

MARQUAND READER

Issue X: December 11, 2006

A newsletter furthering the educational mission of Ecumenical Daily Worship at YDS.

THIS WEEK IN MARQUAND:

Services begin at 10:30. All are welcome!

Monday, December 11: Hassidim, Klezmer, and the Ten Rungs: A service of Klezmer and Hassidic Lore, led by student Becky Wexler and visiting Professor of Ethnomusicology Philip Bohlman.

Tuesday, December 5: Fast Forward to Christmas: An International Carol Sing

Tuesday at 7:00pm: The Advent Service: Note this service takes place in the chapel but ends outside on the Quad; please dress for the weather. Followed by the Annual Christmas Party in the Common Room at 8:30!

Daily Worship Resumes on Tuesday, January 16. Happy Holidays!

GLOBAL VILLAGE SHELTERS: AN INSTALLATION ON THE STERLING QUADRANGLE *by Judith Dupré*

"Do you not see that my house is in ruins? Go and restore it for me," God said to Francis of Assisi one day. In reply, Francis, with his usual velocity of heart and body, built three churches—stealing from his father, begging the neighbors for stones, handing hammers to friends and strangers—before it occurred to him that God might have something other than apses and ambos in mind. And so he turned.

Yet Francis loved the world, one suspects the mud even more than the sky, and understood that what was visible had its own sanctity and power. In 1223, aflame from a recent pilgrimage to Bethlehem, Francis thought he would like to build a crèche, to see for himself the babe on the hay, warmed by the breath of the ox and sheep. So at Christmas, in Greccio, a village on a mountainside near Rome, he built one. The townspeople climbed the hill because they wanted to see what Francis saw. By the light of their torches, they watched Francis pick up the Child of Bethlehem who came alive and patted the saint's cheek, a miracle Giotto reported later in fresco. If the infant could talk, he might have said something along the lines of, "Good job, Francis! Now my people have a picture of home to hold in their hearts. The ox was a nice touch."

Although Francis' nativity scene was not the first, it is the one we remember best. The humble image of Mary and Joseph caring for the newly born Jesus in a rough cave,

deeply embedded in our earliest memories, remains the most beloved tradition in Christianity. Yet we are called, as Francis was, to look at the world as it really is-that one in seven people lives in a slum or refugee camp-and see that God's house is in ruins. We invite you to contemplate that many families today are in the same dire circumstances faced by Mary and Joseph two thousand years ago. As part of Tuesday's Advent Service, on the Sterling Quad, we will erect six of these temporary homes, which are used by refugees and displaced persons in several countries, in lieu of a traditional Christmas crèche.

As stark and simple as these homes might appear, they would be considered a profound luxury in most refugee camps. Typically, refugees live in open fields without sewage facilities. Food arrives sporadically and is distributed, like all resources, amid violent struggle. For the lucky ones, home is a ragged plastic tarp that provides little defense against rain or running waste. For most, the notion of home escapes even abstraction: hundreds of thousands of people, surviving shoulder to shoulder with strangers, have long since lost those proximal bonds and comforting parameters that define our sense of family and home.

Global Village Shelters (GVS) were designed by Dan Ferrara and Mia Ferrara Pelosi, a father-daughter architectural team based in Morris, CT, who generously donated the shelters for this installation. Their simple, innovative design allows unskilled help to assemble the units using common tools in under a half hour. Manufactured by Weyerhaeuser, the paper company, the houses are made of laminated corrugated cardboard that is waterproof, fire resistant, biodegradable, and can withstand most climates for at least 18 months. As architectural types they are unique, having greater stability and offering more privacy than tents, but costing a fraction of other temporary shelters now on the market. Theirs is one solution to a situation that defies easy answers.

GVS are used as transitional homes and health clinics in Pakistan, Grenada, and Afghanistan, with installations planned for numerous other locations. They have been exhibited at the John Michael Kohler Arts Center, Aspen Ideas Festival, Fortune's Brainstorm Conference, Washington D.C.'s National Building Museum, Oregon Museum of Science and Industry, and are part of the Museum of Modern Art's permanent collection.

While raising social consciousness is the installation's primary goal, it is hoped that by building and seeing the actual shelters those of us who will eventually work overseas or domestically with the world's poorest communities will become familiar with the possibilities, limitations, and scarcity of such shelters. Installing not one but six GVS visually implies the growing number of populations that are in need of basic shelter. If the installation's utilitarian beauty moves you to practical action, so be it.

For more information, visit the following websites:

Global Village Shelters: <http://www.gvshelters.com/>

Architecture for Humanity: <http://architectureforhumanity.org/>

United Nations High Commissioner for Refugees: <http://www.unhcr.org/home.html/>

International Rescue Committee <http://www.theirc.org/>

World Food Program <http://www.wfp.org/>
Jesuit Refugee Services <http://www.jrs.org/>

** Help us re-install the units after the winter break! Please join us at Marquand Chapel on January 23rd at 12 noon when we will re-assemble the shelters on the Quad for a six-week exhibition. At the exhibition's conclusion, the shelters will be available to anyone having use for them and the willingness to take them away. For more information, contact judith.dupre@yale.edu

THE ADVENT SERVICE

Each year, the Advent service ends the semester's calendar of worship in Marquand, not at Christmas, not at the end of exams, but in this in-between time of hope and expectation. Our classes have ended, but final exams and papers are still coming to birth, and the travel, shopping, cooking, and anxiety of the holidays await many of us after that. The time of Advent can be especially meaningful for us in this time of transition and uncertainty, but the themes of uncertainty and travel and in-between-ness invite further reflection upon the situation of refugees and internally-displaced people in today's world. In our time of worship, we will explore these themes in light of the Advent readings, aided by music, reflections by members of the community, and the above-mentioned installation of Global Village Shelters.

This service will begin at 7:00 PM on Tuesday, December 12th. We will begin in Marquand Chapel, and most of the service will take place there, but we will end outside on the Divinity Quadrangle. Please remember to hold on to your coats and gloves, and to dress for the weather! Children, friends and family members are especially welcome!

HASSIDIM, KLEZMORIM, AND THE TEN RUNGS

Klezmer music is the traditional celebration music played at weddings (and other festive events) for the Jewish communities of Russia, Poland, Belorussia, Moldavia, Rumania, the Ukraine, the Baltic states, and Hungary, among other countries. Klezmer (which means "music" in Yiddish) was brought to the US during the great wave of Jewish immigration between 1880 and 1920, and is primarily known to us today through recordings made in New York beginning in the early 1920s by musicians who came to America in this time period. Because the Holocaust was to eradicate most of Eastern European Jewish culture, Klezmer in America exists as a precious and important vestige of a largely vanished world.

Resulting from a rise in Jewish consciousness, with Europeans examining an aspect of the soul of their continent that was destroyed during World War II, with the tremendous excitement of the "world beat" phenomenon, and simply with the joyous "danceability" of this music, a resurgence of Klezmer has taken place also in the United States and Canada. Contemporary revivalists have worked hard to copy old recordings or learn note for note from old masters, in order to carry on these traditions, though often with a spirit of innovation.

Alicia Svigals, violinist of the group The Klezmatics, talks about tradition always being in flux, that there is no such thing as static "tradition." For Svigals and many other Klezmer revivalists, it is important to preserve the Jewishness—the inflection of the Yiddish language in the music, the melodic shapes, the ornaments, the phrasing, the traditional repertoire, and the flavor of the cantor. But another important objective of revivalists is to keep Klezmer out of the museum—to write new klezmer pieces and to improvise on older forms in a way that is informed by the world today. In both brand new pieces and re-interpretations of older standard repertoire, some basic forms of klezmer music are reflected: the *doina*, rhapsodic, cantorial improvisation; the *chosidl*, a kind of walking slower dance; the *terkish*, a dotted-rhythm dance form from Romania via Turkey ("oriental" in flavor); the old Romanian *hora*, a slow dance in a limping 3/8; and the *bulgar* or *freylekh*, an up-tempo dance tune for circle-dancing and lifting honored guests up in chairs.

Klezmer clarinetist Becky Wexler writes: "Hassidic Judaism emerged in Europe during the 1700s. Founded by Rabbi Israel ben Eliezer, also known as the Ba'al Shem Tov ("Master of the Good Name"), the Hassidim strive to live a life full with spiritual meaning and joy. It is a movement that places the emotion over reason and rites, and religious exaltation above knowledge.

Klezmer music is the instrumental music that emerged in the Central and Eastern European Jewish Diaspora, blossoming around the same time as the Hassidim grew into prominence. Literally, klezmer means "instrument" or "vessel of song." Today, many klezmer musicians draw inspiration from Hassidic melodies for their repertoire.

Social activist and religious writer Martin Buber compiled tales and sayings from Hassidic lore to explain the metaphor of "The Ten Rungs," where the various ways in which individuals learn to perfect themselves are the rungs on the ladder leading to a higher realm. While the ladder does ascend, there is no rung of being on which we cannot find the holiness of God everywhere and at all times," Buber wrote."

Please join us this Monday in Marquand, in an exploration of Klezmer music and Hassidic Lore, led by Becky along with visiting Professor of Ethnomusicology Philip Bohlman.

The Marquand Reader is edited by the chapel staff and issued every Monday when classes are in session. It both reflects on past services and highlights upcoming services and other special opportunities and events. Additional articles by the Chapel Staff and the faculty in Liturgical Studies will explore historical, liturgical, theological and ecumenical topics, in order to further the educational goals of Marquand Chapel. Contact Prof. Garrigan if you have any suggestions, comments, or questions.

The Marquand Chapel Team:

Siobhán Garrigan, *Dean of Chapel* * Patrick Evans, *Director of Chapel Music*
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Dan Binder, Kevin Ewing, Mindy Roll, and Matt Haugen, *Chapel Ministers*
Mark Miller, *Gospel Choir Director* * Daniel Koh and Erin Westmaas, *Chapel Choir directors*
Parker Kitterman and Tim Weisman, *Organists*