

Prism

MUSIC • WORSHIP • ARTS

YALE INSTITUTE OF SACRED MUSIC COMMON GROUND FOR SCHOLARSHIP AND PRACTICE

Congratulations, Graduates!

Compiled by Rachel Winter

The newest ISM alumni, pictured below, were honored at the annual commencement banquet on Saturday, May 22 at the Grassy Hill Country Club. Some of them accepted our invitation to share something about their experience at the Institute, and their plans and hopes for the future.



Photo by Robert A. Lisak

Horace Ballard (MAR, Religion and Literature) will be working this summer at Monticello, the home of Thomas Jefferson, as an intern in the Education Department. He will give tours of the house and help write curriculum for K-12 students visiting the museum. In August, Horace will begin a PhD program in American Civilization at Brown University. His three years in the ISM were, in his words, “blessed, incredible, and fantastic.” He will be “forever indebted to the Institute for their generosity, support, and encouragement to explore fully the meaning of religion and art to their broadest and richest conclusions.”

Charrise Barron (MDiv) will begin doctoral studies in the African American Studies PhD program at Harvard University in the fall. She plans to focus her research on modern black gospel music. Charrise is thankful for the opportunity to pursue her interest in modern gospel music, worship, and theology through her colloquium project. She is also thankful for her fellow ISM musicians and scholars and professors, “who helped to make her ISM experience unforgettable.”

Carl Bear (MAR, Liturgical Studies) will begin working on a PhD in Liturgical Studies at Graduate Theological Union (Berkeley, CA) in the fall of 2010.

After graduation, **Caitlin Beck (MAR, Liturgical Studies)** will be going back to her life before ISM and YDS: back to Ottawa, back to Saint Paul University where she did her undergraduate degree, and back to her childhood parish, St. John the Evangelist Anglican Church. Her time at the ISM has given her new skills, which she will be bringing back to these communities in a variety of ways. At Saint Paul University, she will begin a PhD in theology with a concentration in Eastern Christian Studies, exploring the role of hospitality in worship as a starting point for ecumenical dialogue. She will also be starting a Chapel Choir to support congregational song in Anglican, Eastern Catholic, and ecumenical worship at the University. In her parish, she will continue her work in ministry with children and youth, “enlisting

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Ng Tian Hui receives the ISM certificate

their eager voices to introduce more global song into the life and worship of this community.” Her participation in classes on congregational song and choirs that lead this music in worship has been invaluable to her future pursuits. Most importantly, the friendships with talented faculty and students who work in this field will give her people to turn to for advice and encouragement in these projects. She is thankful “for all that the ISM has provided over the past two years, but will miss worship in Marquand Chapel led by the dynamic ministry of Siobhán, Patrick, Jim, and Krista (and many, many others) most of all.”

Colin Britt (MM, Choral Conducting) will be joining the adjunct faculty at the Hartt School this fall, where he will be conducting a choir and teaching one or two classes. He will continue working at the Cathedral of St. Joseph in Hartford, where he assists the organist and conductor. In addition, he will join the staff at the ISM (see Notes on the Staff) and hopes to conduct a choir in the region. He will also continue to be involved in area theatres.

Esther Cristina Cabrera (MAR, Visual Arts) plans to start applying to PhD programs in Latin American Studies next year. In the meantime, she intends to learn German (as a “consequence of the wonderful 2010 study trip”). Her experience at the ISM has inspired her “to pursue deeper interdisciplinary understandings of cultural and social issues in Latin American history.” She would like to thank classmates and faculty for “wonderful community and academic experiences” at the ISM.

Ireri E Chavez Barcenas (MAR, Religion and Music) is deeply grateful for all the opportunities and experiences gained at the ISM. She wishes to thank her teachers, friends, and members of the staff for making her last three years an outstanding time. In the coming days, she and her husband are going to be parents of two newborn boys, Leo and Ben. This fall, she will be starting her doctoral studies in musicology at Princeton University. Ireri “believes that raising a family will enrich her academic formation and love for music.”

Justin Haaheim (MDiv) will continue working as a freelance jazz drummer and church percussionist

in New Haven after graduation, focusing on leading Marquand Chapel-style congregational song, crafting jazz worship services, and playing jazz “anywhere and everywhere.” He is tremendously grateful for the people, friendships, conversations, study tours and the abundance of other opportunities that have formed and shaped him as a theologian, minister and musician during his three years at the ISM.

Rebecca Henriksen (MAR, Visual Arts) plans to apply for PhD programs in Performance Studies and Gender Studies. She plans to study the experiences of queer women in evangelical communities in the United States and Rwanda. She is extremely grateful for “her time in the ISM, for the opportunity to study in Bosnia-Herzegovina, Serbia, Montenegro, and Germany, and for the wonderful people she has met and become friends with in the ISM.” Before returning to her studies, Rebecca is joining the ISM staff as choral/vocal program assistant. (See Notes on the Staff.)

Noah Horn (MM, Organ) is grateful for the “immeasurably valuable teaching and friendships” he has experienced at Yale, and is delighted to be returning to the ISM in the fall to begin the MM program in choral conducting. He is especially grateful for the expert, kind guidance of Professor Thomas Murray, “who provided the support that enabled my endeavours to be successful.”



Siobhán Garrigan bids farewell

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Martin D. Jean, director

409 Prospect Street
New Haven, Connecticut 06511

telephone 203.432.5180

fax 203.432.5296

EDITOR Melissa Maier
melissa.maier@yale.edu

LAYOUT AND DESIGN Elaine Piraino-Holevoet, PIROET



ISM Announces Creation of the Congregations Project in Sacred Music, Worship, and the Arts

The Yale Institute of Sacred Music invites applications for the ISM Congregations Project, a new ecumenical initiative dedicated to renewing worship, music, and the arts for the life of the world. Seven congregations will be selected the first year to develop specific projects that deepen their ministries of worship and the arts and extend them to their communities. Leadership teams from these congregations will gather in June 2011 to learn, create, and make connections in a weeklong summer seminar with renowned faculty in New Haven. Later, these teams will serve as resources to other leaders and faith communities in their own region.

An annual theme provides a point of focus for learning and creative exchange, as well as for the projects to be undertaken. The theme in 2011, "Worshiping God in This Place," considers the actual inhabited landscapes upon which congregations live out their ministries. Projects will build on their prior strengths to deepen and

extend ministry in and beyond the congregation. Each congregation will also develop strategies to teach and involve other congregations in ways that relate to the project. Dorothy Bass, John Ferguson, Rita Ferrone, Don Saliers and others will join members of the Yale Institute of Sacred Music faculty at the summer seminar, which will take place in New Haven June 22 - 30.

The Yale Institute of Sacred Music is an interdisciplinary graduate center that studies, fosters, and explores engagement with the sacred through music, worship, and the arts in Christian communities, diverse religious traditions, and public life.

Most expenses of attendance at the Congregations Project summer seminar are defrayed for the selected congregations' teams. Applications are due November 1, 2010. More information and the application are online at www.yale.edu/ism/congregations.

Photo by Martin Jean



Some of the music graduates

Ng Tian Hui (MM, Choral Conducting) “loved the seemingly limitless possibilities at the ISM. I have thoroughly enjoyed working with the Yale Camerata, Schola Cantorum, Voxtet, Berkeley Chapel Choir, Marquand Chapel Choir and the many other kind and generous scholars and artists on campus.” He wishes to thank his instructors Marguerite Brooks, Simon Carrington, Jeffrey Douma, and Masaaki Suzuki for their unstinting support. After graduation, Tian Hui will conduct the festival choir in the finale of the 2010 Festival of Song organized by the Chinese Christian Herald Crusades of New York. Thereafter, he will return to his native Singapore for the summer, where he will help direct the interdisciplinary arts festival NOMAD 2010 in Ang Mo Kio, Singapore. Finally, he will be coming back to the United States in August and moving to Philadelphia, where he has been appointed the Interim Director of Choral and Vocal Studies at Haverford and Bryn Mawr Colleges. There, he will conduct the bi-college Chorale and Chamber Singers and teach courses in art song and voice.

Emerson Morgan (MAR, Religion and the Arts) will build upon his work at the Institute by beginning doctoral studies in historical musicology at the Department of Music at Harvard University. His planned concentrations include medieval and early American music, particularly psalmody. He continues research into the visual and aural dimensions of organs as a graduate associate of the Yale Initiative for the Study of Material and Visual Cultures of Religion. He remains deeply grateful to classmates, advisors, and teachers for helping him become a more productive, creative, and collegial thinker during his time at the Institute.

This fall **Adam Pajan** (MM, Choral Conducting) will be the first to enroll in the University of Oklahoma’s new DMA in organ with church music emphasis, as a School of Music graduate assistant and graduate college fellow. The program will include teaching and curriculum in both the organ and choral conducting departments, as well as working in the American Organ Institute shop restoring organs. In addition to his studies, he will serve the 4,000-member congregation of St. Mark the

Evangelist Catholic Church as Director of Music. He is deeply grateful for his time at the ISM, most especially his inspiring colleagues and his studies with Professors Jean, Murray, and Brooks, whom he wishes to thank for their encouragement and support.

After two full and wonderful years at the ISM, **Beverly Shangkuan** (MM, Choral Conducting) will be pursuing the Doctor of Musical Arts in choral conducting at University of Michigan next year. She is grateful to the ISM and to all the faculty for instilling in her an interest in interdisciplinary work and a fascination for forms of art other than music. She is especially grateful for the study trip in Germany (“my first trip to Europe!!”) and thanks all the people who made this an enjoyable and memorable learning experience for the students.

After serving for the last two years as Director of Music and Organist at the United Methodist Church of Westport and Weston, **Leslie Smith** (MM, Organ) will begin serving as Director of Music and Liturgical Arts. Leslie has moved to Norwalk, Connecticut and will spend her time working with church choirs, as well as building a program of music for the church youth.

Though graduating this year, **Benjamin Straley** (MM, Organ) will remain at the ISM two more years in order to complete a Master of Divinity with a concentration in Anglican Studies through Berkeley Divinity School. This July, Straley will compete against seven others in the Harlem International Competition in Organ Improvisation. He is one of very few Americans ever to have been extended an invitation to this prestigious competition. In the upcoming year, he will remain at Trinity Church on the Green as Organ Scholar, and at the Episcopal Church at Yale as Organist & Choirmaster. Straley looks forward to continuing at the Institute, precisely because of its interdisciplinary nature; he has enjoyed working alongside not only other musicians, but with future scholars and clergy as well, with whom he will be working and serving the church. It is this integrated environment that allowed him to begin the joint degree program (MM/MDiv) this past year, for which he is “most thankful.”

Chad Tanaka Pack (M.Div) is an Associate Minister at Middle Collegiate Church, a 750-member multicultural congregation in the East Village of New York City that celebrates the arts. In addition to preaching, leading worship, teaching, and providing care, Chad’s responsibilities include ministries related to financial stewardship, LGBTI communities, and the arts in social justice. Chad is pursuing ordination in the Reformed Church in America. He recently renewed his license as a certified public accountant, and continues to write plays and poetry.

Paul Max Tipton (MM voice) has been invited to join the Rose Ensemble, a ten-voice early music group based in Minneapolis/St. Paul, MN, for the 2010-2011 season. The Rose Ensemble brings research from the world’s manuscript libraries to American audiences, illuminating rarely-performed vocal



Rachel Winter, Paul Max Tipton, and Ashley Makar with Martin Jean

repertoire and recreating ancient melodies with period instruments. Now in its twelfth performance season, the Ensemble tours internationally and is the recipient of the 2005 Chorus America Margaret Hillis Award for Choral Excellence as well as the winner of the 2007 Tolosa International Choral Competition (Spain). Praised for “an almost supernatural blend of voices” (Early Music America Magazine), the Rose Ensemble has produced several recordings, which receive regular international airplay and have received widespread critical praise.

Angela Shelley Wiggins (STM, December '10) is completing her thesis on Episcopal and Anglican burial rites. In her thesis proposal Angela writes, “This service, perhaps the most beautiful Episcopal rite, functions as a sacred place of transition... The gathered assembly celebrates the sacrament of the Eucharist, and the sacramental rites of confirmation, marriage, ordination, and reconciliation lurk in the words of the homily. It seems the whole life and work of the church is present in the liturgy for the burial of the dead.” Angela’s thesis is an exploration of the theology of this liturgy and its evolution in the American prayer books.

Next year **Debi Wong (MM, Voice)** will start her preliminary research for her Doctorate of Musical Arts at the Sibelius Academy. She will begin research in London, England, where she will study music, poetry, and drama from the English Renaissance. Her DMA studies will focus on musical conventions and performances within English theatre from the late sixteenth century. Debi hopes that these studies will allow her to create and present interdisciplinary performances using theatre, music, dance and the visual arts. In the far future, she hopes to start an ensemble of players that will continue to explore interdisciplinary performance practice. Debi is “grateful for her entire experience at the ISM, excited about my future plans, and sad to be leaving such a wonderful community of scholars, artists, and friends.”

At right: Colin Britt and Awet Andemicael with Martin Jean

2010 Prizes and Scholarships

The Hugh Giles Prize

Max Blum and Sherezade Panthaki

The Hugh Porter Prize

Arianne Abela and Tian Hui Ng

The Edwin Stanley Seder Prize

Carl Bear and Caitlin Beck

The Aidan Kavanagh Achievement Prize

Horace Ballard and Emerson Morgan

The Director's Prize

Ashley Makar, Paul Max Tipton, and Rachel Winter

The Richard Paul DeLong Prize

Adam Pajan

The Margot Fassler Prize in the Performance of Sacred Music

Beverly Shangkuan and Deborah Wong

The Faculty Prize

Colin Britt and Awet Andemicael

Students' Choice for Best Colloquium Presentation

Noel Hennelly and Adam Pajan

The Robert Baker Scholarship

Thomas Russell

The Mary Baker Scholarship in Organ Accompanying

Joseph Ripka

The Hugh Porter Scholarship

Brian Bartoldus

The E. Stanley Seder Scholarship

Dashon Burton

The Louise E. MacLean Scholarship

Steven Hobbs

The Dominique de Menil Scholarship

Olivia Hillmer



From the Director's Desk: The 2010 ISM Study Trip to Germany

Martin D. Jean

One of the many blessings of being associated with the Institute of Sacred Music is the biennial international study trip. In my time on the faculty, the ISM has traveled to Scandinavia, Mexico, and the Balkans, and now this year to Germany.

I wish to express my profound thanks first to my colleagues, Profs. Markus Rathey, James Taylor, and Teresa Berger, who labored long on the planning committee, and of course to our inimitable staff, particularly Andrea Hart, Laura Chilton, and (ex officio) Louise Johnson. They were joined by students Rachel Winter and Adam Peithmann. The preparation for the tour extended over two years and was supported by numerous colloquium lectures, student presentations, courses and performances. In fact, one could say that the preparation beforehand was every bit as valuable as the tour itself.

Naively, several of us thought this would be an “easy” tour. Germany, after all, is well known for its magnificent art, architecture, and music. But as anyone who has traveled there will know, it has also been the site of great conflict and even horror.

Following, you will find reflections from three of our students, each from a different perspective, though you will also see overlapping impressions. I invite you to read these carefully and make your own pilgrimages to these locations as you are able.



I am confident that the lessons here are lasting ones that cross all boundaries of culture, race, and religion.

Study Tour Slideshow Online at
www.yale.edu/ism/events/studytour10



Spencer Reece and Noel Hennelly at Blockhaus Nikolskoe, Berlin.
Photo by Angela Wiggins.

Impressions of Germany: Student Reflections from the Germany Study Tour, May 9-20, 2010

Compiled/Edited by Rachel Winter, MAR '11, Religion and Literature

As I recollect our trip to Germany, I am tempted to turn the experience into a text: to give it a reading, as one would interpret a novel or a symphony. The instinct is natural enough for anyone who's been at graduate school for at least a month or two; it's only a matter of time before everything is a text, from news reports to night skies, and to give any subject this sort of treatment is, at some level, to take it seriously. Our ten days together between Munich and Berlin deserve such attention, yet the experience comes back to me as fractured, unmanageably complex. This complexity, of course, is key to the task of writing about history:

finding clusters of causes, patterns of development, movements toward a certain kind of civilization.

What each of us recalls from this trip will be different. Yet in the student reflections that follow, a certain theme emerges: the problem of reconciling at once the beauty and virtuosity of German high culture, and the awful events of recent history, particularly of the Holocaust. Whether these can even be reconciled, or may only be recognized separately for what they were, is a worthwhile question in itself. Such questions will stay with us long after our trip together has found its place in the past.

Uncovering the Past: Forgetting and Remembering

Rachel Winter, MAR '11

In my impressions of Germany from our trip, a pattern stands out—not of a developing history, but of a culture and a society perpetually remaking itself. To begin with, Germany presents us with objects and architecture bearing the marks of up to a thousand years of history. The Munich Residenz, the palace complex of the Wittelsbach dynasty for four hundred years (1508-1918), began with the construction of the Neuveste castle in 1385. In the centuries following, it acquired a ballroom, a treasury, gardens, an opera house, countless state and private apartments, and several royal chapels, before becoming a public museum in 1920. Older buildings were sometimes remodeled, and sometimes destroyed to make room for new ones. These changes reflected current movements in art and architecture, as well as particular royal tastes; thus the Residenz, as we experienced it in May, is a pastiche of the heights of Baroque, Rococo, and Neoclassical decorative styles. Relics in the museum—some dating back as far as the ninth century—reflect artistic tastes of their times, besides telling us something about their owners' piety. When we consider, along with the developments of taste, the destruction caused by fires, and, later, damage from 1944 bombings, the Residenz begins to seem not only a recovering pastiche of tastes, but also a memorial to lost lives, and to the devastation of disaster and wartime.

Munich impressed many of us simply by its orderliness. Between the swept streets, kempt gardens and strict adherence to traffic regulations, it seemed impossible that Munich had experienced extreme destruction such a short time ago. World War II seemed a distant memory in this clean, well-engineered city. And this is, I think, how it should be; there is life after war, after the Holocaust, after depravity and cruelty have run their awful courses. The remaking of the Residenz over the centuries



Students in the opera house at the Munich Residenz. Along balcony, front to back: Rachel Heath, Horace Ballard, Hannah Peck, Spencer Reece, Justin Haaheim. Photo by Rebecca Henriksen.

seems to have been driven by changing tastes, compounded by political ambitions. Munich, on the other hand, aside from all practical reasons for rebuilding, had to be remade, I suppose, because German leaders were determined that the horrors of the 1930s and 40s would not haunt them forever, driving them to ruin. The past could not be allowed to be decisive, and in that sense it had to be forgotten.

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Rachel Winter and Chad Tanaka Peck reading graffiti on a fragment of the Berlin Wall. Photo by Judith Dupré.

Yet by the same time, the past had to be remembered. As we moved into East Germany, recent history seemed harder to avoid; its memorials were more vivid, more glaring. Behind the literary and artistic glories of Weimar—Goethe and Schiller, literary icons of the eighteenth century; the Bauhaus movement and the short-lived Weimar Republic, Germany’s avante-garde and its first democracy—sits the internment camp Buchenwald, horribly intact, terrifyingly vivid. In this case, almost nothing has been papered over; on the contrary, the suffering endured and horrors inflicted under Nazi rule are presented calmly and factually. As we followed our young tour guide over Buchenwald’s grounds, our group was silent, taking in the stark facts of the past as she gently reported them. Between 1937 and 1945, as a Nazi camp, and between 1945 and 1950, under the Soviet Secret Police, Buchenwald was more or less unknown to most citizens of Weimar; now it is uncovered, exposing us to the past we’d still rather not see. And see it we must, horrific as it is, because as we look at Buchenwald and try to understand it, we learn not only what has passed, but what must not pass again; we learn not only about those who suffered, but those who caused suffering; we see not only traces of our forebears, but traces of ourselves. We leave Buchenwald mourning, arguing with

ourselves, thinking and writing, fighting, working, praying, so that that such things may not be again.

Is it right to compare such things—on one hand, a state palace complex, expressive primarily of high culture and high tastes—and on the other, a work camp demonstrating some of the darkest manifestations of the human psyche? In general, perhaps not; yet they have this in common. Both offer extreme examples of how we respond to the past, and both responses are necessary. It is not exactly a moral choice to redecorate a room at the Residenz, but it is not amoral either. Such choices tell us not only what people wanted to preserve from the past, but also what they wanted life to be like in the present, and in the distant future. Likewise, the choice to leave Buchenwald intact is not only ethical; it is a narrative choice, a choice that allows the historical truth to be told, and, perhaps, someday, understood. We cannot shut out the past, and we cannot take it with us. We can only take from it the knowledge of what human life can be, with all of its inconsistencies.



Students, faculty and staff talking after Ascension Day mass in Weirzenheiligen. Left to right: Horace Ballard, Hannah Peck, Justin Haaheim, Chad Tanaka Peck, Ashley Makar. Background, left to right: Andrea Hart, Marguerite Brooks, James Taylor, Tom Leutner. Photo by Judith Dupré.



Students at Allerheiligen-Hofkirche, Munich Residenzplatz. Photo by Emerson Morgan.

Light and Dark: A [Musical] Search for Perspective

Colin Britt, MM '10, Conducting

The choral conductors began their journey in Hamburg before the start of the main study tour, where Christoph Schlechter (AD '11) had arranged joint master classes with the conducting students at his alma mater, the Hochschule für Musik und Theater. Yale faculty Jeff Douma and Maggie Brooks shared teaching duties with Professor Hannelotte “Jeanette” Pardall. The master classes were immensely enjoyable for all of us; not only did we have the opportunity to work with and be critiqued by a new and highly energetic teacher, but we were also able to observe our instructors working with the German students. It was very inspiring for all of us to view our teachers from a more removed and objective perspective than usual, reinforcing and reaffirming the instruction we have received over the last one, two, or three years. The semi-bilingual method of instruction was also an exciting and unnerving wake-up call, reminding us that, yes, we were in Germany.

Another highlight of the conductors’ pre-trip was our excursion to Lübeck, where we attended a Sunday morning service at the Marienkirche. Aside from being one of the largest brick Gothic churches in the world, it was also the final workplace for Dietrich Buxtehude. The date of our visit was May 9, which also happened to be the anniversary of Buxtehude’s death, and we were fortunate enough to hear a performance of one of his cantatas. To be in that vast (albeit extremely cold) cathedral on that anniversary hearing one of his cantatas



Students and faculty in the basement of the SS building in Buchenwald, where Dietrich Bonhoeffer was held during his internment there. Climbing stairs: Nathan Gumbs, Tom Troeger, Colin Britt. Photo by Sean McAvoy.

in the venue for which it was written was a truly remarkable experience.

After we joined with the rest of the ISM, one of the most striking experiences of the trip occurred while we were staying in Weimar. Having spent the morning visiting museums dedicated to some of the brightest artistic, literary, and musical minds in German history, we then boarded a bus and drove to Buchenwald Concentration Camp, only eight kilometers from the center of Weimar. For me, the contrast between the sheer luminosity of such artistic genius and the numbing horror of the

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Voxtet singing at Residenzplatz. Left to right: Kathryn Aaron, Debi Wong, Joe Mikolaj, Paul Max Tipton, Dashon Burton, Dann Coakwell, Sherezade Panthaki. Photo by Judith Dupré.

STUDY TOUR CONTINUED FROM PAGE 9

Holocaust was overwhelming. In my mind, Markus Rathey articulated it best by pointing out that these two realities are inextricably linked; in establishing a German national identity, someone had to be ostracized, to be “the other people.” If the Wagners and Liszts were the best and brightest, to whom would they be compared? And, while we like to reassure ourselves that history won’t repeat itself, do we not see examples of nationalistic xenophobia in many corners of the world today – including our own? There are no easy answers.

The itinerary also provided happier and, in many ways, less challenging destinations. The list of wonders included a pilgrimage to Vierzehnheiligen, a stop at the Thomaskirche in Leipzig to hear a performance of a Bach cantata, another master class for the conductors with the conductor of the Berlin Radio Choir, Simon Halsey, and many priceless opportunities to hear live music, rehearsals, and lectures. The ever-present musical and intellectual power of the country, along with an almost ostentatiously efficient infrastructure that transported us, never ceased to amaze.

Though I am not generally one to seek cultural or moral lessons, a duty I feel ill equipped to handle, I would have us again ask ourselves: Are we in the USA, in our post-9/11 society, so different from a people reeling from economic and wartime crisis? Do we not rally behind charismatic speakers

and take refuge in a feeling of national unity? Do we not sometimes staunchly idolize our own cultural icons, past and present? When examining these questions, the horrific truths of another country’s past suddenly feel much less comfortably distant. From this perspective we are reminded of our own humanity, that we are all capable of both extreme cruelty and extreme beauty.



Students warming hands at Stadtkirche St. Wenzel, Naumburg. Left to right: Joe Mikolaj, Rachel Heath, Katherine Arnold, Dann Coakwell, Cristina Esther Cabrera. Photo by Emerson Morgan.



Conductors with Simon Halsey. Left to right: Ng Tian Hui, Max Blum, Brian Bartoldus, Arianne Abela, Simon Halsey, Beverly Shangkuan, Michael Sansoni, Christoph Schlechter, Colin Britt, Marguerite Brooks. Photo by Colin Britt.

“In the Beauty of Holiness”: Earthly Terror and Heavenly Music

Benjamin Straley, MM Organ '10, MDiv '12

After the hectic final home-stretch of the spring semester, every last hour spent studying for finals and writing term papers, the ISM study trip to Germany was a much-needed change of pace and scenery (although, looking back, I am not sure the pace was slower). Over the course of two weeks, we managed to traverse from Hamburg down to Munich, stopping in Weimar, Leipzig and other points of interest as we made our way to our final destination of Berlin. We saw spectacular art, architecture, and natural beauty, while at times we were confronted with the uncomfortable realities of a not-so-distant past. It was this that I wrestled with the most as the trip went on. But first, I would like to highlight the first part of my trip: an excursion to Hamburg with the organists, prior to the main study tour itinerary.

The organists, led by Martin Jean, spent three days in Hamburg and the surrounding area playing historical instruments of the North German school. Our first destination after checking into the hotel was St. Jacobi, where we had the privilege of playing the renowned pipe organ built by Arp Schnitger in 1693 (with some pipework dating back even further). The organ is one of the largest examples of Northern European organ building in the Baroque period, consisting of sixty stops and roughly 4,000 pipes. I simply could not believe the beauty of the sound produced. Though the grandeur of the full organ was impressive and awe-inspiring, with its 32-foot reed in the pedal division, the most arresting and charming sounds came from drawing one or two stops. Following this, we were guided through a collection of valuable and rare musical instruments in the Museum für Kunst und Gewerbe by the collection's owner, Dr. Andreas Beurmann. The collection consists of harpsichords, spinets, virginals and clavichords from the sixteenth to eighteenth centuries as well as hammerklaviere, square pianos and other forms of piano from the eighteenth century up to the present day. Though nearly falling over from sheer exhaustion and jet-lag, we were filled with childlike delight as we went around playing the collection's instruments, almost all of which are in perfect working order.

Our stay in the Hamburg region gave us



Stollwagen organ in St. Jacobi Kirche in Lübeck.
Photo by Benjamin Straley.

the opportunity to play several historic instruments, including the Huß-Schnitger organ (1675) at St. Cosmae and the Erasmus Bielfeldt organ (1731), both in Stade; a Stollwagen at St. Jacobi in Lübeck with pipework dating to 1467; and a Romantic-era Furtwängler (1859) at St. Petri in Buxtehude. At St. Petri, the six organ students present gave a 30-minute recital to a crowd of about 35 people who received us with warm and hearty applause at the conclusion of the concert. I could go on and on about the beauty of each of these instruments, but one moment that stands out in my mind was at the Jacobikirche in Lübeck. When we first heard the sound of the sixteen- and eight-foot principals of the organ's main division, Martin Jean remarked

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Organ students with Professor Dr. Andreas Beurmann in his collection housed at the Museum of Arts and Crafts, Hamburg. Left to right: Benjamin Straley, Noah Horn, Beurmann, Amanda Mole, Nathan Gumbs. Photo by Martin Jean.



Tourists and pilgrims after Ascension Day mass at Basilika Vierzehnheiligen. Photo by Benjamin Straley.

that they had the quality and timbre of sackbuts (the predecessor of the modern trombone). At that moment I wondered how people had gotten it so wrong in the 1950s and 60s: at that time, beautiful pipe organs from the turn of the century were ripped out and replaced with ones which were supposedly modeled on principles of North German organ building, but often characterized by weaker foundation tone and bright, oftentimes shrill mixtures. The tone quality of the aforementioned principal stops was incredibly full and vocal, and the warmth of their sound was enough to make me forget about the chill of the unheated church building.

As an organist, I feel so lucky to have been able to play such instruments. No secondhand knowledge can ever take the place of firsthand experience with such instruments, and the insight that experience gives us as performers of music from this era. The organs we have at Yale in Dwight Chapel and Marquand Chapel give us a good idea of the instruments they are modeled on, but they do not replace experiencing the real thing.

After several days in Munich, where we met the rest of our group, we headed towards Weimar, stopping at Vierzehnheiligen along the way to attend mass for Ascension Day. The Rococo basilica was built between 1743 and 1772 to honor the Fourteen Holy Helpers, a group of saints venerated together in Roman Catholicism. This tradition began in the Rhineland in the fourteenth century, when their intercession was frequently invoked as protection against the Black Death. From its beginnings in 1448, Vierzehnheiligen was a pilgrimage site, and remains so to the present day. The organist who accompanied the service was a skilled improviser, and the music added a thrilling

dimension to the drama of the liturgy, with many musical allusions to the image of God going up “with a triumphant shout” (Psalm 47:5). To be able to attend Mass in such a beautiful space, charged with the emotional fingerprints of countless generations of pilgrims, created a memory I will cherish for years to come.

It was the experience of encountering this exceeding beauty, whether it was the craftsmanship of exquisite pipe organs, the lavish church architecture, or the incredible museums and former palaces of the Bavarian nobility, that made the experience of extreme ugliness at one of our stops so difficult to understand.



Stop knobs on the organ in Naumburg, which Bach helped to design and himself played. Photo by Benjamin Straley.

On our last day in Weimar, we went to the site of the former concentration camp of Buchenwald, now a memorial to the victims who perished there. As we went through the remnants of cells, barracks, execution chambers, and the crematorium, the horror of the Holocaust became overwhelmingly real in a way that I hadn’t been prepared for. One of the things I noticed as we went through the gates of the camp was the incredible view of the valley below, with its endless fields of yellow rapeseed flower. It seemed surreal – almost a cruel mockery – that as prisoners entered the gates, they would have seen a similar glimpse of beauty, all the while trapped in a hellish existence from which there was no escape.



View from the interior of the barbed wire fence at Buchenwald. Photo by Benjamin Straley.

In the days leading up to the trip, my time had been consumed by writing term papers, the final one of which had been on Julian of Norwich and her Revelations on Divine Love. I had discussed and analyzed her theology of a loving God and all its implications – a God whom we should not wonder at for allowing sin since he does not wonder at us for sinning – a God who turns

every person's sin into a greater glory. What did I know about God? How could I imagine a loving God standing in this very place? How did Paul Schneider, the martyred Lutheran pastor, continue to preach the Good News from his confinement cell after months of torture? All of a sudden, my paper seemed like twenty pages of nothing.

There can be no why to all the questions we may have about such things – no answer would ever suffice. The impact of walking through Buchenwald has made a lasting impression and troubled me deeply for days afterward, as I kept wrestling with this paradoxical idea that the beauty of Weimar and the surrounding countryside could have co-existed with the ugliness of the concentration camp. Yet paradox is at the heart of the Christian faith, and a few weeks after the trip, thinking back on the beauty of Vierzehnheiligen, the Abbey at Fürstenfeld, and other sites we visited, I realized the enormous role that an artist, especially a church musician, plays in this world, creating moments of beauty through music in the liturgy. "Worship the Lord in the beauty of holiness," the psalmist implores us (Ps. 96:9).

In doing our part in Eucharistic worship, where a space between heaven and earth is created, we enable people to worship God in the holiness of beauty. And it is through the encounter of such beauty that we are healed and able to face the ugliness that the world sometimes creates. Surely this must have been one of the aims of the architects and artisans who built and decorated the Baroque and Rococo churches we visited – to create a space which blurred the lines between heaven and earth, and suspended earthly realities, giving a foretaste of the heavenly glory which awaits. My experience at Vierzehnheiligen gave me that, and if I can do the same thing for even one person in every service of worship, then I've done my job.

As people interested in where our particular craft or skill intersects the sacred, we at the ISM all play this role – creating the spaces where people can experience the intersection of the divine with the earthly, and in so doing, nourishing and strengthening their hearts and minds to better face the challenges the world inevitably presents.



Voxtet singing at Basilika Vierzehnheiligen on Ascension Day. Left to right: Debi Wong, Dann Coakwell, Fabiana Gonzalez Cobos, Kathryn Aaron, Sherezade Panthaki, Paul Max Tipton, Dashon Burton. Photo by Emerson Morgan.

FACULTY NEWS

On June 12 and 13 **THOMAS MURRAY** joined Gerre and Judith Hancock in two organ recitals during festive celebrations at the Community of Jesus in Orleans, Massachusetts, on Cape Cod. Marking the 40th anniversary of the incorporation of the Community and the 10th anniversary of the consecration of their Church of the Transfiguration, the weekend included the blessing of new bells from the Whitechapel Foundry in London, placed in a free-standing campanile seen in the background of this photo. Surmounting the bell tower is a bronze sculpture, The Angel, from the studio of Countess Daphne du Barry in Italy. In recognition of the Hancocks' long association with the Community and Gloriam Dei Cantores, their highly esteemed choir, a Hancock Garden has been created on the campus. The organ in the church has been designed and built by Nelson Barden of Boston and contains many ranks of pipes from E.M. Skinner instruments. It has nearly reached 100 ranks in size will contain approximately 10,000 pipes upon completion.



THOMAS TROEGER's new book, *Wonder Reborn: Creating Sermons on Hymns, Music, and Poetry* (Oxford, 2010) is dedicated to the colleagues and students in the Yale Institute of Sacred Music. Prof. Troeger will read from and speak about the book as part of the Yale Literature and Spirituality Series in October. The presentation will also include music of Fauré and Bach performed by ISM students.



Courtesy www.AdamezPhotographer.com

BRYAN SPINKS preaches and presides every Sunday in the Middlesex Area Cluster Ministry. This photograph was taken Easter Day at St. James Higganum, when Syrian Orthodox vestments and the eucharistic prayer of St. James were used. He also presented a major paper at the Society for Oriental Liturgy meeting in Volos Greece in May entitled "Carefully Chosen words? The Christological Intentionality in the Institution Narrative and the Epiclesis of the Syriac Anaphora of St. James." In addition, his book *The Worship Mall: Contemporary Responses to Contemporary Culture* has just been published by Alcuin Club.

Farewell and Welcome to Faculty

Martin D. Jean

As the new academic year unfolds before us, we bid farewell to one cherished colleague and welcome three others back to Yale.

Siobhán Garrigan leaves Yale to accept a tenured position as associate professor of theology at the University of Exeter (UK). On the ISM and YDS faculties since 2002, she was honored at the commencement banquet for her great contributions to the community during her years at Yale. She is known not only for her teaching and scholarship, but also for the lasting impact on the SDQ community of her work as Dean of the ecumenical daily worship program of Marquand Chapel. During her time, the chapel program has grown immensely both in worshipers and worship leadership. She has also trained and mentored generations of student chapel ministers and other liturgical leaders, many, many of whom are working in various ministries themselves right now. We are grateful to Siobhán Garrigan for her energy and creativity, through which Marquand Chapel has become an even more vibrant center of worship and spiritual formation.



Gordon Lathrop returns as Visiting Professor of Liturgical Studies and will teach again his ever popular course in Liturgical Theology. Professor Lathrop is Charles A. Schieren Professor of Liturgy, Emeritus, the Lutheran Theological Seminary at Philadelphia.

Among other books, he is the author of *Holy Things: A Liturgical Theology* (Fortress 1993), *Holy People: A Liturgical Ecclesiology* (Fortress, 1999), *Holy Ground: A Liturgical Cosmology* (Fortress, 2003), *Central Things: Worship in Word and Sacrament* (Augsburg Fortress, 2005), and *The Pastor: A Spirituality* (Fortress, 2006). He is an associate editor of the journal *Worship* and was the tenth president of the North American Academy of Liturgy. He is President-Elect of *Societas Liturgica*.



Robin Leaver will once again be Visiting Professor of Music History. An internationally recognized hymnologist, musicologist, liturgical expert, Bach scholar, and Reformation specialist, he has authored numerous books and articles in the cross-disciplinary

areas of liturgy, church music, theology, and hymnology. A primary area of Professor Leaver's research is Lutheran church music in which he has made significant contributions to Luther, Schütz, Bach, Brahms, and other studies. A *festschrift* was recently published in his honor, *Theology and Music: Essays in Honor of Robin A. Leaver*, edited by Daniel Zager (Scarecrow Press); his major study, *Luther's Liturgical Music: Principles and Implications* (Eerdmans) was published in 2007; and his latest book is *A Communion Sunday in Scotland ca. 1780: Liturgies and Sermons*. He is a past president of the *Arbeitsgemeinschaft für Hymnologie* and of the American Bach Society.



Finally, we welcome **David Mahan** as Lecturer in Religion and Literature. A graduate of YDS in religion and literature (1995) and winner of the Religion and the Arts Prize, Dr. Mahan's work has focused on the relationship between works of the literary imagination and the tasks of Christian theology. His doctoral research at the University of Cambridge specifically explored the connection between poetic form and the witnessing aims of a responsive theological discourse. He published his dissertation under the title *'An Unexpected Light': Theology and Witness in the Poetry and Thought of Charles Williams, Micheal O'Siadhail, and Geoffrey Hill* (2009). In addition to numerous papers and book reviews, his essay "A summons to try to look, to try to see" appears as a chapter in the collection *Musics of Belonging: The Poetry of Micheal O'Siadhail* (2007). He currently awaits publication of "Hearts of Stone and Feet of Clay: Geoffrey Hill's Troubled Pilgrims" for the Spring 2010 edition of *Christianity and Literature*. Having served as a campus minister at Yale since 1987, Dr. Mahan is currently the President of the Rivendell Institute at Yale, a Christian research and study center founded in 1995.

NOTES ON THE STAFF

JAMES AVENI, senior administrative assistant for Marquand Chapel, leaves the Institute this summer. After four years with the ISM community supporting daily worship in Marquand Chapel and other projects, this fall he will begin a Master's program at New York University in sound design. Jim is a talented musician/composer and already has had numerous pieces aired on television and radio (www.undercurrentsound.com).

COLIN BRITT (MM '10) joins the staff as Acting Director of Chapel Music for Marquand Chapel while Patrick Evans is on leave. Originally from Maine, Colin holds a bachelor's degree in music composition from the Hartt School and a master's degree in choral conducting from Yale University. A versatile pianist, he has worked as a staff accompanist at the Hartt School, the Connecticut Children's Chorus, and for several public school choirs in the Hartford area. During his time at Yale, he studied conducting with Marguerite Brooks, Jeffrey Douma, Simon Carrington, and Masaaki Suzuki. He conducted the Marquand Chapel Choir and served as assistant conductor with the Yale Camerata. Also active in theater, Colin has directed music for productions with the West Hartford Summer Arts Festival, the Summer Place Players, and Playhouse on Park, most recently in their production of *The Last Five Years*. His compositions have been performed by ensembles at Westminster Choir College, Hartt, Yale, and throughout the state, including the Hartt Symphony Orchestra, the Yale Schola Cantorum, and the Greater Middletown Chorale. In the 2008-2009 season, he was the composer-in-residence for the New Haven Chorale. In addition to his responsibilities at Yale, Colin currently serves as the assistant music director at the Cathedral of St. Joseph in Hartford, and will be joining the adjunct conducting faculty at Hartt this fall.

HOLLY CHATHAM joins the ISM as the new staff accompanist for a two year term. She will work with Schola and the vocal program. She has performed throughout the U.S., U.K. and Mexico, and as feature performer at many festivals. Each summer she spends five weeks as early keyboardist/pianist at the Carmel Bach Festival. Ms. Chatham was Co-Artistic Director and harpsichordist for the critically acclaimed ensemble Reconstruction from 2002 to 2010, performing throughout the U.S. and Mexico. She toured the country as harpsichordist for the groundbreaking ensemble Bimbeta from 1998 until 2003. As pianist in The Chatham-Wood Duo, she performs with violinist Patrick Wood throughout the U.S. and U.K. The Duo's live performances have been broadcast on the radio

nationwide. She is a founding member of the Lile Piano Trio, which is Ensemble-in-Residence in the concert series at Christ Church in Summit, NJ. Ms. Chatham also maintains an active performing career in the NY/NJ area. She has been heard on NPR's Performance Today, Harmonia, and Soundcheck. Her first solo harpsichord recording will be released next year, followed by a recording of violin, soprano and piano music. She holds degrees from Rutgers, Indiana University, and Clayton State (Atlanta).

LAURA CHILTON, after four years as executive assistant to the director, has left the ISM to take up a similar post at the School of Music. Martin Jean, announcing her departure, noted that "inviting her to join us was one of the smartest decisions I've made. She has been a hard-working, talented, and loyal friend and colleague during these times of change and growth, and I will always personally be grateful for the chance to work with her."

REBECCA HENRIKSEN (MAR '10) has joined the staff as the new choral and vocal program assistant, taking the place of Jared Stellmacher, whose departure was announced in the last issue. She received her Bachelor of Science degree in studio art (drawing and painting) and her Bachelor of Arts degree in music (trumpet) from Biola University in 2007. In May 2010, she received her Master of Arts in Religion degree from YDS and ISM, emphasizing in Women's, Gender, and Sexuality Studies. Rebecca has been active at YDS, having organized *Scholars in Process: Conversations in Religion and the Arts*, working almost three years in the Academic Dean's office, and continuing her research begun in Rwanda on a *Women, Religion, and Globalization* grant from the Luce Foundation on the intersections of religion and sexuality.

JACQUELINE RICHARD (MAR '06) has been working as a director, producer, and editor with Margot Fassler on the documentary film project funded by a grant from the Lilly Endowment, Inc. The latest in the series, *You Can't Sing It for Them: Continuity, Change, and a Church Musician* will be screened at Yale on October 12, and Richard will speak about her experiences as a filmmaker. With the grant coming to an end, she leaves the ISM, and will continue make educational documentaries and work in direct social services. In September she will go to Belize as part of a team to diagnose and introduce educational accommodations for autistic children.

ALUMNI NEWS

On June 26 **KENNETH COWAN** (MM '99, AD '00) and incoming ISM organ performance major **JOSHUA STAFFORD** (MM '12) were featured performers in the live 90-minute program "Crossover" on Philadelphia station WRTI-FM. The weekly program, hosted by Jill Pasternak, was broadcast from the famed Wanamaker Grand Court Organ at Macy's in downtown Philadelphia. Cowan and Stafford played selections by Holst, Widor, Franck and Mendelssohn, joining Resident Organist Peter Conte, who played music by Bernstein and Strauss. The event was a part of Wanamaker Organ Day and drew a large audience. Pictured here at the console are (left to right), Prof. **THOMAS MURRAY**, Ken Cowan, Peter Conte and Josh Stafford. Stafford, a graduate of the Curtis School of Music, will be in Prof. Murray's studio this fall.

COOPER HARRISS (MAR '03) will serve as Visiting Assistant Professor in the Department of Religion and Culture at Virginia Tech during the 2010-11 academic year. He is currently finishing his PhD in religion and literature at the University of Chicago Divinity School.

Song Overheard, a setting of a poem by Joan Murray by **ROBINSON MCCLELLAN** (MM '06, MMA '07, composition) receives its premiere in August by the ensemble VOOCO, a vocal-cello-banjo-fiddle-accordion quartet headed by Moira Smiley. The project was commissioned and presented by the Hudson Opera House with support from the EASTER Foundation and others.



STUDENT NEWS

JUDITH DUPRÉ's (M.Div. '11) new book, *Full of Grace: Encountering Mary in Faith, Art and Life*, will be published on November 2nd by Random House. It is a spiritual reflection on Mary's historical life and her evergreen presence in contemporary life, and includes several references to the ISM/YDS.

Ecumenism in Boarding Schools: Chatham Hall

Kevin Zakresky, MMA '08

When I was appointed Music Director and Choirmaster at Chatham Hall (an Episcopal boarding school in southern Virginia) in 2008, I discovered something particularly odd about the congregation for which I was constructing liturgy: there were relatively few Episcopalians. Chatham Hall, like so many other independent parochial schools in the United States, was suffering from the problem of wanting to stay true to its Episcopal roots while still offering spiritually relevant Chapel services to its multi-faith and international student body.

The simplest solution was to slowly introduce international Christian prayers and music into the traditional Evensong services and Masses. Within a year, I was constructing whole services out of Christian songs and prayers (and some dances) from around the world. These services, modeled after the types of worship I had learned from Patrick Evans at Battell and Marquand, have not replaced all of the traditional services celebrated in the school's chapel, but do occur every two or three weeks.

My first task was solving the problem of having an extremely Anglo-Catholic, Gothic chapel with a long, narrow nave. It was almost impossible to have the students teach each other new prayers and music when everyone is sitting in the same direction. The solution: arrange the chairs so that everyone faces the middle, and place the piano at the center of the experience, since when everyone is facing each other, there can be no followers, only leaders. We have such a dynamic and diverse student body, I felt it would be a shame for any one person's voice to go unheard. The next step was convincing the students that their contributions to



worship were valuable and necessary. This wasn't as difficult as I had imagined: before we knew it, students were singing to and praying for each other in their individual native languages!

As Rector Gary Fountain has noted: "As we all know, religion can be as divisive as it is unifying. Worship can pull us together, but must be the right kind of worship. These powerful services, with music played and sung throughout (even as readings are taking place), let the spirit among all of us speak for itself. It speaks in the words of the varied texts, in the readers young and old, in our sitting in a circle, in Kevin's playing, and in our voices joined together. We come, sit, and go in the presence of the spirit."

I am grateful to have had this wonderful experience at Chatham Hall, and look forward to new challenges ahead in Vancouver, where I will be teaching at Douglas College and serving as Assistant Conductor of the Chor Leoni Men's Choir.



Liturgy in Migration: Cultural Contexts from the Upper Room to Cyberspace

February 24-27, 2011

www.yale.edu/ism/events/LiturgyMigration



Jae-Im Kim: Divine Mystery IV, 1995, 52" X 73", mixed media on paper.

This international conference seeks to examine the migration, past and present, of liturgy — that is, liturgical practices, forms, and materials — across boundaries, whether geographic, ethnic, ecclesial, chronological, or other. The key question which frames this conference pertains to the nature of liturgical migrations and flows, their patterns, directions and characteristics. Since liturgical migrations are never divorced from their social and cultural contexts, the conference will recalibrate for the twenty-first century the older work on liturgical inculturation, and bring insights on historical migrations to bear on contemporary globalizing liturgical flows.

PRESENTERS & PANELISTS

- Graham Ward**
(Univ. of Manchester, UK; keynote)
- Charles Farhadian**
(Westmont College, USA)
- Daniel Findikyan**
(St. Nersess Armenian Seminary, USA)
- Kostis Kourelis**
(College of Franklin and Marshall)
- Raul Gómez Ruiz, S.D.S.**
(Sacred Heart School of Theology, USA)
- Shane Hipps**
(Trinity Mennonite Church, USA)
- Kay Kaufman Shelemay**
(Harvard University, USA)
- Clemens Leonhard**
(Univ. of Muenster, Germany)
- Vasileios Marinis**
(Yale University, USA)
- Gisela Muschiol**
(Univ. of Bonn, Germany)
- Paul Roberts**
(UK)
- Jonathan Tan**
(Xavier University, USA)
- Karen Westerfield Tucker**
(Boston University, USA)
- Michael Zheltov**
(Moscow Spiritual Academy, Russia)

Yale Organ Week

*A unique musical experience on the campus of
Yale University for select undergraduate organ students*

June 12-19, 2011

www.yale.edu/ism/organweek2011

A small number of gifted undergraduate organ students will gather on the Yale campus to work with some of the nation's top artist/teachers. For one week, these young musicians will receive daily lessons, participate in workshops on topics related to organ literature and church music, and play notable instruments in and around New Haven as well as New York City. Most evening feature performances by faculty or students and are open to the public. The Yale Organ Week is a unique program giving organ students the opportunity to meet their peers from organ departments across the country.

FACULTY for 2011

- Martin Jean** | Yale University
Thomas Murray | Yale University
Bruce Neswick | The Cathedral Church of St. John the Divine
Carole Terry | University of Washington
Todd Wilson | Cleveland Institute



Martin Jean Opens 2010-2011 Season of Great Organ Music at Yale



The 2010-2011 season of Great Organ Music at Yale will open on Sunday, September 12 with a recital by Martin Jean, professor of organ and director of the Yale Institute of Sacred Music. Works of Sowerby, Reger, and Albright are on the program, which will begin at 8 pm in Woolsey Hall (corner of Grove and College Streets in New Haven).

Prof. Jean has performed widely throughout the United States and Europe and is known for his broad repertorial interests. He was awarded first place at the international Grand Prix de Chartres in 1986, and in 1992 at the National Young Artists' Competition in Organ Performance. A student of Robert Glasgow, in the fall of 1999 he spent a sabbatical with Harald Vogel in North Germany. He has performed on four continents and nearly all fifty states. In 2001 he presented a cycle of the complete organ works of Bach at Yale, and his compact discs of *The Seven Last Words of Christ* by Charles Tournemire and the complete Six Symphonies of Louis Vierne, both recorded

in Woolsey Hall, have been released by Loft Recordings. Recordings of the organ symphonies and *Stations of the Cross* of Marcel Dupré are forthcoming on the Delos label.

For the program on September 12, he will be joined by the soprano Sherezade Panthaki in a performance of Leo Sowerby's "Psalms of Faith and Penitence" based on hymn settings from the Russian Church, Ms. Panthaki, hailed by the Washington Post as "a radiant-voiced standout," studies with James Taylor at Yale and has performed extensively throughout the United States and Europe. The first half will close with the dazzling Fantasy and Fugue on "Hallelujah, Gott zu loben" by German Romantic composer, Max Reger.

The second half of the program will consist of a single work, *The King of Instruments: A Parade of Music and Verse* for organ and narrator by the American composer William Albright, set to texts by the poet Eugene Haun and the composer. This piece, written in 1978 and comparable in many ways to Britten's *The Young Person's Guide to the Orchestra*, is a lighthearted musical romp through the pipes and stops of the instrument. The narrator will be Woodrow Bynum, the director of music at the Cathedral of All Saints in Albany, whose singing career has taken him across North America, performing as baritone soloist with the New York Oratorio Society, the Dallas Bach Society, and St. Thomas Church Fifth Avenue, among others.

The recital, presented by Yale Institute of Sacred Music, is free and open to the public; no tickets are required. More information is online at www.yale.edu/ism or at 203-432-5062.

Religion and Film

In Bruges, the award-winning 2008 film by Martin McDonagh, will open the new Religion and Film series presented in collaboration with Films at the Whitney, the Program in American Studies, the Department of Religious Studies, the Film Studies Program, and the Initiative for the Study of Material and Visual Cultures of Religion. The screening will take place on Thursday, September 9 at 6:30 pm at the Whitney Humanities Center, 53 Wall St., in New Haven. There will be refreshments and a discussion afterward. The series will continue with *Black Narcissus* (1947) on October 14, *My Son the Fanatic* (1997) on November 11, *Earth* (1998) on February 10, and a film to be announced on April 14. For more information, contact Kathryn Lofton at kathryn.lofton@yale.edu.



Herrsällskapet Men's Choir Performs at Yale

Herrsällskapet – "The Gentlemen's Society" in Swedish – of Gävle, Sweden, will perform a program of sacred and secular Scandinavian choral music on Monday, September 13 at 8:30 pm in Battell Chapel on the Yale campus (corner College and Elm).

The choir, consisting of twelve experienced male singers, was formed in 2005 and in spite of its relative youth, it has already performed a broad repertoire of both sacred and secular classic and contemporary choral music with an emphasis on Scandinavian composers. The group's concertizing centers around their home region of Gästrikland, but the ensemble has also appeared internationally

representing Sweden in a Choir Festival in the town of Pecs, Hungary, in 2007. In 2009 the group recorded a CD with Swedish Christmas music. Håkan Sund of Stockholm conducts the group on a project basis. He teaches piano at the Royal School of Music and has performed as soloist on the international scene, including concerts in New York, London, Paris and Vienna. Mr. Sund is also conductor of the Veterans of Orphei Drängar, Sweden's famous men's choir, and of the Stockholm University Chorus.

The free concert is presented by Yale Institute of Sacred Music; no tickets are required. For more information, call 203-432-5062.



Schola Cantorum Inaugurates Season with Evensong



Guest conductor Andrew Megill will direct Yale Schola Cantorum in a special evensong service to inaugurate the new season on Sunday, September 26 at 5 pm in Marquand Chapel. Thomas H. Troeger (*left*), Lantz Professor of Christian Communication at Yale Divinity School and the Institute of Sacred Music, will preside.

The choir will present Bach's Cantata BWV 149, written for Michaelmas; Healy Willan's *An Apostrophe to the Heavenly Host*; and a Magnificat by Jan Dismas Zelenka.

Andrew Megill is recognized as one of the leading choral conductors of his generation, known for his passionate artistry and unusually wide-ranging repertoire, extending from early music to newly-composed works.

Dr. Megill has prepared choruses for many of the world's leading orchestras and conductors. He has collaborated with the American Composers Orchestra under Dennis Russell Davies (Beethoven and Glass); the American Symphony under Leon Botstein (works by Shostakovich and Prokofiev; the American premiere of Weill's *Eternal Road*, parts III and IV; Rachmaninov's *The Bells* and the American premiere of Einojuhani Rautavaara's *On The Last Frontier*; a concert of works by Frederich Nietzsche and Frederic Delius; and a concert of twelve-tone music by Eisler and Henze); the Cleveland Orchestra under Pierre Boulez (Wagner's *Parsifal*); the Dresden Philharmonic under

Rafael Fruhbeck de Burgos (Brahms' *Requiem*); the National Symphony under Zdenek Macal (Verdi *Requiem*); the New Jersey Symphony under Neemi Jaarvi (Brahms' *Requiem*); the New York Philharmonic under Charles Dutoit (Berlioz *La Damnation de Faust*) and Alan Gilbert (Handel's *Messiah*); the Spoleto Festival Orchestra under Joseph Flummerfelt and Emmanuel Villaume; and the Mark Morris Dance Company under Jane Glover (Handel's *L'Allegro*) and Craig Smith (Virgil Thompson's *Four Saints in Three Acts*).

Since 1989, Dr. Megill (*below*) has served as Artistic Director of Fuma Sacra, Ensemble-

in-residence at Westminster Choir College of Rider University, recognized as "one of America's leading professional ensembles specializing in Renaissance and Baroque vocal music" whose performances leave the audience "gasping in amazement" (Classical New Jersey).

Dr. Megill is also Music Director of the Masterwork Chorus, one of metropolitan New York's finest volunteer choirs. With Masterwork, Dr. Megill has conducted the major choral-orchestral repertoire in the regions finest halls, including Avery Fisher and Carnegie Halls.

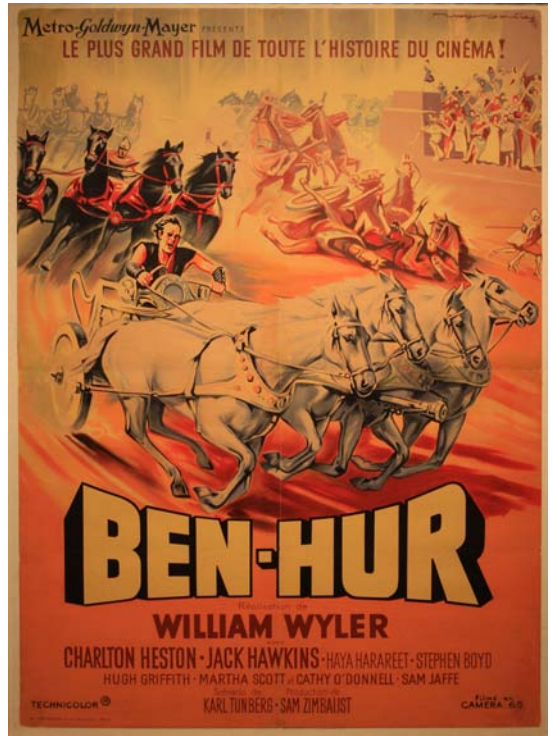
He returns to Yale for the second time to guest conduct the Yale Schola Cantorum, the University's renowned chamber choir founded in 2003 by Simon Carrington.



Reel Religion: A Century of the Bible on Film

Reel Religion: A Century of the Bible on Film draws on the extensive collection of film scholar Rev. Michael Morris, O.P., Professor of Religion and the Arts at the Dominican School of Philosophy and Theology at the Graduate Theological Union in Berkeley, California. The exhibition of film posters on biblical themes will be on display from September 21–November 19 at the Institute. It consists of over fifty vintage movie posters from around the world, surveying films from 1898 to the present – films classic and obscure, domestic and international, grandiose and camp. There will be an opening reception on Thursday, September 23 from 4:30–6 pm in the Great Hall of the Yale Institute of Sacred Music at 409 Prospect St.

Judeo-Christian scripture has served as subject matter for the uniquely modern art form of film from the beginning of the medium to the present day. Designed to inspire the imagination and entice viewers to make a cinematic pilgrimage, the posters in this exhibition track developments in the graphic arts as well as in advertising and marketing. A number of the posters have topical imagery that links them to a particular time and place, while others achieve a timeless quality; some deserve to be considered as bona fide works of art. The posters, like the movies they promote, reflect the social milieus in which they functioned, and hint at the various stances filmmakers have taken toward



their biblical material; reverent or irreverent, ironic or dogmatic, understated or epic.


The exhibition is presented by the Yale Institute of Sacred Music with support from Yale Divinity School. Both the exhibition and the reception are free and open to the public. More information is at 203-432-5062.





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THE KAVANAGH LECTURE

Margot Fassler (Keough-Hesburgh Professor of Music History and Liturgy,
University of Notre Dame and Robert S. Tangeman Professor Emerita
of Music History, Yale University)

Film and Theological Education: The Saga of a Fledgling Documentarian

October 12, 1:30 pm ISM Great Hall

.....and more!

ISM ALUMNI

Please be on the lookout for an e-mail coming soon..... and please make sure we have your most recent e-mail address by sending it to melissa.maier@yale.edu