

Prism

MUSIC • WORSHIP • ARTS

YALE INSTITUTE OF SACRED MUSIC COMMON GROUND FOR SCHOLARSHIP AND PRACTICE

The State of the Institute

Martin D. Jean



Martin Jean with Melanie Ross (MAR '04)

Any moment in which we live holds in tension the past, present, and future, and we at the Institute have been mindful of these intersections, particularly in the transitions of the last few months.

First, we remember the passing of four leaders in church music who died within the year. While they are not graduates of Union or Yale, their lives are an inspiration to our students and faculty alike. They are “household names” in Christian worship and music.

Horace Clarence Boyer (July 28, 1935 – July 21, 2009) was one of the foremost scholars in African-American gospel music. Author of more than 40 articles on gospel music, he taught at several universities, including the University of Massachusetts Amherst, and directed many choirs and gospel workshops throughout the world. He edited the Episcopal Hymnal, *Lift Every Voice and Sing*, and was instrumental in introducing African-American gospel music to many communities beyond the African-American church. With the Boyer Brothers he performed widely, often with such greats Mahalia Jackson, Clara Ward, Alex Bradford, Dorothy Love Coates, and James Cleveland.

Paul O. Manz (May 10, 1919 – October 28, 2009) was an influential American organist and composer whose works have been published and played all over the world. His most popular choral work, “E’en so, Lord Jesus, Quickly Come” is considered a classic of the repertoire, and has been featured on Christmas radio broadcasts from St. John’s and Kings’ College, Cambridge. Paul Manz was the recipient of several honorary doctorates and was twice named among the top ten most influential Lutherans and, by the American Guild of Organists, one of the top 101 most notable organists of the 20th century.

Richard Hillert (March 14, 1923 – February 18, 2010) was a cherished composer and teacher. He wrote for various media: organ, choir, orchestra, chamber music and voice. He is the noted

composer of one of the major Eucharistic settings of the Lutheran Church that includes the hymn of praise, "This is the Feast." He collaborated with numerous hymn-writers such as Don Saliers, Susan Cherwien, Herbert Stuempfle, Jr., Jaroslav Vajda, and Fred Pratt Green.

Richard Proulx (April 3, 1937 – February 18, 2010) passed away on the same day as Richard Hillert. From 1980-1994, he was Organist/Music Director at Holy Name Cathedral in Chicago. Prior to assuming this post, he was musician and several Episcopal and Roman Catholic parishes in the Seattle/Tacoma area. He was advisor to two hymnal projects: Hymnal 1982 and the United Methodist Hymnal. His 300 compositions were written for an array of performing forces, and his liturgical settings are in nearly every modern hymnal. He directed and recorded with the "Cathedral Singers," a Chicago-based professional vocal ensemble devoted to the performance of sacred music.

At the Institute, we stand on the shoulders of these and many other giants in our fields, and particularly when their passing occurs in such close proximity, we cannot help but remember them and all those others who have paved the way for us: Robert Glasgow, Aidan Kavanagh, Richard French, Robert Baker, John Dixon, Clarence and Helen Dickinson, Robert Tangeman, and so many others. We honor them by remembering them to our students, by continuing their work, by bringing them into our lessons and classrooms and rehearsals.

We also honor them by honoring those who further their work, for the present is empty unless we hold hands with our various pasts.

Our beloved **Margot Fassler** left our shores this semester for those of another great University. At Notre Dame, she and her husband, Peter Jeffery, are working to re-engage Catholic Church music with its rich historical heritage. Through the best of scholarship and practice, they hope to reignite the Catholic imagination to uncover the richness of its past and connect it with living, breathing congregations of today. In December we honored her sixteen years of work at Yale without really bidding farewell because, in fact, we were already envisioning other ways of working with her and Peter in the future.

Even more recently, we were pleased to fête our own **Bryan Spinks** in a reception on March 2. His former students, **Melanie Ross** (soon to receive her Ph.D. in Liturgical Studies from Notre Dame) and Dr. Simon Jones (chaplain at Merton College, Oxford) edited a festschrift for Bryan that was presented on this occasion. *The Serious Business of Worship* is being published by Continuum Press and will be available soon.

Several dear friends and guests attended the reception and made congratulatory remarks to Bryan: **Siobhán Garrigan**, Joseph Britton, Robin Leaver, among others. Melanie Ross closed her comments by noting:

Bryan, tonight I speak for all of us by giving thanks for your reverence for

the Trinitarian God who is the source of all worship, your love for the Church, your concern for theologically-informed liturgical practice, your commitment to excellence in historical scholarship, and your concern for shaping ecclesial leaders of the next generation. Your life and work embody these words from Robert Frost:

"Only where love and need are one/ And the work is play for mortal stakes/Is the deed ever really done/For Heaven and the future's sake."

To which Bryan responded:

[Liturgy] remains the Cinderella subject in many seminaries and universities, and even today in England there is no full time position in liturgy in a university, other than Birmingham. . . I am sure my teachers – Arthur Couratin, Geoffrey Cuming, and Ronald Jasper – often wondered about the future of their subject. I can say that with Melanie and Simon, I know at least two of my former students who are making magnificent contributions to the subject. This celebration honors the study of liturgy as a serious subject.

With remembrances and tributes to those past and present fresh on our lips, we look to a future full of hope and opportunity. I marvel at the ingenuity and insight of our students as they collaborate with one another to produce new knowledge and creative work, using the model for student colloquium presentations introduced four years ago. In this model, students in their last year form themselves into pairs (one Music/one Divinity) in order to work on a project to which they can both contribute equally. Some topics have amazed me this year: "Music in the aftermath of 9/11," "Expressions of the Spiritual Exercises of Ignatius Loyola in the Music, Art, and Architecture of the Late Renaissance and Early Baroque," "Pasyon: Filipino Voices Sing the Christian Faith," to name but a few. As these students graduate

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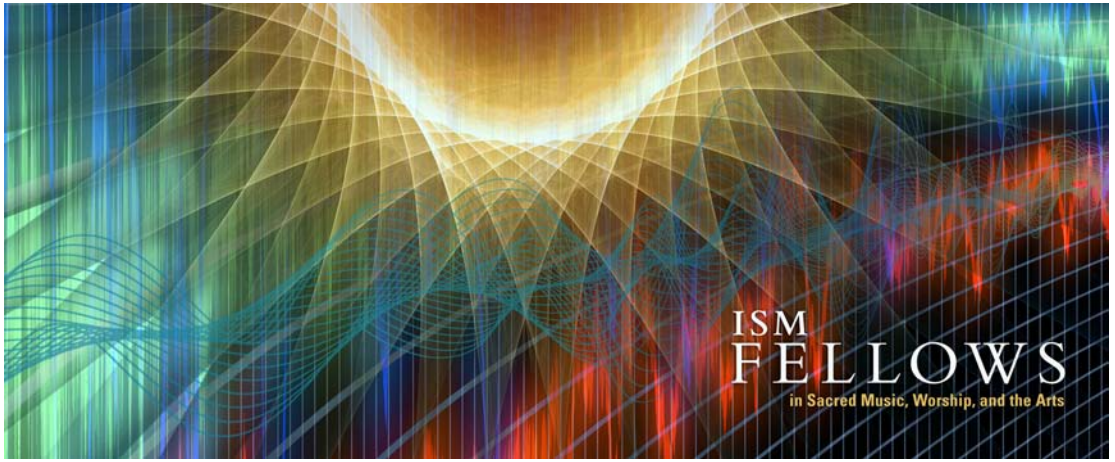
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First ISM Fellows in Sacred Music, Worship, and the Arts Announced

The Yale Institute of Sacred Music is pleased to announce that three outstanding candidates from a very strong pool have been invited to join its vibrant interdisciplinary community for the 2010-2011 year as the first group of Fellows in Sacred Music, Worship, and the Arts. The disciplines and the proposed projects of the new Fellows reflect the range and diversity of the Institute's mission.

Born in Dijon (France), **Franck Bernède** is both a world class cellist and an ethnomusicologist. He is currently assistant professor of Baroque music, modern and baroque cello, and ethnomusicology at the Chinese Culture University of Taipei (Taiwan). In addition to an active career as a performer, Prof. Bernède is specialized in the field of music and religions of Himalayan regions. His special research focus for over twenty-five years has been the Bardic traditions of the central Himalayas (West-Nepal and Uttaranchal-India) as well as in Katmandu Valley, particularly music and dances of the Newar, the indigenous population of Nepal. His Yale project is entitled *Nāsadyah: The Himalayan God of Music and Dance*.

Ruth Davis will draw together the threads of three current and recent research projects focusing on sacred musical traditions of the Mediterranean. Entitled *Music at the Mediterranean Crossroads of the Abrahamic Faiths*, each component will explore, in different ways and in varying combinations, musical encounters among and between Jewish, Christian, and Muslim communities. The project will examine the specific ways in which music, with its innate capacity to convey multiple associations

and meanings, not only defines but equally bridges, transforms, and ultimately transcends cultural divisions between sacred and secular spheres and between different religious, ethnic and linguistic groups. Prof. Davis is University Senior Lecturer in Music, University of Cambridge Fellow, and Director of Studies in Music, Corpus Christi College, Cambridge.

Lauren F. Winner is Assistant Professor of Christian Spirituality at the Duke University Divinity School, where she earned her M.Div. She received her Ph.D. from Columbia University with her dissertation on "Material Culture and Household Religious Practice in Colonial Virginia." The author of many scholarly books and articles, her enormously popular *Girl Meets God: on the Path to a Spiritual Life* won the 2002 Logos Booksellers' Association award for Best Book in Christianity and Culture, and has been issued in paperback. At Yale she will work on her new book *Living Liturgy: Americans' Experience of Liturgical Culture, 1750-2000*, investigating both people's devotional experiences of liturgy, and the ways in which liturgy has been repurposed for politics, protest, humor, marketing, and play.

The newly established fellowships were created to bring scholars, artists, or religious leaders from around the world to join the Institute's community of scholars and practitioners for a one-year term. For more information about the Institute's Fellows in Sacred Music, Worship, and the Arts, visit www.yale.edu/ism/fellows.

ALUMNI NEWS

COLIN LYNCH (MM '06) won First Prize in the 2010 Fort Wayne National Organ Playing Competition. He continues as Director of Chapel Music and School Organist at St. Paul's School in Concord, NH and as an Artist Diploma student at Oberlin Conservatory with James David Christie.

WILL REVERE (MAR '07) is now in his second year in the Ph.D. program in English at Duke University, studying late medieval and early modern English literature and religious culture. His wife, Donica, is a speech-language pathologist at a nearby retirement community in Durham, North Carolina.

CATHERINE VINCIE (MDiv '83) has been elected as Vice President of the North American Academy of Liturgy.

OTHER NEWS

ENA HELLER, on the Friends of the Institute advisory board, is the recipient of the 2010 Religion and Arts Award from the American Academy of Religion.

FELLOWS WEBSITE WINS DESIGN AWARD

The ISM Fellows website and its design team from Cheney & Co. Creative Communications in New Haven have received a Higher Education Marketing Gold Award in the category of graduate school website. The Education Advertising Awards, formerly known as the Admissions Advertising Awards, is the oldest, largest and most prestigious advertising awards competition, with over three thousand-five hundred entries submitted last year from every state in the country and multiple foreign countries.

STUDENT NEWS

BENJAMIN STRALEY (MM organ '10) has been invited to participate in this year's International Organ Improvisation Competition, held in Haarlem, the Netherlands, July 16-20. Begun in 1951, the competition is widely considered a first step to an international career. Straley will be one of eight contestants, and feels very honored, knowing that few American organists have received this distinguished opportunity. A student of Martin Jean, Straley has studied improvisation with Jeffrey Brillhart since coming to Yale.

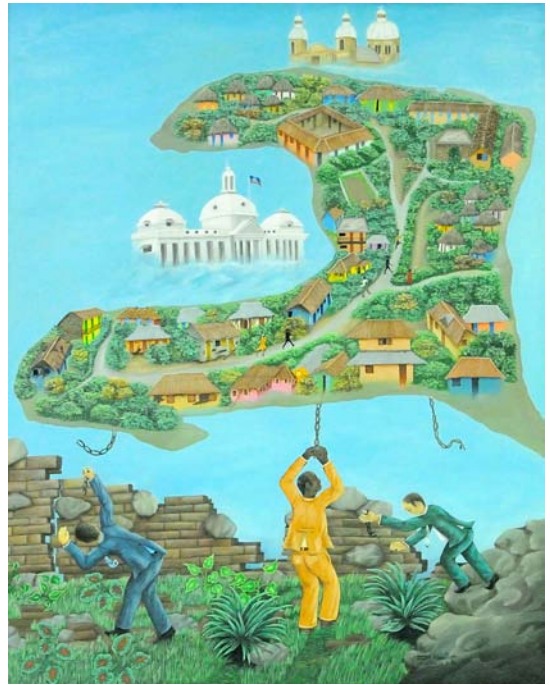
ANDREW BARNETT (MDiv '12) and **JUSTIN HAAHEIM** (MDiv '10) are members of the Theodicy Jazz Sextet, which performed at a Good Friday service in New York at St. John the Divine. Faculty member **THOMAS TROEGER** joined the group to explore the Good Friday passion through the paradox of the blues, moving from lamentation to profound joy, culminating in John Coltrane's *A Love Supreme*.

SPENCER REECE (MDiv '11) read from his poetry as part of "Finding Our Spirit in Poetry," an event at Christ Church in Westerly, RI. Langdon Hammer, Professor and Chair of the English department at Yale, also participated. They were introduced by **PETER HAWKINS**, Professor of Religion and Literature at the ISM.

Haiti Rising: Exhibition to Benefit Haiti Earthquake Relief at Yale

In collaboration with the Department of Gallery & Museum Services / Akus Gallery at Eastern Connecticut State University and the Overseas Ministries Study Center, the Yale Institute of Sacred Music is currently presenting the exhibition *Haiti Rising: Selections for the Stanley Popiel and Ingrid Feddersen Collection of Eastern Connecticut State University*, a collection of 50 Haitian paintings and sculptures. The exhibition represents a portion of the impressive body of work collected by Ms. Feddersen and Dr. Popiel during their many visits to Haiti between 1979 and 1999, and generously donated to Eastern in 2000. Works by more than thirty artists are on view in *Haiti Rising*, including that of Préfète Duffaut, Wifrid Teleon, Serge Geffrard, Roland St. Hubert, Hyppolite Felizor, and Roger François. According to curator Elizabeth H. Peterson, the director of the Akus Gallery at ECSU, “the works in this exhibition differ widely in style from primitive to abstract expressionist to the surreal, and in subject matter including the juxtaposition of Voodoo and Christianity, village or city life, poverty and wealth, or peace or destruction. *Haiti Rising* reflects the vibrancy of Haiti’s history, the depth of Haiti’s need particularly now as the nation rebuilds, and the wealth of its people in spirit to rise and emerge stronger.” The works will be on display at the Institute of Sacred Music (409 Prospect St., New Haven) weekdays (except holidays) from 9 am – 4 pm through September 17. There will be a reception featuring Robert Lamothe and a selection of Haitian music on Monday, June 14 from 4:30 – 6 pm in the Great Hall of the Institute.

Free will offerings at the door go to the Mennonite Central Committee’s Haiti Earthquake Response (<http://mcc.org/haitiearthquake>). Donations may be made online at <http://secure.omsc.org/donate>.



Haiti Rising, 1986. Joseph Marcellus, oil on canvas, 31 1/4" X 25 1/8". Gift of Stanley Popiel and Ingrid Feddersen, Collection of Eastern Connecticut State University

Donations are also accepted through the Haitian Health Foundation, which has long been supported by ECSU and the Popiel Feddersen family, at www.haitianhealthfoundation.org.

The exhibition is presented with support from Yale Divinity School. More information is at www.yale.edu/ism.

A Festschrift for Bryan Spinks



Ed. Note: On March 2 colleagues, students, friends, parishioners, and well-wishers of Bryan Spinks gathered in the YDS Common Room to celebrate the publication of a festschrift in his honor, released by Continuum Press, entitled *The*

Serious Business of Worship. These are excerpts of Prof. Spinks's remarks on the occasion.

Today is one of those occasions in my life that can be summed up as grace and gratitude. Melanie and Simon, you have graced me with this collection and the ISM also with this celebration. It honors me, but it also honors the subject of liturgy and vindicates the decision I made some forty years ago. Having just received the results of my BA Honours theology at Durham — that is our professional degree — the tutor of St. Chads, Eric Franklin, stopped me in the Bailey and congratulated me, and said my results were good enough for me to do research in any of the theological disciplines. He added, "If every you want to teach in a college or university, on no account do liturgy." Well, I ignored his advice, and the rest is history, as they say.

But liturgy remains the Cinderella subject in many seminaries and universities, and even today in England there is no full time position in liturgy in a university, other than Birmingham where the holder of the chair is a sociologist. I am sure my teachers – Arthur Couratin, Geoffrey Cuming, and Ronald Jasper – often wondered about the future of their subject. I can say that with Melanie and Simon,



Berkeley Divinity School Dean Joseph Britton with Bryan Spinks

I know at least two of my former students who are making magnificent contributions to the subject. This celebration honors the study of liturgy, and liturgy as a serious subject.

But this for me is an occasion of immense gratitude to so many people. Of course, to my former teachers and those who have helped me on the way, and my family for the support they gave me. It is a delight that Fr. Elie Kesrouani is here; thanks to him I was able to get to Lebanon to look at marriage manuscripts in the middle of the civil war, and now of course that has confirmed your suspicions that I am totally crazy. But deep gratitude to Simon and Melanie for deciding to undertake the task of approaching scholars to ask for essays; and even more, the task of extracting them months later when everyone forgot they had said yes – I know these



problems! And then finding a publisher and seeing it through the press. Thank you both so much, and I am very proud and honored to have been part of your own liturgical training and studies.

My thanks go to all those friends and colleagues who contributed to the book; to my colleagues at the ISM for their support and friendship, and especially to Martin Jean, for his total support and encouragement. Each day I thank God for the marvelous opportunities I have here to undertake the study of my subject. I extend thanks also to my YDS and BDS colleagues for their friendship and support; and to students past and present, because without them there would be no reason for me to be at Yale. And without them I would not have become reacquainted with a former student who came to Convocation to hear Peter Hawkins, and who has allowed me to smile again inside: my wife Care.

Thanks are due to all those friends who have come here today – friends from the Overseas Ministries Study Center where I escape from the craziness of the Divinity School for a good English afternoon cup of tea brewed in a teapot; new friends from North Haven, and older and dear friends from the congregations of the Middlesex Area Cluster Ministry. The congregations of those churches very kindly allow me to lead worship and preach every week, and that grounds me in reality, and I hope makes me a better teacher. They put up with my strange English ways, and allow me to smuggle in liturgical material from the English book, and also from places even farther East.

I am most humbly grateful to you all.

Festschrift photos courtesy www.JAdametzPhotographer.com



Bryan Spinks and Care Goodstal-Spinks



Friends from the congregation



Notes on the Staff

Etherea Vocal Ensemble, a nine-voice treble chamber group directed by ISM Student Affairs Assistant **Derek Greten-Harrison**, made its concert debut in December 2009 as a guest of Lorin Maazel's Chateauville Foundation in Castleton, Virginia. This holiday-themed concert was followed by the group's New England debut at Yale Institute of Sacred Music in a program featuring music by Mendelssohn, Holst, Rheinberger, and Rossini. The ISM concert, which took place in a standing-room-only Marquand Chapel on January 16th, also featured concert harpist Grace Cloutier, a graduate of Yale School of Music, and Alan Murchie, an alumnus of the Institute of Sacred Music and Yale Divinity School.



Jared Stellmacher (MM organ '09), the Choral and Vocal Assistant, will be leaving the ISM this summer to take up the post of Assistant Organist at The Riverside Church in New York City. While at Yale, Jared also served as Associate Organist at the First Presbyterian Church in New Canaan and organist at Zion Lutheran Church in Wallingford. Prior to relocating to Connecticut, he was Assistant Music Director at Good Shepherd Lutheran Church and accompanist for the Choral Arts Society and Chorale in Madison, Wisconsin. Jared has received many awards for his performance excellences, most notably winning first place in the American Guild of Organists Regional (VI) Competition for Young Organist held at the United States Air Force Academy and subsequently performed as a "Rising Star" at the National AGO Convention in Chicago. He also received a gold-level placement in the National Foundation for the Advancement in the Arts Competition and was organist for the United Church of Christ National Conference. Jared received his BMus from the University of Wisconsin – Madison School of Music.

Andrea Hart, the ISM administrator and business manager, participated in the Parliament of World Religions held last December in Melbourne, Australia. She was part of a student delegation from Hartford Seminary, where she is pursuing a certificate program in interfaith dialogue. Her account of the trip follows on page 10.

and seek career positions or places in doctoral programs, we are also happy to report that this year's pool of applicants to the Institute was the strongest and largest ever, thanks to our resourceful faculty and admissions office.

We look forward to more new faces in the fall as we are joined by our first class of Fellows in Sacred Music, Worship, and the Arts. (See story on page 3.) This interdisciplinary initiative will expand the portfolio of the ISM as we attract to the Institute scholars and practitioners whose work resonates with our mission and broadens our current faculty profile. We will build bridges with other units of Yale as well as engage more of the world through this ambitious program. 120 applications were received in this first year alone.

Finally, very soon we will announce a new initiative for congregations who seek to extend their own work in music, worship, and the arts beyond their parish walls. Stay tuned for details.

Beginning my second term as director offers me a chance to recommit myself to the mission of the Institute and the vision of our founders. For five years, it has been my privilege to have a front-row seat to all that my colleagues and our students

do. The dream of an academic department that draws together the study and practice of sacred music, worship, and the arts has been nurtured for over 35 years by directors Baker, Bailey, Cook, and Fassler. The momentum created by these powerhouses continues to inspire and challenge us to re-imagine the past for the sake of the future. It will be the sacred task of the current caretakers of the ISM to continue the impetus of this energy into the future through education, creative work, and outreach to the academy and religious communities.

As we train leaders to “foster, explore, and study engagement with the sacred through music, worship and the arts” we do so, not for the sake of an academic exercise, but for people who live in a world fraught with racial, economic, and religious strife. By praying, teaching, and learning together, we hope to model a new way of being that is alive with imagination and beauty, and that re-creates a world that will be the “Peaceable Kingdom” God intended.

Please hold us in your prayers and thoughts as we remember our past, celebrate our present, and work toward our future.

Photos courtesy www.JAdametzPhotographer.com



ISM faculty Martin Jean, Siobhán Garrigan, Teresa Berger, and Bryan Spinks with Melanie Ross, Simon Jones, and visiting faculty Robin Leaver

Parliamentary Procedures

Andrea Hart

In December 2009, I participated in the Parliament of World's Religions in Melbourne, Australia, where I attended programs on "Faith as It Relates to the Millennium Development Goals," "Women in Leadership," and "Educating Religious Leaders for a Multi-Religious World."

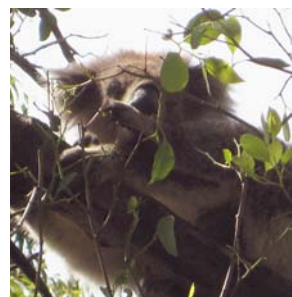
I attended the Parliament as part of a student delegation from Hartford Seminary, where I am pursuing a certificate program in Interfaith Dialogue. The Council for the Parliament of the World's Religions, with the support of the Henry Luce Foundation, coordinated with fifteen theological institutions to explore ways to increase education for interfaith leadership in North America. To prepare for the Parliament, over ninety students from the fifteen seminaries met in their home institutions over the fall for coursework, and then joined together daily at the Parliament under the leadership of twenty distinguished professors, including Paul Knitter from Union Theological Seminary, Heidi Hadsell from Hartford Seminary, and Donald Swearer from Harvard Divinity School. During the ten days of the Parliament, I attended over twelve seminars on issues relating to global health and the mapping and analytical tools needed to properly meet the targets of the 2015 Millennium Development Goals. These sessions have inspired and enabled me to pursue an independent study this spring/summer on *Using Evaluation and Mapping Tools to Identify Leadership Opportunities for Reducing Prison Recidivism by Faith-Based Programs*.

Morning observances were a highlight of the Parliament. I was able to observe Buddhist, Hindu, Jain, Christian, and Sikh religious practices in a unique and educational way. First, aspects of each liturgy with elements of traditional music and prayer were presented as they would be in an authentic service. Then, utilizing power points and handouts, a senior faith leader explained the various components. I found my own spirituality



deepened through this exposure, and my hope is that one day this profound educational and spiritual experience can be recreated in local communities and theological institutions around the world.

There was also some time for visiting Australia's breathtaking coastline and countryside. After my twenty-two hour flight to Melbourne, I slept for a few hours in the local youth hostel and then spent a full day taking in the spectacular sights of the Great Ocean Road. We saw the rock formations called the Twelve Apostles, named by the early Western settlers. We had multiple sightings of koalas in the wild and rare birds, saw hundreds of varieties of eucalyptus trees that dotted the coast and countryside, paid a visit to a 150-million-year-old rainforest, and experienced an overwhelming feeling of peace as we drove back through miles of



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PARLIAMENTARY PROCEDURES CONTINUED FROM PAGE 10

picturesque cattle and sheep ranches. Fun fact: in Australia there are no cowboys and cowgirls; they are called jackaroos and jillaroos!

Being part of a wildly diverse international community in a country far from home also gave me a new perspective on the USA. In talking with the janitor in our youth hostel, I learned that he had been a journalist in his native Sudan. After being severely wounded in the Civil War, he was relocated with assistance from the United Nations, and



traveled to Canada, the USA, and Australia. Having visited all three countries he chose Australia as his new home. I asked him why he did not choose the USA. He said he was saddened by the fact that the people in the USA were isolated and did not understand the real issues facing the world. Simply but prophetically, he said that their hearts and doors seemed closed to global problems. This was a humbling moment for me and one I continue to hold close to my heart back home in the USA as I share my experiences.

Being at this Parliament was a powerful experience on many levels, and has been a catalyst for working my own personal ethical ideas into a larger, global social justice framework. It has prepared me to understand and to take a leadership role to mobilize the vast resources in religious communities to serve such vital moral imperatives as the alleviation of poverty, global warming, and HIV/AIDS; and the promotion of peace building and universal primary education (to name just a few). Especially thrilling was the opportunity to interact daily with over five thousand people from six continents who, like me, have been inspired by their faith to take action to make the world a better place.

Spring Event Roundup

Eliyahu and the Qadim Ensemble Performed in April

Fresh from extensive travels and musical study in Morocco, Sinai, and Israel, Eliyahu and the Qadim Ensemble presented a program of *Devotional Music from the Spiritual Traditions of the Near East* in Marquand Chapel on Thursday, April 8. This musical tour included pieces from Jewish liturgy from the Diaspora, including Yemen, Iraq, Israel, North Africa and Moorish Spain; music from Christian Armenia and Greece; and devotional poems from the Muslim regions of North Africa: Egypt, Palestine, Lebanon, Syria, Iraq, and Turkey.

The ensemble's repertoire includes Arabic, Jewish, Turkish Sufi, Hebrew-Yemenite, Armenian, Greek, and Moroccan music, celebrating the common musical and spiritual heritage of the region's cultures, while honoring the great diversity found within them.

Qadim, an ensemble based in the San Francisco Bay area, takes its name from a word found in both Arabic and Hebrew meaning "ancient" as well as "that which will come." Acclaimed for their passionate performances, Qadim has attracted a growing global audience who are responding to their authentic musicianship and timely message.



Their latest CD, *Eastern Wind*, debuted at #7 on Billboard's World Music Charts after being featured on NPR's "All Things Considered." Excerpts can be heard at <http://www.qadimusic.com/music/music.html>

The Believer's Journey: The Art of Jae-Im Kim

The Believer's Journey: The Art of Jae-Im Kim, artist in residence at the Overseas Ministries Study Center in New Haven, was on display at Yale Institute of Sacred Music from March 1 through April 16. Many people from Yale and the New Haven community attended the reception in her honor on March 4 (see photos below).

Jae-Im Kim belongs to the first generation of Korean abstract expressionists: as a lyric abstract expressionist, her work is largely inspired by “the dance of the spirit,” and a cheerful contemplative spirituality. Her gestural paintings and torn-paper collages are derivative of her training in oriental calligraphy, dance and music. Inspired by the expression of the sacred and the conceptual, her works radiate a truly captivating energy that is vibrant and chromatic, full of rhythm and melody.

A graduate of Seoul National University's Dept. of Fine Arts, Jae-Im Kim is a prolific and engaging artist who has had a distinguished and successful international career. Since her first solo exhibition in Seoul in 1960, her work has been exhibited extensively in Europe and Asia, in solo and group shows. Her colorful paintings, which are infused with Oriental rhythms, have been part of larger exhibitions, such as the Korean Women Painters Association exhibition held at the National Museum of History, Taipei, Taiwan (1983), and exchange exhibitions held in Paris, France (1982), and Kathmandu, Nepal (1983).



Jae-Im Kim, mixed media on Korea paper, 2004

Reception photos by Dan Nicholas



Great Organ Music at Yale: Season Finale in Marquand Chapel

The Great Organ Music at Yale series concluded its 2009-2010 season with two concerts of Baroque music on the Baroque organ in New Haven's Marquand Chapel.

On Friday, April 16, Hans Davidsson offered a program of Buxtehude, and also reprised Matthew Suttor's *Syntagma*, which had been commissioned for the inauguration of the instrument in 2007. On Sunday, April 18, Masaaki Suzuki performed works of Sweelinck, Scheidt, Scheidemann, Lübeck, Buxtehude, and Bruhns in a program that included three cantatas by Buxtehude with soprano soloist **Awet Andemicael** (MAR '09).

The Krigbaum Organ, dedicated in 2007, is tuned in meantone temperament, a tuning system prevalent in the seventeenth century. This tuning system allows certain harmonies to sound "sweeter" or more "pure" and others to sound more dissonant or "active." This Taylor & Boody organ is one of only a very few in the world ideally suited and with the acoustical resources for the performance of music of earlier periods in a manner that is historically authentic.

Hans Davidsson is a Swedish organist and teacher well known all over the world. He was one of the driving forces behind establishing the organ research center GOArt in Göteborg, Sweden. He currently lives in Rochester where he teaches organ at the Eastman School of Music and serves as Project Director of the Eastman Rochester Organ Initiative. He has made numerous recordings, including the complete works of Buxtehude.

Masaaki Suzuki, the founding conductor of Bach Collegium Japan, combines his conducting career, with his work as organist and harpsichordist. Born in Kobe, he graduated from Tokyo University of Fine Arts and Music with a degree in composition and organ performance and went on to study harpsichord and organ at the Sweelinck Conservatory in Amsterdam under Ton Koopman and Piet Kee. Founder and head of the early music department, he teaches at the Tokyo National University of Fine Arts and Music. He is Visiting Professor of Choral Conducting at Yale.

Masaaki Suzuki with Yale Schola Cantorum in Season's Final Concert

Masaaki Suzuki led the Yale Schola Cantorum in a program of music by Monteverdi and Schütz to conclude the 2009-10 season.

The concert was at St. Michael's Church in New York City (225 West 99th St.) at 8 pm on Saturday, May 1, and repeated in New Haven at St. Mary's Church (5 Hillhouse Ave.) on Sunday, May 2 at 3 pm.

On the program were works from Monteverdi's *Selva Morale e Spirituale*, as well as several pieces, including a Magnificat and three different settings of *Meine Seele erhebt den Herren*, by Schütz. Robert Mealy, the noted period violinist, will be the concertmaster.

Since founding Bach Collegium Japan in 1990, **Masaaki Suzuki** has established himself as a leading authority on the works of Bach. He has remained their Music Director ever since, taking them regularly to major venues and festivals in Europe and the USA, and building up an outstanding reputation for the expressive refinement and truth

of his performances. He is now regularly invited to work together with renowned European soloists and groups, such as Collegium Vocale Gent and the Freiburger Barockorchester, with whom he visited several European capitals, and he recently appeared in London with the Britten Sinfonia in a program of Britten, Mozart and Stravinsky. Forthcoming engagements with other ensembles include the Hong Kong Philharmonic, the Nagoya Philharmonic and the Netherlands Radio Chamber Philharmonic Orchestras.



Photo by Robert A. Lisak