

Helmuth Rilling to Conduct Bach Choral Masterworks

Helmuth Rilling, the world renowned conductor, teacher, and Bach scholar, will present a series of lecture/concerts, culminating in a full performance of several choral masterworks of J.S. Bach. The series, entitled *Reflections on Bach: Music for Christmas Day 1723*, will be presented over three days. The lecture/concerts will consist of talks with musical illustrations, followed by a performance of the work. Part I (*Christen, ätztet diesen Tag*) will take place on Thursday, January 18 at 8 pm at Sprague Memorial Hall, 470 College St., in New Haven, with Part II (*Magnificat in Eb*) the following evening (Friday, January 19) at 8pm, also at Sprague Memorial Hall. Tickets for the lecture/concerts are free, and available at 203-432-4158.

On Saturday, January 20, there will be a concert performance at 8 pm at Woolsey Hall, corner College and Grove. The concert is free and open to the public; no tickets are required.

Helmuth Rilling is known internationally for his lecture/concerts, as well as for his more than 100 recordings on the Vox, Nonesuch, Columbia, Nippon, CBS, and Turnabout labels. He now records exclusively for Hänssler, for whom he has recorded the complete works of J.S. Bach on 172 CDs. Rilling is the founder of the acclaimed Gächinger Kantorei, the Oregon Bach Festival, the International Bach Academy (Stuttgart), which has been awarded the UNESCO Music Prize, and academies in Buenos Aires, Cracow, Prague, Moscow, Budapest, Santiago de Compostela, and Tokyo. He is the recipient of numerous awards, including a Grammy award and the Theodor Heuss Prize for advancing international understanding, and is an honorary member of the American Academy of Arts and Sciences.

At Yale, Mr. Rilling will conduct the Yale Schola Cantorum, directed by Simon Carrington, and the Yale Collegium Players, directed by Robert Mealy. The vocal soloists will be from the graduate voice program led by James Taylor.

The works on the program were all performed by Bach on Christmas Day in 1723 in Leipzig. They offer a fascinating glimpse into Bach's stylistic development: although employing nearly the same forces as the *Magnificat*, the cantata *Christen, ätztet diesen Tag* had been composed nearly a decade earlier. The small *Sanctus* of 1723 serves as a calm counterpoise to the festive exuberance of the other pieces.

The series is presented by Yale Institute of Sacred Music. Further information is online at www.yale.edu/schola or at 203-432-5062.



A Batik Bible: The Vision of Hanna Cheriyān Varghese Exhibition at Yale

A *Batik Bible: The Vision of Hanna Cheriyān Varghese* will be on display from January 29 through March 23 in New Haven at the Institute. The exhibition is free and open to the public weekdays 9 – 4. There will be a reception for the artist on Thursday, February 1 from 4:30 – 6 pm in the Great Hall of the Institute. The public is invited to attend; there is plenty of free parking.

Hanna Cheriyān Varghese of Selangor, Malaysia, is the 2006–07 artist in residence at the Overseas Ministries Study Center in New Haven. Painting and drawing have been Varghese’s great passion for as long as she can remember. Of her art, the artist says, “Visual images reveal more of one’s mind than words.” Varghese currently dyes batik cloth pictures paints, mainly in acrylics. She says: “This is my way of witnessing for Christ for the gift I have been blessed with.” Her work has been showcased in China, Japan, India, Indonesia, Sri Lanka, South Korea, and the Philippines. A past recipient of grants from the China Christian Art Association and the Asian Christian Art Association, she also serves as coordinator of the Malaysian Christian Artists’ Fellowship.



Prodigal Son; Photo courtesy of the artist

The artist in residence program at the Overseas Ministries Study Center (www.OMSC.org) is made possible through generous grants from the United Board for Christian Higher Education in Asia, First Fruit, and the Foundation for Theological Education in Southeast Asia. The exhibition is presented in partnership with the Overseas Ministries Study Center with support from Yale Divinity School.

For more information, call 203-432-5062 or log on to www.yale.edu/ism.

FMCS at the ISM

The *Forum on Music & Christian Scholarship* will hold its annual meeting at the Institute of Sacred Music March 9 - 10, 2007. The FMCS is a group of musicologists, musicians, and theologians founded in 2003 to explore the intersections of music and religion from a historical, music-theoretical, as well as a contemporary, perspective.

Conference papers range from historical aspects of the relationship between art and religion in the 18th and 19th centuries, to presentations on the religious contexts of the music of Mozart and Scriabin, to reflections on the sacred in popular music. One emphasis this year will be on the relationship of music, religion, and society (focusing on religion and national identity in music and on France as a paradigm for the use of religious music in a secular discourse). Special sessions will be devoted to the music of Johann Sebastian Bach and Olivier Messiaen.

Markus Rathey, associate professor of music history at the ISM, chaired the program committee.

For registration and more information see: www.fmcs.us.

Prism is published ten times a year by the Yale Institute of Sacred Music

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New Visiting Faculty for Spring Semester

Martin D. Jean

It is indeed a great pleasure to let you know about the two visiting faculty who have recently accepted the invitation to come to Yale for the spring semester. Beverly Coyle and Traugott Lawler were profiled in the summer issue; they will be joined by the artist David Michalek as visiting lecturer in the practice of religion and the arts, whose multimedia work has been presented in Marquand Chapel; and by Gregory Woolfenden as visiting assistant professor of liturgical studies.



David Michalek creates works that are marked by the personalizing power of portraiture, storytelling techniques, unique framing devices, and a resolve to present these compounds in formally innovative ways. He has worked on his

own and collaboratively combining aspects of performance, gallery exhibitions, and temporary public art projects that gather together diverse participants. In the development of these projects, thought, speech, and discussion are as important to artistic practice as craft and technique. These works emphasize the possibility of people with diverse histories working together, and have been combined for educational purposes such as seminars and discussions, organizing, partnering, and activism. These works have incorporated relational aesthetics, performance practice, installation, photography, film, video, existing architecture, sound design, light and darkness. Mr. Michalek has endeavored to unify ethics and aesthetics, as well as to create

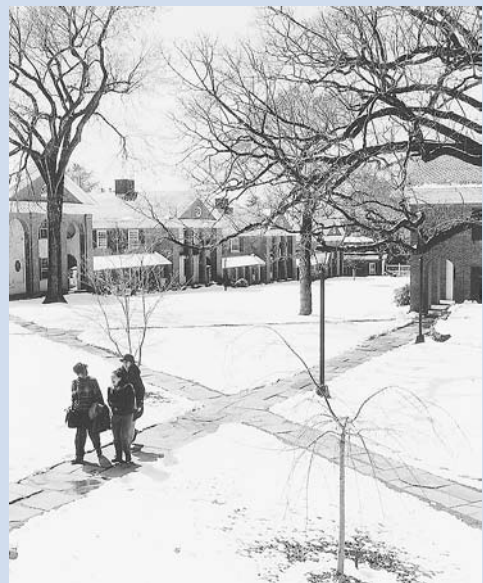
work that stimulates imagination, empathy, and compassion. His work has been shown nationally and internationally with recent solo exhibitions at the Brooklyn Museum, the Kitchen, and Yale University. He lives in New York City with his wife, Wendy Whelan of the NYCB.

Hieromonk Gregory Woolfenden taught liturgy for fourteen years at Ripon College, Cuddesdon, Oxford, and was a member of the theology faculty of Oxford University. His main area of research has been in the history and theology of the Daily Offices. He has also written on sacramental theology and how ritual theory

may help in understanding the Orthodox liturgical tradition. He has extensive knowledge of the Eastern churches, their history, theology and spirituality and has maintained a lively interest in liturgical origins, in ecclesiological questions, and in patristic theology. His many years of teaching Anglican and Orthodox seminarians have given him a wide perspective on numerous aspects of Christian worship traditions. He is currently Pastor of the Nativity of the Mother of God Ukrainian Orthodox Church in New Britain, Connecticut, and also professor of liturgics at the Saint Sophia Orthodox seminary in South Bound Brook, NJ. As a monk, he is a member of the Russian Orthodox community of St. Maximus of Turin in Italy.



*Warm Wishes
for a
Happy and Healthy
2007
from the faculty, students,
and staff of the ISM*



Robert A. Lisak

¡ Fiesta!

Rough and Holy Liturgy

A conversation with Max Harris

*Ed. Note: I met with visiting assistant professor of religion and literature Max Harris in a quiet corner of the ISM one autumn afternoon, to hear about his work on the history of folk festivals, and his books *Aztecs, Moors, and Christians: Festivals of Reconquest in Mexico and Spain* and *Carnival and Other Christian Festivals: Folk Theology and Folk Performance*. I began by asking what drew him to study fiestas*

I was trained originally in medieval drama, which I got into as an undergraduate at Cambridge where I did a lot of directing of plays. It was a time when experimental theatre was very much about breaking down the barriers between audience and performers, moving away from the proscenium arch, and so on. And so I discovered medieval drama because of course it predated the proscenium arch and was written for precisely the kind of interaction with the audience that I was looking for. I started directing medieval plays, studying them closely to see how they might be performed. And I also got into folk theatre, which is a parallel tradition. This was all in England; then when I went to do graduate work in California, it seemed downright silly to study English folk theatre in California, so I looked for the nearest place that had a really vital folk theatrical tradition – and so I found myself for six months in Mexico on what was rather grandiosely called the Cambridge-Mexico Folklore Expedition, consisting of three Cambridge graduates who went down to Mexico together on a shoestring. Of course we went around fiestas, where I was struck by the very real connections with the medieval theatrical tradition I knew from Europe – but there were also very powerful indigenous traditions playing into it. I wrote a little on that, did a couple other things, was ordained and became a Presbyterian minister, and behaved myself well for a while.

Later, I went back to do my PhD at the University of Virginia, where in 1992 many people were thinking about the quincentennial of Columbus's arrival in the new world I recalled one of the Mexican plays I had studied years before, originally performed in 1539 in Tlaxcala, which was one of the few places where the indigenous people got to enter into the debate on just conquest, a debate ordinarily conducted between Spaniards in Spain about absent Indians. The subject of this particular play was a future millennial conquest of Jerusalem. But the Indians played it in such a way that it was also about a future Indian reconquest of their own country, so that the defeated sultan of Babylon was also Cortés, and so forth. I did further research on this play and realized I had access to a very sophisticated indigenous interaction with the theories of just conquest: the Tlaxcalteca Indians were saying, "If it's morally just for the Christians to retake Jerusalem from the Muslims, then isn't it also just for the Christianized Indians to retake Mexico from the conquistadors?" That was my jumping-off point.



I began to examine such plays in light of the work of a political scientist here at Yale, James Scott, whose book *Domination and the Arts of Resistance* deals with relationships between dominant and subordinate groups, and what he calls "public" and "hidden transcripts." Public transcripts are what each group can do or say in the presence of the other, while hidden transcripts are what each group can do or say in the absence of the other. He explores the strong motivation the subordinate group has to insinuate a hidden transcript into the public transcript – that is, to declare defiance publicly in a way that can't quite be pinned down. The classic example from American history is the use of Christian hymns by African-American slaves on the plantations before the Civil War, where singing about crossing Jordan River meant both going to heaven and crossing the Mason-Dixon line, and also left open the innocent defense, "We're just singing the hymns you taught us." What I realized I was seeing in this fiesta drama was an ordinarily hidden transcript of resistance to (or at least negotiation with) the dominant viewpoint, played out publicly. The hidden transcript only became visible in the signs manifest in performance; it was not there in the text, because text is what can be censored. There exists the ability to negotiate with power publicly in a way that can be denied afterwards – but the performers and others in the know understand what's really going on.

Before too long, I realized that these dramas were not only raw material for the study of theatre history, but also were very much places for theological reflection. Traditionally, Christians view theological authority as deriving from scripture, reason, and tradition, all of which are essentially theology from above. What I realized I was watching in these fiestas was theology articulated from below. That is, the folk performers are extraordinarily sophisticated in their manipulation of sign systems.

It so happens they are manipulating sign systems that most of us in the academy are not trained to read. We are trained to read text; we are not trained to read performance, and I lucked into this through my theatre training and instinct, and by asking dumb questions about things that I didn't understand and getting fascinating answers. So, more methodically, I began to look for dissonance between what I was told was happening, or what previous anthropologists and sociologists – authorities! – had said was happening, and what the signs only observable in performances seemed to indicate. And it was precisely in those dissonances that the real meaning became apparent; often it was a very interesting engagement with theology, reclaiming aspects of the Christian narrative that tend to get lost in the hierarchical and ascetic church. For example, in the incarnation narrative, the word becomes flesh. Well, fiestas, feasts, want to rejoice in the fleshiness of the incarnation, which is what gets lost in an ascetic church. Fiestas rejoice in the collapsing of hierarchies; in God becoming a low-class human being. Those are just two aspects of it.

There is one moment I describe in the second book, *Carnival*, where I was at a fiesta mass in a little town in Spain with wonderful festival music, a lot of people in the congregation wearing their special, regional festival dress. Up front was the reliquary containing the fingerbone of San Antolin (Saint Tony!) next to his statue. Townspeople approached to kiss the reliquary, and then they put their food or their flowers at the feet of St. Tony, or patted him on the foot. Seeing that, I began to wonder, why is this so appealing theologically? And then I spied on the back wall of the church, high above the altar, a carving of Christ the King in judgment with the orb of the world and the scepter of authority. He was staring right out over our heads. You couldn't make eye contact with him, let alone pat his foot. And I thought, the incarnation is kind of an embarrassment in a hierarchical church. It collapses hierarchy. You can celebrate Christ on the cross, because that's a good example for the rest of us to suffer meekly, and you can celebrate Christ the King because that authorizes delegated judgment. But in church you don't often see paintings of Christ cleansing the temple and throwing out the money changers. You don't get statues of Christ hanging out with the prostitutes and sinners; the iconography of how Christ is represented is carefully controlled by those in power. What St. Tony and the townspeople are doing in that setting each year is reclaiming the implications of the Christian narrative – the divine representative is right there, and we can go up and pat his foot. He likes our flowers. He likes our food. In the evening, when we come back to the church to sing him a joyous song, he comes to the church door and he listens to it. When we do our dancing out in the square, he comes out and watches. In some fiestas, when you take a statue of the Virgin in procession, there's a firework display, and you stop and turn the statue of the Virgin toward the show because she likes the fireworks, too. It is an affirmation of the divine's enjoyment of the things that we as human beings enjoy. I interpret this as a

reclaiming of aspects of the Christian narrative that all too often get lost.....

Another interesting thing: since coming to the ISM, I have I begun to see in a new way how fiestas are also liturgy, in light of the concern of the ISM with liturgy. There is some language, borrowed from the theatre director Peter Brook, that I use in one of my earlier books to describe theatre: rough and holy. Rough is kind of slapstick comedy, all the kind of things that make us roll around the aisles laughing. Holy is when theatre tries to lift us up to connect with some higher realm. Brook rejoices in Shakespeare, because the Shakespearean tradition, unlike many others, manages to be both rough and holy: even the tragedies have their comic moments, and the comedies have their serious moments.

Well, the moment you have the Christian narrative, the highest God becoming the very lowest, a baby who soils his diapers, you can't have a classical separation of styles into comedy and tragedy. So the Christian theatre in the middle ages is doggedly a mixed style; it's both rough and holy. That is the tradition that Shakespeare is writing in, because the neoclassical separation of styles hasn't yet reached England in any meaningful way. I've begun since I've been here to think about the fact that the place in the Christian tradition where we make this separation of styles is between what we do in sacred spaces and what we can do outside sacred spaces: what we do in church is holy, and what we do outside church is rough. I'm beginning to think that I've essentially been studying liturgy outside the confines of the sacred space, liturgy that is then freer to be both rough and holy. So there are some very moving holy moments in the street liturgy, but also some incredibly funny, rough moments. I suspect it's the kind of insight that eventually would have come to me on my own, but it came much more quickly here at the ISM, through teaching in a context where these issues are being raised. I had not been exposed to this much thinking about liturgy elsewhere. When Jaime Lara first invited me last year to give a talk to his class about liturgical drama and the fiestas, my initial thought was, "I don't understand," because to a medieval dramatist liturgical drama is something sedate and holy that took place in cathedrals and collegiate churches.... And it's really only since being here that I have fully understood what he meant, how it is possible not only to talk about fiestas as liturgy, but also to bring my work on fiestas to bear on the kind of reflection about liturgy that is going on here at YDS/ISM in some very, very interesting ways. Being at the Institute this semester has added a dimension to my work – I first studied fiestas as theatre history, later I did so as a source of theological reflection, and now it's become a source of liturgical reflection, too. That's what I've learned from being here.

Photo by Max Harris, from *Carnival and Other Christian Festivals: Folk Theology and Folk Performance*.

Songs for a Winter Night: Yale Voxtet in Recital

Members of the Yale Voxtet, led by James Taylor, will present an evening of lieder by Brahms, Mahler, Schubert, Schumann, Beethoven, Donizetti, Wolf and others on Sunday, January 28 at 8 pm at Sprague Memorial Hall in New Haven. The concert is free and open to the public; no tickets are required.

The program will be repeated in Norfolk, CT at 4 pm on Saturday, February 3 as part of the Norfolk Chamber Music Festival's Winter Series to benefit the Norfolk Public Library, Norfolk Lions Club Ambulance, and the Norfolk Volunteer Fire Department. The performance will take place at Battell House Recital Hall on the grounds of the Ellen Battell Stoeckel Estate in Norfolk; tickets (\$25, \$18 & Kids under 18 attend free) are available from the Norfolk Public Library at 860 / 542-5075. A reception will follow the concert.

The Yale Voxtet are students in the graduate voice program in early music, oratorio, and chamber ensemble at Yale Institute of Sacred Music



Robert A. Lisak

and Yale School of Music, and are the soloists from the acclaimed Yale Schola Cantorum directed by Simon Carrington.

The recitals are presented by the Yale Institute of Sacred Music. More information is at 203/ 432-5062 or www.yale.edu/ism.



Yale Institute of Sacred Music presents
Songs for a Winter Night
A recital by the Yale Voxtet
led by James Taylor

New Haven
Sunday, January 28 / 8 pm
Sprague Memorial Hall (470 College St.)
Free; no tickets required

Norfolk
Saturday, February 3 / 4 pm
Battell House Recital Hall
Tickets at 860 / 542-5075

Yale Organ Week 2007

*A unique musical experience at Yale University
for select undergraduate organ students*

In June 2007, the Yale Institute of Sacred Music will continue its tradition, offering a new edition of Yale Organ Week for young organists. 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 evenings feature performances by faculty or students and are open to the public. The Yale Organ Week is a completely unique program giving organ students the opportunity to meet their peers from organ departments across the country.

FACULTY
Delbert Disselhorst
University of Iowa
Martin Jean
Yale University
Thomas Murray
Yale University
John Schwandt
University of Oklahoma
Ann Elise Smoot
London (UK)



Robert A. Lisak

For more information or a brochure, call Derek Greten-Harrison at 203-432-3220 or log on to www.yale.edu/ism/organweek.

PLACEMENT LISTINGS

CONNECTICUT

St. James Episcopal Church, Glastonbury

Organist/choirmaster (part-time). St. James Episcopal Church, located east of the Connecticut River, just minutes from Hartford, seeks a part time organist/choirmaster. This is an exciting opportunity to grow professionally as well as creatively with our expanding, progressive, mid-sized parish. The successful candidate will lead worship as an organist, conduct and mentor adult and children's choirs, and plan liturgical offerings with clergy. The Minister of Music will have the ability to inspire, recruit vocalists, and organize and integrate traditional as well as contemporary music into services and concert settings. Experience and demonstrated proficiency as an organist and choral conductor, and knowledge of diverse repertoire, preferably as practiced in the Episcopal/Anglican church, are desired. Send letter of interest, resume and a list of references by November 30, 2006 to: Search Committee, St. James' Episcopal Church, P.O. Box 206, 2584 Main Street, Glastonbury, Connecticut, 06033, or e-mail us at: ngossling@sbcglobal.net. Find more information about our parish at www.stjamesglastonbury.org.

St. Luke's Episcopal Church, Darien

Assistant Organist. Part-time assistance in a large Episcopal parish, including accompanying. May include direction of one or more choirs depending on candidate's interests. Contact Dr. Neal Campbell at neal.campbell@saintlukesdarien.org or 203-655-1456 ext 45.

St. Stephen's Episcopal Church, Ridgefield

Full-time Minister of Music. St. Stephen's is an active parish of 450 families sited at the center of a beautiful New England town located roughly one hour from New York City and New Haven. Our classically styled 1915 worship space includes a 1965 Moeller organ of thirty ranks, completely refurbished between 2002 and 2004. Responsibilities to include: serving as principal organist for two Sunday morning services; direction of adult and children's choirs; development of a RSCM (Royal School of Church Music) program to develop the talents and abilities of children; and to continue St. Stephen's long standing reputation for fine music through first-class services, concerts, weddings and other public events. Minimum five years experience expected. Salary and benefits within AGO guidelines. Complete position description to be found soon at www.ststephens-ridgefield.org. Send letter and resume by December 15, 2006 to: The Rev. Mark S. Delcuze at mdelcuze@ststephens-ridgefield.org.

ALUMNI NEWS

DAVID OUZTS (MM '87) sends greetings to all from Memphis, TN. In November 2006 he conducted a program of British choral music for the Memphis AGO, sung by his choir, The Parish Choir of Church of the Holy Communion and the St. Mary's Episcopal Cathedral Choir. In February 2007 he will perform organ recitals at Holy Communion Parish and St. Mark's Episcopal Church, Berkeley, CA. The Motet Choir, the professional choir of Holy Communion Parish, is preparing to release its first CD recording in 2007. For more information, please visit www.holycommunion.org

OUT OF STATE

Community Church at Upper Ridgewood, Ridgewood, NJ

Organist/Choir director. Church located in Ridgewood, New Jersey, seeks an individual with excellent organ skills and ability to direct an established chancel choir. The selected candidate will direct musical activities with youth; both choral and handbell. In addition the candidate will work with the Board of Deacons in a biannual musical event for charitable fundraising. The organist/choir director will work collaboratively with the minister planning all worship services in the Church year; weekly, seasonal and special. As organist the candidate has first refusal for weddings, funerals and memorial services. Salary and benefits commensurate with experience. If you would like to share your gifts with a caring congregation, please send resume to: Search Committee, Community Church at Upper Ridgewood, Fairmount and Hillcrest Roads, Ridgewood, NJ 07450 or email to upper376@aol.com

Unitarian Universalist Congregation of Fairfax, Oakton, VA

Full-time Director of Music and Arts. Can you walk on water? Maybe not. But can you inspire a choir? Play the piano? Sing, dance, arrange, compose? Soothe, cajole, collaborate, delegate, mentor? Appreciate and promote diversity on every level? Work with children as well as adults? Manage technology? Okay, probably nobody can do all of this either. But the more you can do, the more we want you. A vibrant UU congregation in dynamic Fairfax County, Virginia is looking for a full-time Director of Music and Arts to take an established, exciting and blooming program into full blossom. About 1000 adults and children will provide you with the salary and benefits, enthusiastic volunteers, music library, rehearsal space and equipment to capitalize on your energy and vision. Salary commensurate with experience, consistent with Unitarian Universalist Association Salary Recommendations. Complete job description and qualifications are posted at <http://www.uucf.org>. Interested applicants should submit a resume and cover letter to mdsc@uucf.org no later than February 1, 2007.

ACADEMIC

San José State University, San José, CA

Director of Choral Activities; Full-time, tenure track. California's oldest institution of public higher learning seeks a director of choral activities to start August 21, 2007. Duties include conducting choral ensembles, coordinating masters program in choral conducting, teaching courses in conducting, &c. Doctorate required, ABD considered; evidence of successful leadership of a choral program at the college level and successful achievement as a choral conductor. Applicants should have awareness of and sensitivity to the educational goals of a multicultural population as might have been gained in cross-cultural study, training, teaching and other comparable experience. Salary commensurate with qualifications and experience. Send a letter of application, vita, official transcripts, audio recording of a recent concert and a video of a rehearsal and concert, three letters of recommendation, and a list of five references by December 20, 2006 to: Dr. Edward Harris, Director School of Music and Dance San José State University One Washington Square San José, CA 95192-0095. (include Job Opening ID: 012632)



Helmuth Rilling, conductor

Reflections on Bach: Music for Christmas Day 1723

A series of lecture/
concerts,
culminating in a full
performance of
Bach's glorious
choral masterworks



LECTURE/CONCERT SERIES

Talks with musical illustrations, followed by a performance of the work. Free, but tickets required. (203) 432-4158

Part I: *Christen, ätzet diesen Tag*
Thursday, January 18 · 8 PM · Sprague Memorial Hall

Part II: *Magnificat in Eb*
Friday, January 19 · 8 PM · Sprague Memorial Hall

CONCERT PERFORMANCE

Christen, ätzet diesen Tag • *Sanctus in D* • *Magnificat in Eb*
Saturday, January 20 · 8 PM · Woolsey Hall

Yale Schola Cantorum Simon Carrington, director
Yale Collegium Players Robert Mealy, director

Vocal soloists from the Yale graduate voice program led by James Taylor



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