

Tours de Force

The Field Trips of the ISM

BY MARGOT E. FASSLER

CONTRIBUTORS: JAIME LARA '90, MARTIN JEAN, CHRISTOPHER CLOWDUS '99



ROBERT LISAK

The work of the Institute is centered in the music, worship, and arts of faith communities past, present, and future. Four programs at Yale are completely underwritten by the Institute, two in the School of Music (Organ Performance and Choral Conducting) and two at Yale Divinity School (Liturgical Studies and Religion and the Arts). The Institute is also pleased to offer support to the program of preaching at Yale Divinity School, the “art” of the lively word that complements and parallels that of music in numerous ways. Our work rises out of these five programs: in addition to all the courses, performances, special events, and scholarship supported by the Institute, two major interdisciplinary efforts serve to define its work in theological and musical education. One of these is the Institute’s Colloquium, an interdisciplinary course in the Fall term, and in the Spring term, a time for all students studying at the Institute to present the fruits of their labors to the entire group. This fall the Colloquium will focus on the worship and arts of the contemporary church. As in the past, there will be frequent study of filmed liturgies, of sacred spaces and, of course, of repertoires of sacred music. Our emphasis on filmed liturgical materials has sparked many efforts of students and faculty alike, who venture, camera in hand, to capture the variety of services taking place all around us.

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The Institute’s study tours are another cornerstone of our curriculum, varying widely in scope and number of participants. In the recent past, the Institute has sponsored a trip to the Cloisters in New York as part of coursework in liturgy and art history; students in the Hildegard of Bingen course spent a day with the nuns of Regina Laudis in Bethlehem, Connecticut, and were given a lecture in Gregorian chant by one of the nuns before the fully sung Vespers service. The desire to learn on the spot and to film liturgical events have intensified the Institute faculty’s interest in more ambitious study trips as well.

In the past two years, each of the music programs has led a major study/performance tour outside the country. In spring of 2001, organists Martin Jean and Thomas Murray took their seminar on a tour of baroque organs of northern Europe. In 2002, select members of the Yale Camerata, under the leadership of conductor Marguerite Brooks, took over St. Paul’s Cathedral in London for a week of evensong. The organ was played by Thomas Murray, and professor of Liturgical Studies Bryan Spinks was in residence to read the lesson.

The 2003 trip is being planned by Religion and Arts faculty Jaime Lara and Margot Fassler. It is offered in conjunction with their course on liturgical drama and its settings, ranging from the small plays of the early Middle Ages to the carnivalesque street productions of the New World. Students will perform scenes from various plays and then have a chance to recreate the music and drama in settings of Romanesque architecture in southern France and Spain. ♦

Organ Tour of Northern Europe: May 2001

On May 8, 2001, twenty Yale students, with a few faculty, staff, and friends, converged on Amsterdam to begin a study tour that would trace the development of the North-German Baroque organ from its Dutch roots to the culmination of the style in the work of master organ-builder Arp Schnitger.

The second leg of the trip took the group to Sweden, where musicologists, organ builders, scientists and performers are working together to recover historic techniques of organ building, long since lost to modern artisans. GoArt (G teborg Organ Art Center) has recently dedicated a 60-stop instrument modeled primarily after the Schnitger of Jakobi Church, Hamburg, Germany.

The itinerary included:

DAY 1 May 7

Travel from the ISM to Amsterdam

The Netherlands

DAY 2 May 8

Amsterdam (Waalse Kerk, Oude Kerk)

DAY 3 May 9

Alkmaar, Oosthuizen

DAY 4 May 10

Province Groningen (Noodwolde, Krewerd, Kantens, Leens)

Germany

DAY 5 May 11

Ostfriesland (Rysum, Uttum, Norden)

DAY 6 May 12

Schnitger Country (Dedesdorff, Cappel, L dingworth)

DAY 7 May 13

Stade

DAY 8 May 14

Hamburg (Jacobi Church), Beurmann Collection of Antique Musical Instruments

DAY 9 May 15

L beck

Sweden

DAY 9 May 15 evening

Stena Line Cruise from Kiel to G teborg.

DAY 10 May 16

G teborg

DAY 11 May 17

G teborg

DAY 12 May 18

Return Home



MARTIN JEAN (A&L)



Facade of organ in St. Wilhadi church. Built by Erasmus Bielfeldt, 1731-35.

The town square of G teborg, Sweden.

Stena Line Cruise from Kiel to G teborg.

Tours de Force *(continued)*

Hispanicists and Francophiles: May 2003



The cathedral at Toulouse

ISM ARCHIVE

The 2003 study tour, now in the planning stages, will take a small number of faculty and students to southern France and northern Spain. Offered in conjunction with the spring term course *Medieval Liturgical Drama* co-taught by ISM Professors Margot Fassler and Jaime Lara, the tour will also explore some of the important organs of the region. (For those who know little about Spanish organs, it should be noted that they tend to be loud, have great reed stops that are horizontal trumpets [*en-chamade*], little if any pedal division, and often military-like stops such as drums, or even cuckoo birds! Truly, something delightfully different from the fine mean-tone Teutonic instruments of the German study tour!)

As always, the Institute will underwrite some of the costs and offer partial scholarships to participating students—both from the ISM and those from other departments enrolled in the course. The tour is still in the planning stages, and there will not be time to visit all the sites listed here. Some proposed highlights of the tour are described below.

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The Spanish leg of the tour will certainly include Barcelona, in the Catalan region of northeastern Iberia, the Mediterranean port out of which Christopher Columbus sailed on several of his voyages of discovery. It is a modern city with a medieval downtown, great Gothic architecture, Romanesque mural painting, and a center of Spanish organ building. A treat for our organists

will be to visit the workshop of *organero* Gerhard Grunzing, a German who relocated to the Iberian Peninsula, and who has built all of Spain's major recent instruments. Another possible stop is Burgos, with one of the largest Gothic cathedrals in the world. Organists will be able to play its dual organs, which face each other in the center of the nave, while the rest of the group tour, the chapels, chantries and medieval painted altarpieces. Outside of town, several old and fine instruments are also to be seen. Leon and Oviedo are grand monuments to the middle ages in the Kingdom of Asturias, the corner of Spain never conquered by the Moors. First-millennium churches survive there with their decoration and liturgical furniture intact. Here we find not the gypsy and Flamenco style of the south, but rather an area where the bagpipe is a local instrument and where roving bands of *tunas*, college-age troubadours, are still to be seen in their medieval costumes. (Seafood and shellfish are plentiful, and great red and white wines.) The group may be able to visit Avila, with its beautiful walls and St. Teresa's Carmelite monastery, and Segovia with its ancient Roman aqueduct. The itinerary will most likely include Toledo, where El Greco lived and worked, and where the cathedral possesses no fewer than three pipe organs (very often played simultaneously by three organists), and where the ancient Mozarabic Rite developed unique styles of chant and liturgy.

Several sites in southern France are currently on the list of possibilities for viewing, and for experiencing Romanesque acoustics, including Toulouse, with its magnificent cathedral whose nave is pictured here. Less than 20 miles from Toulouse is Albi where the Gothic architecture reveals the influence of the mendicants and the needs of the preachers for large-scale entertainment space. Albi's splendid and colorful interior boasts an organ whose case is one of the largest in France, the original instrument having been built by

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Christophe Mouchereau in 1734-36. Narbonne Cathedral is a building without a nave, and the organ is installed on the west wall where the nave would have begun! The cathedrals at Albi and Narbonne offer fascinating comparisons with that of Barcelona, all three of them part of various experiments with the use of flanking chapels in place of nave aisles. John Thomas has suggested that the style of architecture found in the cathedral of Albi was instrumental in the development of ecclesial design in modern Britain. The variety in styles of architecture and decoration will provoke students of the drama to think about the many ways in which the arts interacted in times long ago; for those who are interested in setting, there will be a firsthand chance to investigate the ways in which earlier design affected the “Gothic revival,” as well as church architecture today. ♦

CHRISTOPHER CLAUDIUS '99 (4)



Choir residency at St. Paul's: April 2002

In April 2002, the Yale Pro Musica, a chamber choir drawn from Yale Camerata, spent a week in London at the invitation of St. Paul's Cathedral to serve as choir-in-residence there, joining the ranks of choirs of international reputation who have been granted this rare privilege.

Singing under the direction of Marguerite Brooks and ISM/YSM student conductors Garmon Ashby and Patrick Quigley, the group's duties as choir-in-residence consisted of leading the traditional service of choral Evensong as celebrated at St. Paul's on Tuesday, Wednesday, and Thursday of Easter week. Yale University organist Thomas Murray and ISM/YSM student Jared Johnson accompanied the choir on the Cathedral's historic organ. In addition to leading the liturgy for the Cathedral's daily office, those who participated became versed in the finer points of singing Anglican chant, and also had the opportunity to perform contemporary works by American composers, including ISM/YSM student Daniel Kellogg.



TOIN KOZUMPLIK

