



Between Thanks and Giving

Martin D. Jean

Photo by Robert A. Lisak



I love the Church Year. When I was a boy, I would relish the passing of the seasons in my small Lutheran church of suburban Detroit. As the pages of the liturgical calendar turned, so did the colors on the altar. A new season meant new gifts of symbols, stories, and music. I anticipated each of these with eagerness. In our home, my mother would have to hide our family holiday decorations, because, as an overeager kid, I would rummage around

looking for them weeks before they were needed (and break a few in the process!).

Even though Thanksgiving Day is celebrated more under the auspices of a civic calendar, I have often been struck by the poignant juxtaposition of this national day of gratitude with the anticipation of gifts the subsequent Advent weeks will bring. In Christian homes and houses of worship around the world, we remember the “not quite yet” of Christ’s coming, and his coming again.

It is in this context that I give thanks for all that the gift of the Institute is. These students, alumni/ae, faculty, and staff who form such a complex and sinuous network continue to amaze me with all they accomplish. In this semester alone, we

- welcomed back Dame Emma Kirkby and Jakob Lindberg to perform and teach;
- gathered 200 choral singers and 1500 guests in a community hymn festival;
- witnessed profound performances by Schola conducted by Masaaki Suzuki and Simon Carrington;
- gathered a group of Christians from the “east” and the “west” to reflect on Epiphany;
- heard Marguerite Brooks conduct Camerata’s deeply moving premiere of the ISM’s commission from Oregon composer Robert Kyr;
- announced the Schola tour to Japan and Singapore in 2013;
- continued our planning of the ISM study trip to Greece and Turkey in 2012; and
- oh yes! . . . reveled in the normal rota of courses, lectures, colloquia, conferences, Marquand Chapel worship, poetry readings, films, exhibitions, student recitals, and the kaleidoscope of other events that are part of the everyday fabric of the Institute.

It may sound like boasting, and it is! I happily boast of our resourceful ISM family: an illustrious and talented group of students, faculty, and staff dedicated to the kind of integrative work that has been the hallmark of the ISM for nearly forty years.

DIRECTOR'S MESSAGE CONTINUED FROM PAGE 1

Through this small overview of only a tiny slice of time, I also give thanks for the gift of the Institute itself, the bequest from Mrs. Tangeman and Mr. Miller, two faithful members of the Disciples of Christ. Thanks to their visionary leadership and the dedication of a few core faculty from Union decades ago, the seed of a small church music program was planted in one of the world's great research university and has sprung up into a community of over a hundred people. Could the founders have anticipated the kind of opportunities for global service that now lie before us? Could they have guessed at our need for interreligious dialogue, at our opportunities to educate new audiences through sacred music and art, at the ways the ISM might become an even

greater national resource for congregations? I like to think they might have.

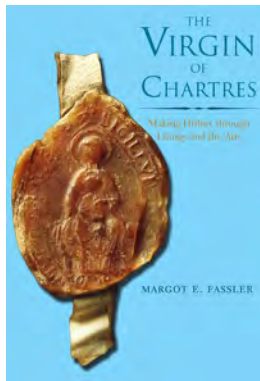
With any gift comes responsibility for its care. A child is taught how to play well with a new toy at Christmas; we at Yale are charged with honoring the intent of the donors who gave the Institute; those of us who celebrate the gift of Jesus offer our lives in dedicated service.

From all of us at the Yale Institute of Sacred Music, may your hearts and homes be filled with the gifts of peace, joy, and service, and may the songs you sing be ones of hope and thanksgiving, now and always.

FACULTY NEWS

TERESA BERGER's new book *Gender Differences and the Making of Liturgical History* was the subject of a panel discussion at the annual meeting of the American Academy of Religion in San Francisco in November. The panel was hosted by the European Society of Women in Theological Research, which had chosen Berger's book as the focus for its gathering at the AAR.

MARGOT E. FASSLER's book *The Virgin of Chartres: Making History through Liturgy and the Arts* (Yale University Press, 2010) has won the Ace/Mercers' International Book Award. The award is made by Art and Christianity Enquiry annually to a book which makes an outstanding contribution to the dialogue between religious faith and the



visual arts. Margot E. Fassler is Robert S. Tangeman Professor Emerita of Music History, and former director of the Institute. She is currently Keough-Hesburgh Professor of Music History and Liturgy at the University of Notre Dame.

RONALD GRIMES, Visiting Professor of Ritual Studies and ISM Fellow in Sacred Music, Worship, and the Arts, spoke at the Kompetenzzentrum Liturgik in Bern (Switzerland) in November on the subject of "Audiovisual Methods in Ritual Studies." His videos can be sampled at <http://vimeo.com/ronaldgrimes/videos>

MARKUS RATHEY recently published two major articles. The first one is part on an ongoing research project on the relationship between politics, religion, and music in the early modern period and deals with the impact of the Peace of Nijmegen (ending the war between the Netherlands and France in 1679) on contemporary compositions and the communicative function of music in the face of war. The article appeared in vol. 32 of the *Schütz-Jahrbuch* (p. 107-126: "Symbolische Kommunikation und musikalische Repräsentation. Der Friede von Nijmegen (1679) im Spiegel zeitgenössischer Kompositionen"). The second article appeared in vol. 8 of *Bach-Perspectives* (p. 42-68: "Drama and Discourse: The Form and Function of Chorale Tropes in Bach's Oratorios") and analyzes Bach's use of "Chorale-Tropes" (the simultaneous combination of hymns and free poetry) in his oratorios, especially in his Passions and the Christmas-Oratorio.

Prof. Rathey also traveled to Stuttgart, Germany, in October to give a paper at a conference on Music and Religious Identity.

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Yale Schola Cantorum

Simon Carrington returned to Yale to conduct the Yale Schola Cantorum, which he founded in 2003, in two concerts during the fall semester.

In November, Carrington conducted Handel's oratorio *Solomon* at St. Mary's Church,

for which Schola joined forces with the Yale Baroque Ensemble, directed by Robert Mealy. ISM countertenor Michael Wisdom sang the title role; the soloists were from the Institute's vocal program in early music, oratorio, and chamber ensemble, led by James Taylor, in seven roles: Pharaoh's daughter, the Queen of Sheba, the two Harlots (between whom Solomon has to pass his wise judgment), Zakok the Priest, and the two Levites. In the conductor's words this is "glorious music that is at once celebratory, touching, pastoral, erotic, nostalgic, martial, triumphant, and even politically relevant."

Then on Friday, December 9 in Christ Church Episcopal, Carrington conducted works of Bach, Lang, Liszt, Theofanidis, and Victoria, in part to mark two important composer anniversaries this year: first, the 400th anniversary of the death of



Simon Carrington in rehearsal

Photo by Eric Heaman

the great Spanish composer Tomas Luis de Victoria celebrated in a performance of his peerless Advent Mass for double choir, Missa Alma Redemptoris Mater. Then the 200th anniversary of the birth of the great Hungarian pianist and symphonic composer Franz Liszt was celebrated. Less well-known for his choral music, his unaccompanied setting of the Ave Maria is nonetheless a glorious mini-masterpiece. Between these two were woven a Bach motet and works by two contemporary composers on the faculty of the Yale School of Music, Christopher Theofanidis's moving and highly personal *Messages to Myself* and David Lang's haunting *Again (after Ecclesiastes)*.

Earlier in the semester, Masaaki Suzuki had conducted Schola in a program entitled *Bach Family Motets and Cantatas* in New Haven and Boston (see the 2011 Autumn Prism).

In January David Hill will conduct Schola in a program that includes more music of Victoria, his Requiem juxtaposed with the Requiem of Herbert Howells. That concert takes place on Saturday, January 21 at 8pm at Christ Church Episcopal.



Photo courtesy of the artist

At right: David Hill

Below: Yale Schola Cantorum with Masaaki Suzuki

Photo by Robert A. Lisak



People, Piety, and Sacred Power in the Eastern Mediterranean

Exhibition on display at the Institute through March 2, 2012
presented with support from Yale Divinity School

curated by

Linda Safran, *Pontifical Institute of Mediaeval Studies, Toronto*

Vasileios Marinis, *Yale Institute of Sacred Music*

Since the Middle Ages, the Orthodox faithful in the eastern Mediterranean area have expressed their piety in the form of images, words, objects, and monuments. They built and decorated places of worship, inserting images of themselves or loved ones as supplicants before Christ, his mother, and the saints. They inscribed prayers and dedicated offerings that range from precious liturgical objects to wax figures of people and body parts. These photographs illustrate human interactions with the sacred in Jerusalem, Istanbul, Sinai, Cyprus, and Greece. From the magnificent Hagia Sophia to paintings of individuals in a humble village church, these pictures document the ways in which Orthodox believers sought, and still seek, to proffer piety in the hope of meriting sacred power.

The photographs are courtesy of The Malcove Collection, University of Toronto Art Centre; Robert S. Nelson, Robert Lehman Professor in the History

of Art, Yale; Abbot Chrysanthos Argyriou, Monastery of Hosios Loukas, Greece; Barbara McNulty, Suzanne H. Arnold Art Gallery, Lebanon Valley College; Linda Safran; Vasileios Marinis.

The exhibition of 36 photographs is on display at the Institute through March 2, 2012.

Below: Pelendri, Cyprus, Timios Stavros (Holy Cross) Church. Photographed by Vasileios Marinis.

One of several small monastic and village churches in Greece and Cyprus dating from the thirteenth/ fourteenth centuries in the exhibition, it uses local stone and brick to enliven the surfaces. Despite their miniature scale, especially in comparison to Hagia Sophia, churches like this one were effective focuses of and tools for Orthodox piety. Their range of dedications suggests the many avenues through which the faithful could focus their devotions in order to engage ultimately with God.



Right: Istanbul, Hagia Sofia, interior. Photographed by Vasileios Marinis. View toward the apse, the visual focal point of an Orthodox church that framed the altar and here housed seated clergy. The mosaic of the Virgin in the upper part of the apse was installed in the ninth century; the large roundels with Arabic script are the names of Allah, Muhammad, two of his grandchildren, and the first four caliphs, added after the Ottoman conquest of Constantinople in 1453. Despite its mass, the structure's profusion of light and sense of weightlessness led a sixth-century author to assert that the dome was supported by a golden chain from heaven.



The conference *Looking East: A Window on the Eastern Christian Traditions of Epiphany* was held in November in conjunction with the exhibition. Here conference visitors engage with the art and architecture.

Photo by Derek Greten-Harrison.



Above: The Rev. Dr. William H. Willimon offers a reflection.

ISM Hosts Hymn Festival

In October, the Yale Institute of Sacred Music hosted a community Hymn Festival on the theme “We Sing the Story of God’s Love” in Woolsey Hall in New Haven. This celebration of word and song featured speaker Will Willimon, highly regarded author, Bishop of the North Alabama Conference of the United Methodist Church and former Dean of the Chapel at Duke University. The large and enthusiastic audience joined in singing hymns, both familiar and new, in festive arrangements by prominent composers. Marguerite L. Brooks conducted the Yale Camerata and members from twelve church choirs from

around Connecticut who had accepted the ISM’s invitation to participate. The renowned organist and composer Dr. John Ferguson from St. Olaf College, well known as an arranger and leader of hymns, accompanied the hymn festival on the famous Newberry Organ. Dr. Ferguson’s work has renewed hymn-singing in congregations around the country. Jonathan Q. Berryman was at the piano; other instrumentalists included a brass quartet and percussion ensemble.

Video excerpts from the Hymn Festival will be available soon on the ISM YouTube channel – check back at <http://www.youtube.com/yaleismtv>

Below: Marguerite L. Brooks conducts a combined choral force of more than 200 in the Hymn Festival.





Photo courtesy of Sachin Ramahadran

Clockwise from top left: Marguerite L. Brooks embraces John Ferguson at the conclusion of the festival; Marilyn Kendrix reads a lesson; John Ferguson at the Woolsey console; An eager crowd filled Woolsey Hall, ready to sing; Singing the Story of God's Love; Tuesday Rupp, MDIV '13, reads a lesson.

Event photos by Mateusz Zechowski except where noted

ALUMNI NEWS AND NOTES ON THE STAFF

ALUMNI NEWS

An anthem by **ZACHARY WADSWORTH**, an alum of Yale Schola Cantorum (2005-2007), was the winning entry in its category of the King James Bible Composition Awards, organized by the King James Bible Trust. Entitled *Out of the South Cometh the Whirlwind*, the piece was performed by the Choir of Westminster Abbey, directed by James O'Donnell, during a service of celebration to mark the 400th anniversary of the King James Bible at Westminster Abbey on Wednesday, November 16th, which was attended by Queen Elizabeth and the Duke of Edinburgh.

CHRISTIAN LANE (MM '08), a graduate of the Yale School of Music and Institute of Sacred Music, won the Canadian International Organ Competition (CIOC) this past weekend. In addition to cash prize, the award includes a three-year management contract with Karen McFarlane Artists, a CD recording with ATMA Classique, and career management and coaching from the CIOC. Lane says of his accomplishment, "The Canadian International Organ Competition has been quickly propelled into the top tier of music-making and artist support in our profession. I am humbled and delighted by the opportunity to represent this organisation in the coming years."

DONNA DIXON ERVIN (UTS '71) has served congregations in Pennsylvania, Delaware, and Maryland during her career as a church organist/director. She retired from St. Martin's Lutheran Church in Annapolis, MD on January 1, 2010, where she was Minister of Music. She is currently the (part-time) Senior Organist at Pasadena United Methodist Church in Pasadena, MD. She also teaches privately and at Anne Arundel Community College in Arnold, MD and at Prince George's Community College in Landover. She directs the Singers Madrigale of Annapolis, a community vocal ensemble featuring Renaissance and Colonial music.

DANEILLE TUMMINIO (MDiv '06, STM '08) appeared on the October 23 episode of the show "Sister Wives." She was also on the show on November 13th.

PATRICK DUPRÉ QUIGLEY (MM '02) was awarded the Louis Botto Award for Entrepreneurial Zeal by Chorus America this past June for his work with professional choir Seraphic Fire, which celebrates its tenth anniversary season this year. Seraphic Fire released a new recording in April, "Brahms: Ein Deutsches Requiem," which debuted at #7 on the Billboard Classical charts. In November Quigley received Grammy Nominations in two categories for two different projects. For the recording of the Brahms Requiem, nominated in the category "Best Choral Performance," Seraphic Fire was joined by the Professional Choral Institute and pianists Scott Allen Jarret and Justin Blackwell. Among the vocal soloists was baritone **PAUL MAX TIPTON**, (MM '10). That release debuted at #7 on the Billboard Classical charts last April.

A Seraphic Fire Christmas, a collection of traditional Christmas carols and music heard at King's College, Cambridge, was nominated in the "Best Small Ensemble Performance" category. The awards will be announced in February 2012.

NOTES ON THE STAFF

COLIN BRITT has accepted the position of Director of Chapel Music in Marquand Chapel for a two-year term beginning July 1, 2011 (retroactively). Colin has been Acting and Interim Director of Chapel Music since last academic year carrying on the outstanding and innovative work of Prof. Patrick Evans who had held this position since 2004.

Colin is a 2009 Master of Music graduate in Choral Conducting from the Institute of Sacred Music and School of Music. He is an active conductor and singer throughout Connecticut, Assistant Director of Music at St. Joseph's Cathedral, Hartford, and teaches part time at the Hartt School. He was profiled in the Summer 2010 issue of *Prism* (p. 16 at <http://www.yale.edu/ism/Prism/documents/SumPrism10F.pdf>).

Yale Camerata

Yale Camerata, under the direction of Marguerite L. Brooks, gave its annual Advent concert on Saturday, December 3 at 8pm in Battell Chapel in New Haven (corner College and Elm).

Robert Kyr's *The Annunciation* was commissioned by the Yale Institute of Sacred Music from the Robert Baker Commissioning Fund for Sacred Music, and is dedicated to Marguerite Brooks and the Yale Camerata. According to the composer, "the six movements of the work tell the story of the Annunciation by the angel Gabriel to Virgin Mary that she will conceive a child through the Holy Spirit and the "power of the Most High" (Luke 1: 35). The text for the cantata is based on Old and New Testament sources [Isaiah (7: 14; 35: 5-8; 64: 1, 4) and Luke (1: 28-37, 46-53)], as well as excerpts from two Nativity Hymns (II and XII) by the 4th century theologian St. Ephrem the Syrian."

The program also included two settings of *O Magnum Mysterium*, one by Victoria and one by J.J. Masko; Bach's beloved cantata *Wachet auf!* and the *Dona nobis pacem* from the *Mass in B-Minor*; and a concerto of Telemann. The concert will conclude, in its annual tradition, with the Willcocks arrangement of Goss's *See, amid the Winter's Snow*, with the Camerata joined by the audience.

Earlier in the autumn, the Camerata performed with Yale Glee Club as guests of the Yale Philharmonia. Schinik Hahm conducted the combined Yale forces in a performance of Beethoven's Symphony No. 9. The group also participated in the Hymn Festival in Woolsey Hall, and the chamber choir gave a concert in Hartford at Immanuel Congregational Church as part of



Photo by Robert A. Lisak

the Woodland Concert Series. In January they travel to Ridgefield CT to perform on the Fountain Music Series.

Special Opportunity: SEARCH FOR A NEW HYMN

St. Paul's on the Green Episcopal Church in Norwalk, Connecticut, announces a search for a new hymn text in conjunction with our 275th Anniversary Celebration during 2012. The theme of our celebration, and of the hymn, is *feeding all of God's people in all of God's ways*: physically, spiritually, intellectually, and artistically as we come together to worship and share God's holy meal each week.

The winning text will receive a prize of \$500. The ideal entry will be written in a standard meter which may be sung to a familiar tune. Writers may suggest possible tunes, but we reserve the final decision on the tune that we will use.

St. Paul's on the Green is a diverse and inclusive church in the Anglo-Catholic tradition, committed to radical welcome. The hymn text should avoid non-inclusive and archaic language (e.g., "Turn back, O man, forswear thy foolish ways"). Please do not send texts that have been or are currently entered in other contests. For more information on the search and our

parish history please see our website at www.stpaulsnorwalk.org

There is an entry fee of \$3 for each text submitted (payable to St. Paul's on the Green and clearly marked "Hymn Search"). Entries must be submitted by mail and not electronically. Please supply five copies of your text, which should not include your name or other identifying information. A cover letter should include your name and address as well as the title of your entry. Receipt of your entry will be acknowledged by postcard.

All entries must be received by March 1, 2012. The judges will announce the winning text by early April. We also reserve the right not to choose a winner. All entrants will receive notification of the contest results.

The author will retain copyright of the text, but will agree to its use by St. Paul's on the Green for the life of the copyright period.

Please send entries to: **Hymn Search/St. Paul's on the Green/60 East Avenue/Norwalk, CT 06851.**

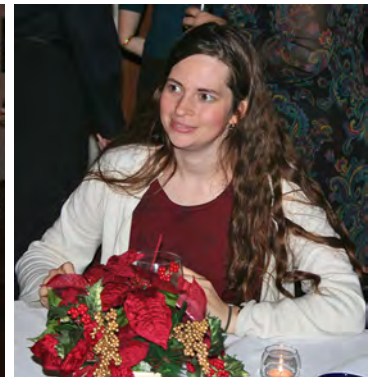


Above left: Christa Swenson, Tuesday Rupp, Peter Hawkins, Patrick Evans; *Above right:* Deputy Provost of the Arts and Humanities Emily Bakemeier with Meredith Gill and ISM faculty Sally M. Promey.

Festive Yuletide!

On Friday, December 9, directly after the Schola Cantorum concert (conducted by Simon Carrington) at Christ Church Episcopal, the ISM had its annual holiday party at the Graduate Club.

Below: Staff member Jacque Campoli (center) shares a warm moment with Visiting Professor of Ritual Studies and ISM Fellow Ron Grimes and his wife Susan Scott; *At right:* Students Katie Cadigan and Jenifer Chatfield.



Above, left: Students Kyle Brooks and Nicholas Lewis; *Above, center:* ISM faculty Teresa Berger and Anna Groen; *Above, right:* Postdoctoral Fellow Anne McGowan

Event photos by Derek Greten-Harrison