upon the water to wind in the trees to breath in a flute to air moving through the pipes of an organ. When you turn on the blower and you sit at the console and begin to play, you are joining in the music that God set off right from the start by blowing across the deep, the same God who inspired the psalmist to exclaim, "Let everything that breathes praise the Lord!" and the same God whose breath, whose Spirit, came like a rush of wind at Pentecost.

These reflections on wind and breath and music remind us that God is not known simply as an idea or as a theological definition or abstraction. God is the vitalizing energy that moves our hearts

and minds when air moves through pipes to sound forth music that recapitulates and expands the wonder of God's first act of breathing upon the deep. You might call this a theology of wind or a theology of breath. It is complementary to a theology of the word. Such a theology reminds us that words alone make for an inadequate witness to God. When we listen to or play an organ to the glory of God, we are doing something more profound than simply adding musical art to the service of worship. We are enacting the theology of wind, of breath. Our music is a sonic witness to the one whose creative action did not start with words but with wind upon the water.

A few weeks ago I heard a piece that was played with a slightly nasal, reedy stop, the kind of sound that makes your ears perk up. The tonal quality is so distinctive that you think if you reached out you could almost touch the sound with your hands, as if it were a substance suffusing the air. For several glorious moments my whole being rode on that sound. When I stepped outside, the wind was blowing in the trees, and I found myself back on the shore of the lake where I grew up, only the trees sounded to me like that reedy stop on the organ. Then for a moment I had an overwhelming sense of the breath of God upon the deep. Oh, who knows what wonders may be released by the sound of air moving through a pipe?

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Doctor of Musical Arts Degree Awarded to ISM Graduate

Martin D. Jean

Each year, literally thousands of students apply to programs in the Schools of Music, Divinity and in the Institute. In the music programs, the acceptance rate fluctuates between one in twenty to one in seven. Of those, a precious few are admitted into the Master of Musical Arts, and of those, even fewer are awarded the Doctorate of Musical Arts. We have one of our own in that number. So let me tell you a bit about **Rick Hoffenberg**: currently assistant professor and director of choral activities at Marywood University, Rick has also held faculty positions at the University of Northern Iowa and Williams College. In Pennsylvania he has become active in Music Education in the local schools, presenting at the Music Educators' Association Festival and directing the all-state high school honors chorus. His professional experience includes service as Rehearsal Administrator for the New York City Opera; Manager of Artists and Repertoire for the BMG Classics/RCA Victor Red Seal record label; and singing with New York Choral Artists, Orpheon Chorale, New York Cantata Singers and the New York Collegiate Chorale.

New Prize Named for Margot Fassler

Martin D. Jean



With the advent of the new track in vocal studies at the Institute, we increased the number of students who see the performance of sacred music as their life's calling. In order to recognize

excellence for students with this vocation, and in honor of our soon-to-be-departing Director Emerita, Margot Fassler, the faculty created a new prize, named the Margot Fassler Prize in the Performance of Sacred Music, awarded to a student pursuing a Music School degree who has shown excellence in the performance of sacred music.

Congratulations Margot, and congratulations to the first recipient, Laura Atkinson, ISM/YSM '09!!

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has served for the past two years. He is grateful for the many experienced opportunities through his studies at the ISM and looks forward to what the future may hold.

As soon as the boys finish school (late June), **John Tirro** (MDIV) and his family are headed back to Knoxville, where Misty will resume her professorship at the University of Tennessee

English department and John will serve a full-time internship at Messiah Lutheran Church. In coming years, John hopes to bring musicians, dancers, pastors and other expressive artists together, to continue the creative development of worship expression begun here, in ISM and Marquand.

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Departing faculty members Simon Carrington (left with Jenna-Claire Kemper) and Jaime Lara (with Anna Ramirez) were recognized at the banquet for their years of service.

JAY CARTER (MM '08) was featured as a soloist in Bach's *St. Matthew Passion* at St. Thomas 5th Avenue in April. Carter "sounded superb, singing with a clear voice and full, rounded tone." He also appeared with the Yale Baroque Opera project in New York, where New Yorker critic Alex Ross proclaimed that "the countertenor Jay Carter was a bright-voiced and stylish Jason."

DOMINICK DIORIO (MM '08, MMA '09) has been selected as one of twelve conductors from an international pool to compete in the 2009 Eric Ericson Award. Named after the famed Swedish choral conductor, the EEA is one of the most prestigious international competitions for young choral conductors (ages 20-32) in the world. Dominick will fly to Sweden for one week in October 2009 to compete for prize money totaling 100,000 Swedish crowns. Lycka till!

JOHN A. HARTMANN (MAR '07) is the new Director of Marketing and External Relations for the Music Department at Virginia Commonwealth University in Richmond, Virginia. His responsibilities include promoting VCU Music, its faculty and students, overseeing the website, managing the VCU Music Box Office, producing all concert programs for the department and maintaining and pursuing relationships with VCU music alumni and Friends of VCU Music.

DAN LOCKLAIR's (UTS '73) *Phoenix for Orchestra* was featured on KBAQ 89.5 FM's Arizona Musicfest broadcast. Mr. Locklair originally composed the Phoenix Fanfare, a three-minute piece for organ, brass, and timpani. At the request of Maestro Moody, the composer transformed the piece into Phoenix for Orchestra.

PAUL JACOBSON (MM/MAR '83) announced his ordination to the Transitional Diaconate in the Episcopal Diocese of Connecticut on June 13, 2009 at Christ Church Cathedral in Hartford. Paul was sponsored for ordination by Christ Church, New Haven, and has served as the Pastoral Associate at Christ Church, Ansonia for the past two years. Since 2006, he has been the Director of Development for Leeway, a skilled nursing facility in New Haven for persons with HIV/AIDS.

TAWNIE OLSON's (AD '00) setting of the *Seven Last Words from the Cross* for chorus, orchestra and soloists was given its first performance by the Yale Camerata on Sunday, April 5. The soloists were Arianne Abela, Brian Bartoldus, Colin Britt, Kathy Kew Lee and Tian Hui Ng; Marguerite Brooks, Dominick DiOrio, Bradley Naylor and Beverly Shangkuan conducted.

DOUGLAS ROSE (MM/MAR '89) has been appointed the Chair of the Music Department at Autin Peay State University in Clarksville, TN.

CHERYL WADSWORTH (MM '95) has written and self-published a book for beginning organists called *Organ for Young Pianists*. She has tested it on students this year at the Hartt School Community Division where she has taught for the last 15 years. The book facilitates early coordination of hands and feet utilizing folk-tunes and easy hymns. Contact Cheryl at jrcrwadsworth@att.net to ask for a sample copy.

Alumni **JAY CARTER** (MM '08), **LAURA ATKINSON** (MM '09), and **MICHAEL SANSONI** (MM '09) were favorably reviewed in *The New Yorker* for their work in Cavalli's *Giasone*, produced by the Yale Baroque Opera Project. The review can be found at http://www.newyorker.com/arts/critics/musical/2009/05/25/090525crmu_music_ross.

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After four years and two colloquium presentations, **Timothy Weisman** has completed both the Master of Music ('07) and the Master of Divinity ('09) degrees through the Yale Institute of Sacred Music. Tim will spend next year serving as Vicar at St. Paul Lutheran Church in Vancouver, Wash., as he continues the ordination process in the Evangelical Lutheran Church in America, and he will spend the following year in residency at the Lutheran School of Theology at Chicago. Tim's sojourn in Connecticut has been characterized by close and insightful relationships with friends, colleagues, and faculty, as well as by rigorous yet inspiring experiences as a musician at both Marquand Chapel and Trinity Lutheran Church in Milford, Connecticut.

Other ISM students graduating in 2009: **Josiah Armes** (MM—Organ), **Laura C. Atkinson** (MM—Voice), **Hilary Bogert** (MAR), **Roman Hurko** (MAR), **Vaughn Mauren** (MM—Organ), and **Bradley Naylor** (MMA—Choral Conducting).

Commencement photos by Robert A. Lisak except where noted

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

SPECIAL OPPORTUNITIES

2009 CALL FOR ENTRIES

FAITH & FORM / IFRAA INTERNATIONAL AWARDS PROGRAM FOR RELIGIOUS ART & ARCHITECTURE.

Submission deadline: June 26, 2009. Categories:

- Religious Architecture Awards:
New Facilities, Renovation and Restoration
- Sacred Landscape Awards
- Liturgical / Interior Design Awards
- Religious Arts Awards: Visual Arts, Liturgical
Furnishings, Ceremonial Objects

Info and submissions at faithandformawards.com

CALL FOR PAPERS/ABSTRACTS/SUBMISSIONS

The 8th Annual Hawaii International Conference on Arts & Humanities (January 13 - 16, 2010) will provide many opportunities for academicians and professionals from arts and humanities related fields to interact with members inside and outside their own particular disciplines. Cross-disciplinary submissions with other fields are welcome. The submission deadline for papers/abstracts is August 21, 2009. Additional information is available at <http://www.hichumanities.org>, or by contacting humanities@hichumanities.

HOUSEKEEPING TIPS

Be sure we have your **e-mail** address on file. The September issue of *Prism* will be the last one to appear in print form. Don't miss out on ISM news!

Please send a separate e-mail if you're in the area or just want to get e-mail notification of ISM events. We won't be sending out cards for all our events next year, so be sure you're in the know!

CONNECTICUT

St. Paul's Episcopal Church, Wallingford

Music Director (part-time). St. Paul's seeks an organist and choir director for Sunday services, weekly choir rehearsals and special services and events throughout the year. Candidate must have an eagerness to collaborate with the rector and other musicians in the congregation. Knowledge of Episcopal liturgy a plus. The position averages 20 hours per week. The parish has a newly restored (as of this spring) organ and follows AGO guidelines. Please contact the Rev. Dee Anne Dodd at rector@stpaulswallingford.org.

UNITARIAN SOCIETY OF HARTFORD

Associate Director of Music (part time). This position assists and supports the music program of USH, helping to create an environment of transcendence in worship. The Associate Music Director serves as organist and pianist for worship services and other events and accompanies the chancel choir. The Associate Music Director also leads congregational singing, leads a choir of untrained singers, and works closely with the minister and Worship Arts sub-council in creating worship services. This position works in close collaboration with the Senior Music Director and is supervised by the Minister. The position averages 15 hours per week, 50 weeks per year. Please contact the church at (860) 233-9897.

ZION LUTHERAN CHURCH, WALLINGFORD

Director of Music (part time). Zion Lutheran Church seeks an organist for weekly Sunday services (10:30 am) and Thursday choir rehearsals (7:30 pm-9:30 pm). Special services throughout the year. Candidate must have a willingness to work with other musicians in the congregation in a growing and dynamic music ministry. The church follows AGO salary guidelines. Please contact Pastor Robert Hass at: Zion Lutheran Church; 235 Pond Hill Road; Wallingford, CT 06492; 203-269-6847.

PLACEMENT LISTINGS

OUT OF STATE

ST. PAUL'S LUTHERAN CHURCH, DOYLESTOWN, PA

The church is seeking to hire a Director of Music. Position includes administrative leadership of congregation's music program and direction of choirs and ensembles. Applicants will be required to provide a resume, references, and a repertoire list of music performed in a church or concert context—particularly a choral repertoire. Tapes, CDs, or videos are welcomed. Contact St. Paul's Lutheran Church, 301 N. Main Street, Doylestown, PA 18901, Attention Steven Moyer (215-348-4004 or smoyer@doylestownlutheran.org).

ST. THOMAS AQUINAS CATHOLIC CENTER, UNIVERSITY OF COLORADO, BOULDER

Director of Music (full time). Responsibilities include planning, preparation and implementation of liturgical music. Must have excellent leadership and musical skills and have a working knowledge of a wide variety of musical styles, from chant and polyphony to contemporary arrangements. Requires a high level of energy and a desire to work with all age groups. The position necessitates a thorough understanding of the spirit and form of the Roman Rite, with a desire for a prominent place for beauty in the liturgy. Graduate Degree in Music, Choral Direction or related field preferred. Salary commensurate with education and experience. Position has a summer start date. No phone calls. Please email, fax or send resume to: Father Kevin Augustyn; St. Thomas Aquinas Catholic Center; 904 14th Street; Boulder, CO 80302; 303.443.8383, Fax 303.443.8399; pastor@thomascenter.org

TRINITY WALL STREET, MANHATTAN

Organ Scholar (part time). Trinity' music department is seeking an Organ Scholar to serve as accompanist for liturgies and professional and amateur choir rehearsals and performances. Provide as needed assistance in all aspects of Music Department administration. Candidate must be able to work two weekdays and Sundays, occasionally Saturdays for special liturgies and events; regular schedule of 20 hours per week; times vary; hourly pay. We offer a competitive salary along with a comprehensive benefits package. For consideration, please send your resume and salary history with your salary requirements to: Trinity Wall Street; Human Resources Department; 74 Trinity Place, Room 503 NY, NY 10006-2088; Fax 212-602-9649; Email: HR@trinitywallstreet.org No phone calls please. Only qualified candidates will be contacted.

TRINITY CHURCH (EPISCOPAL) NEWPORT, RI

Organist/Choir Director (part time). Trinity Church seeks an experienced Organist/Choir Director with skills consistent with supporting our outreach to the community through our Ministry of the Arts. Responsibilities include music for all worship services, as well as rehearsing both the junior and senior choir. The successful candidate will have earned at least a Bachelor's Degree in Organ or Sacred Music. We offer a base salary and benefits appropriate to a 25 hr. week according to the guidelines of the American Guild of Organists, with the potential of additional compensation through the Minister of Music's participation with the programs sponsored by the Ministry of the Arts. Please contact the church at (401) 846-0660.

JENNIFER LOVEJOY (MAR '02) led a group of students from The Academy of Public Relations (APR), a grade 6-8 Title I middle school located in the South Bronx, on a field trip to Yale in April. Lovejoy says that currently APR has 287 students enrolled. Of this number, 78 students have been held over for one or more years during their academic career. APR is committed to countering the lack of academic success and engagement in the overage

student population. Lovejoy and Lizandra Rivera, the APR social worker, pursued and received a \$100,000 dollar grant for a program they designed with a team of teachers, that caters to the needs of the whole child, providing both academic and socio-emotional support. The trip to Yale was an incentive given to students in the program who demonstrated academic growth over the three school terms thus far.




Albert Aguiyanti



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Schola in China

The 2008-2009 season of Yale Schola Cantorum ended in May with a tour to South Korea and China, where they performed the Mass in B Minor with the Yale Collegium Players (directed by Robert Mealy). A high point of the academic year for everybody, it was in some ways a bittersweet occasion, as these

were the last performances of the group with their founding director, Simon Carrington. (Carrington will return in January to guest-conduct the choir.) The next issue of *Prism* will feature some commentary and more photos from the trip.



Schola performed at the Forbidden City Concert Hall in Beijing, and explored the Great Wall and Tiananmen Square.



Photos by Martin Jean