

# Prism

## MUSIC • WORSHIP • ARTS

YALE INSTITUTE OF SACRED MUSIC COMMON GROUND FOR SCHOLARSHIP AND PRACTICE



## Welcome New Faculty

Martin D. Jean

In the last issue, I welcomed our visiting faculty to the Institute for the 2006-2007 academic year. In this issue, I write with great pleasure to announce two new faculty appointments.



Teresa Berger



Salley M. Prome

I am delighted to announce the appointment of **Dr. Teresa Berger** as professor of liturgical studies at the Yale Institute of Sacred Music and Yale Divinity School, beginning January, 2007. She is a renowned scholar with great range and a dedicated and beloved teacher. Since 1985, she has been on the theology faculty of Duke Divinity School.

Teresa Berger holds doctorates in both dogmatic theology and in liturgical studies. Berger grew up in post-World-War II Germany and studied at St. John's College, Nottingham, and the Universities of Mainz, Heidelberg, Muenster, and Geneva. Her scholarly interests lie at the intersection of liturgical studies, gender theory, theology, and cultural studies. Berger has written extensively on liturgy and women's lives. Her recent publications include *Women's Ways of Worship: Gender Analysis and Liturgical History* (1999), *Dissident Daughters: Feminist Liturgies in Global Context* (2001), and *Fragments of Real Presence* (2005). The latter received two Catholic Press Awards in 2006. Berger has also published monographs on the hymns of Charles Wesley, on the 19th-century Anglo-Catholic revival, and on ecumenical readings of the Scriptures. In the spring of 2006, she co-edited an issue of the subaltern web dossier *Worlds & Knowledges Otherwise*, entitled *The Poetics of the Sacred and the Politics of Scholarship*.

Berger is passionate about teaching, including its cross-cultural dimensions; she has been a Visiting Professor at the Universities of Mainz, Muenster, Berlin, and Uppsala.

In 2003, Teresa Berger received the distinguished Herbert Haag Prize for Freedom in the Church.

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Berger's scholarly work currently focuses on an editorial project designed to bring to light the many ways in which gender has shaped what comes to be known as "liturgical tradition." Berger is also completing a collection of prayers, meditations, stories and songs entitled *Ocean Psalms*, and is co-producing, with FireStream Media, a documentary video of liturgies in women's hands.

Teresa Berger is part of Immaculate Conception Catholic Church in Durham, N.C.

We are overjoyed that Professor Berger will join our distinguished faculty of professors Fassler, Garrigan, and Spinks, and look forward to the contribution she will make to the Institute and Divinity School communities.

Earlier this summer, I had the pleasure of announcing the appointment of **Dr. Sally M. Promey** as professor of religion and visual culture in the Yale Institute of Sacred Music and Yale Divinity School, and professor of American studies in the Faculty of Arts and Sciences, beginning January, 2007. Additionally, Professor Promey will serve as deputy director of the ISM for a three-year, renewable term, assisting in strategic planning, curriculum, and in program development in Religion and Visual Culture, particularly in the Faculty of Arts and Sciences and other arts areas at Yale and beyond.

Promey is currently professor of American art history and chair of the department of art history and archaeology at the University of Maryland. She holds the Ph.D. in history of culture from the University of Chicago and the M.Div. from Yale Divinity School and is ordained in the United Church of Christ. Her scholarship explores relations between visual culture and religion in the United States from the colonial period through the present. She has been awarded a Guggenheim Fellowship to complete a book titled *Religion in Plain View*, a history of the public display of religion in the United States. Her Guggenheim work begins in January 2007. Promey's most recently completed monograph, *Painting Religion in Public: John Singer Sargent's "Triumph of Religion" at the Boston Public Library* (Princeton University Press, 1999) received the American Academy of Religion Award for Excellence in the Historical Study of Religion. Her book *Spiritual Spectacles: Vision and Image in Mid-Nineteenth-Century Shakerism* (Indiana University Press, 1993) was awarded the Charles C. Eldredge Prize for Distinguished Scholarship in American Art and selected as a CHOICE Outstanding Academic Book. Among recent articles and book chapters are essays titled "Seeing the Self 'in Frame': Early New England Material Practice and Puritan Piety," in *Material Religion* (2005); "Taste Cultures and the Visual Practice of Liberal Protestantism, 1940-1965," in *Practicing Protestants: Histories of the Christian Life in America*, ed. Laurie Maffly-Kipp, Leigh Schmidt, and Mark Valeri (Johns Hopkins University Press, 2006); "Situating Visual Culture," in the *Blackwell Companion to American Cultural History*, ed. Karen Halttunen (Blackwell, in press); and "The 'Return' of Religion in the Scholarship of American Art," in *The Art Bulletin* (2003). Promey is the recipient

of numerous grants and fellowships including a residential fellowship at the Woodrow Wilson International Center for Scholars, two Ailsa Mellon Bruce Senior Fellowships (1993 and 2003) at the Center for Advanced Study in the Visual Arts, a National Endowment for the Humanities Fellowship for University Teachers, and summer research fellowships from the National Endowment for the Humanities, the American Council of Learned Societies, the American Antiquarian Society, the Louisville Institute, and the General Research Board of the University of Maryland. She was co-director (with David Morgan, Valparaiso University) of a multi-year interdisciplinary collaborative project, "The Visual Culture of American Religions," funded by the Henry Luce Foundation and the Lilly Endowment Inc. A book sharing the project title and co-edited by Promey and Morgan appeared in 2001 from University of California Press. In 2004 she was Senior Historian in Residence for the Terra Summer Residency Program in Giverny, France. Promey serves on the Advisory Committee of the Archives of American Art, the Editorial Board of *Material Religion*, and is Editorial Advisor to *American Art* as well as juror for the College Art Association's Wyeth Foundation Publication Grant in American Art. Professor Promey's work is defined by collaboration and multi-disciplinarity. She is a scholar of renown who has a deep interest in the lives and workings of religious communities. One reviewer from a sister institution of Yale commented that he was "envious of Yale for making such an appointment." Indeed, we are fortunate that Professor Promey will join the Yale faculty, and we are particularly proud to note that hers is the first tenured senior appointment to be made to the ISM faculty since 1997, and the first ever fully joint appointment made with a department of the Faculty of Arts and Sciences.

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# ISM Welcomes New Students

William Cowen

Each fall we welcome new students to the ISM who bring a wealth of diverse backgrounds and interests to the interdisciplinary enterprise. Many of them accepted our invitation to tell a bit about themselves, so that our alumni and friends can catch some of the enthusiasm that abounds at this time of year.

Harold Shapiro



Students relax at the ISM Bistro, held in conjunction with the Divinity School's BTFO (Before the Fall Orientation).

## **Kathryn Banakis** MDIV 09

Kat holds a BA in religious studies from Yale College ('03). After college she spent three years as a lobbyist in Washington, DC where she founded and managed the 18th Street Singers, a choir for young professionals. Upon completing her MDiv she hopes to work as a minister integrating the arts into worship.

## **Elisa Berry** MAR 08

Elisa Berry majored in studio art and religious studies and minored in French at Macalester College in St Paul, MN. Following graduation in 2005 Elisa was a Post-Baccalaureate Fellow at Bethel University. Elisa is a visual artist who has shown at local churches and other venues in Minneapolis and St Paul, MN. At the ISM she will continue to pursue her interest in the integration of religion and the arts.

## **Amy Carol Blackmarr** MDIV 09

Georgia native Amy Blackmarr was a featured commentator for public radio for five years and has authored three collections of nature essays. She was Georgia Author of the Year, and the Georgia Center for the Book named her first book to its "Top-25 List

of Books All Georgians Should Read." A Madison A. & Lila Self Fellow with a Ph.D. in English from the University of Kansas, she frequently speaks on the personal essay and the role of nature in the creative process. She will study religion and literature while pursuing her masters in divinity as preparation for priesthood in the Episcopal church.

## **Katie Ann-Marie Carlross** MAR 08

Katie Carlross holds a bachelor of arts from the University of Notre Dame in history. She completed her senior thesis under the direction of the Head of the Medieval Institute of the university, Professor Thomas Noble. She graduated Summa Cum Laude and Phi Beta Kappa. After graduating from Notre Dame, she spent a year teaching at her local parish school. At the ISM, she plans to study the sacred, mystical tracts of German and French beguines from the 12th and 13th centuries.

## **Jay Carter** MM (voice) 08

Jay Carter holds a BS in sacred music and voice performance from William Jewell College in Liberty, MO. As a student of Arnold Epley, Jay has studied extensively as a tenor and as a countertenor. Since completing undergraduate studies he has appeared as a countertenor soloist with numerous ensembles and as a guest artist on a myriad of recital series as well as serving as alto soloist at Grace and Holy Trinity Cathedral in Kansas City. Jay hopes to follow studies at the ISM with a career teaching and performing. He resides in New Haven with his wife and children.

## **Marie Camille Dalby** MAR 08

Marie Dalby holds a BA from Yale University, where she studied medieval history and hagiography. For the past five years, she has worked as a food journalist, most recently as editor in chief of *Chile*

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MEMORIAL SERVICE FOR

*Aidan Kavanagh*

Sunday October 8 · 5 pm  
Marquand Chapel

The Rev. John Baldovin, S.J., *presiding*  
The Rev. Jaime Lara, *assisting*



RECEPTION FOLLOWS IN THE COMMON ROOM

## NEW STUDENTS CONTINUED FROM PAGE 3

*Pepper* magazine, a bimonthly publication about spicy food. In addition, she regularly performs on the viola da gamba around the country and is a member of The New York Consort of Viols, as well as other early music ensembles. She will pursue a degree in religion and the arts through the ISM in order to further explore the lives of the saints.

**Dominick DiOrio III MM** (choral conducting) o8  
Dominick DiOrio recently received his bachelor of music in composition from Ithaca College, with over 40 pieces and two recitals to his credit. He has studied conducting for three years with Dr. Janet Galvan and in 2005, he was recognized nationally as a finalist in the ACDA Undergraduate Conducting Competition at the Los Angeles National Convention. He has conducted the Ithaca Children's Choir, Ithaca College Chorus, Ithaca Concert Band, and the Young People's Chorus of NYC. He is an active accompanist and he looks forward to the wealth of opportunities available at the ISM.

**Judith Dupré MAR** o8  
Judith Dupré writes and designs illustrated books that bridge the worlds of art, photography, and architecture. She has written six books of illustrated nonfiction that have been translated into ten languages, including *Skyscrapers, Bridges, and Churches*, a New York Times bestseller. *Monuments*, a collection of essays about memorial architecture, will be published in 2007. She has curated numerous contemporary art exhibitions, and consulted on the development of facsimile editions of rare illustrated works. She holds degrees from Brown University in English literature and studio art, and has studied at the Open Atelier of Design and Architecture in Manhattan. At the ISM, she will be investigating the impact of time, memory, place, and ritual on architectural meaning.

**Jessica French MM** (organ) o8  
Jessica French is a recent graduate of Indiana University Jacobs School of Music in Bloomington, where she received her bachelor's of music in organ performance, studying under Dr. Larry Smith. Jessica has played in master classes for performers such as Douglas Cleveland, James Higdon, Marie-Claire Alain, Peter Conte, and Paul Manz. In 2005 she was the first prize winner in the Indianapolis chapter of the American Guild of Organists Competition and went on to receive second place in the Regional American Guild of Organists Competition in Grand Rapids, Michigan. She will study organ performance at the ISM in the hopes of becoming a church musician and performer.

**Lucas Michael Grubbs STM** o7  
Lucas Grubbs hails from the "great state of Idaho, a good land flowing with milk and honey, or at least wild rivers, mountains and millions of acres of wilderness." There he attained his B.A. in Spanish from the University of Idaho, studied a year in Spain, and "got the love of the backcountry firmly under my skin." He also got a calling to the priesthood and headed east to pursue it. Trained at YDS/Berkeley and ordained in March of 06, Lucas now serves as curate of Christ Church, New Haven.

He'll be working on emerging church liturgy while at the ISM.

**Zachary Hemenway MM** (organ) o8  
Zach Hemenway, a native of Saint Louis, MO, holds a bachelor of music from the Eastman School of Music in Rochester, NY, where he studied organ with David Higgs and improvisation with William Porter. Prior to his study at Eastman, he was organ scholar at the Cathedral Basilica of Saint Louis. Zach plans to pursue a career in church music and has taken a position as director of music at Christ Episcopal Church in Guilford, CT.

**Cory Hunter MDIV** o9  
Cory Hunter holds a bachelor of music from Eastman School of Music with a concentration in Vocal Performance. While at Eastman he participated in several operas and summer music programs. He also attended the Middlebury German for Singers Program as well as the American Institute of Musical Studies in Graz, Austria. A former member and lead soloist of the world renowned Boys Choir of Harlem, Cory has decided to attend Yale Divinity School and the Institute of Sacred Music so that he can combine his two deepest passions in life: the gift of music and ministry.

**Roman Hurko MAR** o8  
Roman Hurko holds a bachelor of arts (music history and theory) from the University of Toronto. After graduation, he joined the Canadian Opera Company ensemble as a stage director, making his professional debut at the Spoleto Festival in Italy. A member of the Composers' Union of Ukraine, he has composed and recorded two settings of the Liturgy of St. John Chrysostom, a Vespers, and a Requiem/Panachyda. He will study liturgics, languages, and music while at the ISM in order to further develop his craft as a composer of sacred music.

**Ryan William Jackson MM** (organ) o8  
Ryan Jackson holds the B.Mus (hons.) degree in organ performance from the University of Toronto where he studied with Dr. Patricia Phillips Wright (DMA '82). A native of Bracebridge, Ontario, Ryan was the winner of the 2005 Royal Canadian College of Organists' National Organ Playing Competition. For four years Ryan served as the Assistant Organist at Metropolitan United Church in Toronto where he was an integral part of an esteemed and varied program of arts in worship. This year, Ryan begins his master of music degree in organ performance. He hopes to be a church musician, performer and teacher.

**William Parker Kitterman MM** (organ) o8  
Parker Kitterman holds a bachelor of music and English from Duke University, where he studied organ with Robert Parkins and David Arcus. He continued his organ studies at the Brussels Conservatory on a Fulbright grant. While in Europe he participated in numerous academies and masterclasses, and was a semifinalist in the 2002 Toulouse International Organ Competition. Since then he has served as a liturgical musician in

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# *Unembedded: Four Independent Photojournalists on the War in Iraq –*

*Ghaith Abdul-Ahad, Kael Alford, Thorne Anderson, and Rita Leistner*

*Unembedded* is a nationally touring exhibition of photographs and works from the authors of the book of the same name, published in 2005 by Chelsea Green. It will be on display at Yale Institute of Sacred Music weekdays from 9 to 4 from October 2 through November 28, 2006.

The images in *Unembedded* document issues often underreported by mainstream media: the insurgency as seen from inside the separate resistance movements, civilians affected by the violent battles between the U.S. and insurgent forces, growing conservatism and fundamentalism and their effects on women, and the devastating effects of civilian casualties.

The exhibition is presented by Yale Institute of Sacred Music with support from Yale Divinity School, and made possible in part by support from the Ben & Jerry's Foundation, private donors, and Mother's Milk, Inc. There will be a reception in honor of the exhibition and the photographers on Thursday, October 19 from 4:30 – 6 in the Great Hall. Both the exhibition and the reception are free and open to the public.



*Falluja, September 23, 2003* by Thorne Anderson

*The Spirit of War: A Discussion with Thorne Anderson* will take place on Tuesday, October 17 from 4 – 6 in Marquand Chapel. Presented by Yale Divinity School and the Initiative on Religion and Politics at Yale, the discussion is also free and open to the public.

For more information, call 203-432-5062 or log on to [www.yale.edu/ism](http://www.yale.edu/ism).

## *Sacred Music in Transition*

### *Ethnomusicological Perspectives on Religion, Ritual, and Society*

*A 2-day symposium at Yale and at Amherst*

*Presented by Yale Institute of Sacred Music and the Global Sound Project at Amherst College*

Friday, October 20 at Yale University

- 1 PM – 5 PM Paper Sessions at Yale Institute of Sacred Music, 409 Prospect Street, New Haven
- Evening Concert in New Haven: Sacred Traditions in Global Perspective, with Tina Frühauf, organist

Saturday, October 21 at Amherst College

- 1 PM – 5 PM Paper Sessions at the Arms Music Center, College Street, Route 9, Amherst
- Evening Concert in Amherst: Sacred Harp and Music by Tim Eriksen

Speakers:

Jeffers Engelhardt (*Amherst College*)  
Philip Bohlman (*University of Chicago/Yale University*)  
Richard Jankowsky (*Tufts University*)  
Mirjana Laušević (*University of Minnesota/Amherst College*)  
Tore Tvarnø Lind (*University of Copenhagen*)  
Stephen Marini (*Wellesley College*)  
Marzanna Poplawska (*Wesleyan University*)  
Timothy Rommen (*University of Pennsylvania*)  
Zoe Sherinian (*University of Oklahoma*)  
Mark Slobin (*Wesleyan University*)  
Jeffrey Summit (*Tufts University*)  
Sarah Weiss (*Yale University*)



*Registration is optional and free. For updated information and registration, see [www.yale.edu/ism/transition](http://www.yale.edu/ism/transition)*

## NEW STUDENTS CONTINUED FROM PAGE 4

various settings. He is active as a composer, pianist, and writer, as well as organist. He is studying organ performance at the ISM “in hope of becoming, through the instrument and the Institute, a better overall musician.”

### **Christian Lane** MM (organ) 08

Christian Lane comes to the ISM from Saint Thomas Church Fifth Avenue, New York, where he was assistant organist and coordinator of the music program at the church’s residential choir school. Prior to this, he earned both his bachelor’s and the sacred music diploma at the Eastman School of Music, studying with David Higgs. Chris is excited to begin his MM at Yale, and upon completion hopes to return to New York and work not only as a church musician, but also explore other musical interests: conducting, using the organ in collaborative settings, and musical direction for Broadway theatre.

### **Kit Ying Law** STM 07

Kit Ying Law comes from Hong Kong. After earning a bachelor in music from the Chinese University of Hong Kong, she entered the Alliance Bible Seminary and completed the M. Div. in Sacred Music. Kit Ying is particularly interested in choral conducting and the rites of initiation and Eucharist. Through the interdisciplinary studies among theology, liturgy, worship and the arts, she hopes that these can help as a preparation for the Christian ministry. She is pursuing the S.T.M. in liturgical studies and is “excited to be a member of the ISM community.”

### **Sooyeon Lee** MM (choral conducting) 08

Sooyeon Lee, a native Korean, received a bachelor of music degree from Yon-sei University in church music with an emphasis in choral conducting, and master of music degrees from Westminster Choir College in organ performance and sacred music. After she finished her program, she worked at Westminster Choir College as an accompanist. She will study choral conducting at the ISM in order to be a church musician in the future.

### **Michael Barton Renner** MAR 08

Bart Renner received a bachelor’s degree in poetry writing from the University of Virginia in 2006, where he minored in religious studies. At Virginia he sang with the Virginia Glee Club. He will be studying theology and literature at Yale and looks forward to “experiencing the art, music, and theatre New Haven has to offer.” After completing his study at YDS and ISM, he hopes to pursue a PhD in literature and religion.

### **Melanie Scafile Russell** AD (voice) 08

Melanie Russell is a Southeast Louisiana native with a B.M. in voice from Centenary College of Louisiana and an M.M. in voice from Loyola University New Orleans. She has been a featured soloist with the Shreveport Symphony Orchestra, and has appeared in many New Orleans area productions. She plans to continue performing a diverse array of vocal styles after graduation, including sacred/early music, musical theater, and operetta.



Harold Shapiro

### **Robert James Saper-Bolyard**

MM (choral conducting) 08

Robert Bolyard just graduated from Occidental College in Los Angeles, where he studied choral conducting with ISM alumnus Jeffrey Bernstein. His conducting experience extends from choral music to oratorio and opera, with his biggest project to date being a production of Bach’s *St. John Passion*. His love of sacred music has led him to pursue many conducting and teaching jobs at churches in LA, and he hopes to gain many new insights through his studies at the ISM.

### **Jason P. Steigewalt** MM (voice) 08

Jason P. Steigewalt earned a bachelor of music (2005) from Susquehanna University, where he studied with Jeffrey Fahnstock. He completed a year of study with William Stone at Temple University, Philadelphia, PA. While in Philadelphia, he was a soloist and core singer with the Mendelssohn Club of Philadelphia under the direction of Alan Harler. He has been featured as a soloist by the Reading Choral Society and the Mendelssohn Choir of Connecticut. Jason looks forward to furthering his career as a concert baritone soloist in oratorio, lieder, and early music.

### **Becky Wexler** MAR 07

Becky Wexler graduated from Macalester College (St. Paul, MN) in 2004 with majors in music and religious studies. Since then, she has worked as an assistant to Minnesota composer Stephen Paulus, as a producer for classical music programming at Minnesota Public Radio, and as a clarinetist in an international klezmer band, “The Lithuanian Empire.” She looks forward to continuing her studies of liturgical music at the ISM.

### **Kevin Zakresky** MMA (choral conducting) 08

Kevin Zakresky is from Vancouver, British Columbia, where he completed a B.Mus. and M.Mus. at the University of British Columbia with Bruce Pullan. Kevin hopes to stay on the east coast and find work as a conductor of choral groups, opera, and musical theatre, although he declares himself “prepared to play piano in dingy bars” as well.

# ¡MEXICO!

## More Faculty Postcards from the 2006 Study Tour

### Sentinel Convents

Patrick Evans

Over forty convent complexes stand in Mexico as the sole physical proof of a titanic attempt to build a new world. Most of them were begun in the early 1520s and finished just a few years before the end of the sixteenth century. Their appearance is usually that of a fortress with a front courtyard surrounded by a high crenellated wall. Although they have been studied by several world-renowned art historians, the latest and perhaps most interesting work focused on them has been that of Jaime Lara. He has pointed out the liturgical function that they accomplished and how they incorporated elements of the pre-Hispanic worship, as well as the clear evocative characteristics of Ezechiel's Heavenly Jerusalem and that of the Book of Revelation.

In every detail of these magnificent buildings, we can find traces of a period that sought to bring a Christian utopia to humanity. Sadly, this was attempted by the suppression of flourishing cultures that, not fitting the "civilized" model, were considered barbaric. In the view of the friars, the natives were good-natured humans who had been confused by the devil, and whose souls had to be saved at any cost. And yet, this process of intromission, which had as one of its goals to create an appropriate stage for the return of Christ, did not completely reject native cultural elements, but rather embraced them and incorporated them as vital elements of the identity of this new realm.

Even from the European perspective, the combination of political views, theological statements, spirituality, philosophy, and prophecy never worked more tightly than in sixteenth century Mexico. From the Book of Kings to Alberti, from the Sybilline Oracles to Erasmus, the influx of ideas that converged in the literal creation of a "New Spain" was immeasurable. Aztec and European ideas were poured into a crucible which produced a new culture, and thus a new world, albeit not a utopian one.

These buildings stand as witnesses of these initial six decades of contact between the old and the new worlds. Furthermore, they have been part of almost five hundred more years of Mexican history; silently watching the passing of time, of people and of ideas. Just a few months ago, some seventy-five of us visited a few of them during the ISM trip to Mexico and although they are at the core of my study I asked myself: why? Why do we come all the way here to see these buildings? Yes, they are impressive, old, have strange interpretations of Christian symbols, and clearly show that there was influence of the native culture in the rendering of them. But, how are they relevant? Why are they



Jorge Gomez Tejada (MAR candidate '07)

Conversion Center in Cholula

important? Why go all the way to Huejotzingo, Cholula or Calpan?

These buildings are relevant in that they tell of a time when Utopia seemed to be within reach. They tell of a time where people did not live only day by day, but knew themselves to be part of a larger plan. Even now, this "experiment" that began half a millennium ago is still in process. We are still searching for Utopia, we are on our way along the path of cultural evolution, leaving crumbs as we go along to remind us where we come from, what turns we took along the way, and we hope that they will help us in not getting lost along the way. Many of the turns made have not been the wisest, but if we paid attention to them, they made us wiser. On we go, along the trail: buildings, books, cities, churches, ideas; mistakes serve as crumbs in our path.

In conclusion, yes, the Spanish killed millions of natives and Moctezuma sacrificed tens of thousands of war prisoners to his gods. Sadly, that was the way the world functioned back then; religion and politics worked as a unit. Therefore, ideas were pressed on less civilized cultures on both sides of the ocean by any means possible; all in the name of civilization, of reason, of truth, of faith. We cannot honestly judge the world of the 1500s from our cozy twenty-first century homes and classrooms in the wealthiest country that the history of humanity has seen; however, we can learn from it. We can realize that each one of those buildings is the result of the combination of diverse traditions, beliefs and expectations; each one of them is telling us a multitude of stories of faith, of sacrifice, and of hope in the shape of doors, chapels, and gardens. Each one of those buildings is telling us the story of that world, its aspirations and mistakes. They are books waiting to be read.

# Libraries and Archives

Margot E. Fassler and Lorenzo Candelaria

Monique Candelaria, 2006



Professor Fassler, Assistant Curator Nelson Hurtado, Professor Candelaria, and Dr. Silvia Salgado of the Universidad Nacional Autónoma de México discuss the decoration of a large initial "D" in a chantbook from around 1750.

"When in Mexico, visit libraries and archives!" Musicologists Margot Fassler and Lorenzo Candelaria took this as their motto, and along with Professor Jaime Lara and other colleagues, led the ISM students directly into close encounters with manuscripts and early printed books.

We spent an entire day in the Archivo Musical of the Cathedral in Mexico City. There scholars are engaged in a project of restoring and studying the magnificent choir books, dating from the sixteenth through the nineteenth century. Many of the massive books, designed so they could be seen at a distance, and some almost as tall as Professor Fassler, were turned leaf by leaf, as students and professors together asked questions of their contents, and then, with the help of other books in the work room/laboratory, were able to answer them. At one point, a new piece was found and the rhythmic notation deciphered, and then Professor Carrington and the students who were present offered an impromptu performance of a work that had not been heard for centuries. We met with the scholars and students who study the books to hear about individual research projects. This information inspired further study of the various illuminations and details of the capital letters that introduce the chants. Visiting Professor Lorenzo

Candelaria, who is writing a book on the liturgy and music of our Lady of Guadalupe, did original research on the spot, sharing his ideas with the group, who felt they had gained the knowledge necessary to understand them. His wife Monique snapped a few pictures of our extraordinary experience at the cathedral archive.

At the Biblioteca "José María Lafragua" de la Benemérita Universidad Autónoma in the charming old city of Puebla, researchers and administrators demonstrated their work of restoring and cataloguing a treasure trove of early printed books. The very contents of the library, some of the books imported from Europe and others from Mexico itself, offer an invaluable history. When Professor Fassler heard there was a late medieval breviary in the collection, everyone laughed as her hair could be seen to rise straight up. The inevitable question soon came about whether or not she could see it, and the gracious staff brought the precious codex forward. As a small group of students looked on, she was able to tell that the book will



Professors Fassler and Candelaria study a chant for the Feast of the Assumption in a chantbook from the eighteenth century.

be very important for her present research and for the seminar she is teaching next year. Plans were quickly made for a return trip!

As can be seen from one of the websites at [www.lafragua.net](http://www.lafragua.net), our colleagues in Puebla are very interested in sharing their materials online as well, this being an introduction to engravings in books from the eighteenth and nineteenth centuries. Even a brief tour of the historic reading room at the Library demonstrates how carefully original details have been preserved in renovation. Another renovation is coming, as this room was severely damaged by an earthquake in 1999.

The kinds of learning encountered in these visits to libraries and archives can only take place in the circumstances that bring scholars and their students in one place, both to study together and to make new friendships with their counterparts in other lands.

Monique Candelaria, 2006



An illumination from a chantbook depicts the Mexican eagle and the Virgin of Guadalupe.

Monique Candelaria, 2006

**CALLISTA ISABELLE** (M.Div. '05) is now an Associate Chaplain at Yale with primary responsibility for outreach and programming to Christian students; she will also share in planning and carrying out activities related to the worship life of the University Church, as well as collaborate on multi-faith activities that involve the entire Chaplain's Office, serving as a liaison for the Christian campus ministries that are part of Yale Religious Ministries.

**COLIN LYNCH** (MM organ '06) has accepted the position of Teaching Fellow in Choir and Organ at St. Paul's School in Concord, NH.

**KOLA OWOLABI** (MM organ and choral conducting '03) is now in Syracuse, teaching organ and working as university organist at Syracuse University on an interim appointment for the 2006-07 school year. He writes, "I play for a weekly Protestant service at the chapel, accompany the chapel choir and play for special functions, as well as organize a concert series at the chapel. So, I am back in the land of Holtkamp organs....."

Log on and send us your news at [www.yale.edu/ism/alumni](http://www.yale.edu/ism/alumni).

## Institute Students Honored

Students from the Institute's program in Voice: Early Music, Oratorio, and Chamber Ensemble, advised by James Taylor, were recognized at the American Bach Society's International Young Artists Competition in June. Three of the six semi-finalists in the competition were from Yale. **Ian L. Howell**, countertenor, was awarded first prize (the Laurette Goldberg Prize) and **Joshua K. Copeland**, baritone, placed second. Also on the roster of semifinalists was the tenor **Derek Chester**, who received his MM degree in May.

At the biennial National AGO Convention in July, **Vincent Carr**, a 2006 graduate of the ISM, took second prize in the National Competition in Organ Improvisation. While at Yale, he studied improvisation with Jeffrey Brillhart.

The Institute salutes these students for their remarkable achievements.

## Notes on the Staff

**Laura Chilton** was inadvertently omitted from the Summer issue's roster of new staff members.

Laura joined the ISM at the end of May as executive assistant to the director. She brings several years of Yale experience to the new position, coming to the Institute from a 7-month tour of duty assisting John Lindner, the director of external relations and development at Yale Divinity School, and before that working in the career development office in the Yale School of Management. Prior to moving to Connecticut from her native Minnesota in 1999, Laura was payroll coordinator for the Target Corporation in Minneapolis where she also did extensive volunteer work for the Minnesota Orchestra. She is a graduate of the University of Minnesota with a degree in business administration. Her transition to the ISM has been exceptionally smooth, as attested to by the fact that her status as a new staff member was overlooked in the last issue.

**Jacqueline B. Campoli** joins the ISM in September as office assistant to the director. She is a graduate of Southern Connecticut State University, with a bachelor of science in business/economics. Jacque resides in Derby, CT with her husband John and their three children, Julian, Johnny and Chloe. She especially enjoys volunteering at school activities, helping out with Boy Scouts, and serving as lector at her church. In her free time, Jacque enjoys reading, taking walks, listening to spiritual music, and spending time with family and good friends.

### CORRECTIONS

In the last issue, Aidan Kavanagh's obituary incorrectly referred to the Institute's "move" to Yale from Union Theological Seminary. In fact, the School of Sacred Music at UTS closed; the Institute of Sacred Music opened at Yale in 1973 as a new entity.

In the *Notes on the Staff* article, the growth of the Institute since its inception was misstated: in 1973 the number of faculty, students, and staff together did not exceed 20 (not 25).

CONNECTICUT

**BRIDGEWATER CONGREGATIONAL CHURCH, BRIDGEWATER**

Organist/Director of Music (part-time). Ability to lead our bell choir is a plus but not a requirement to apply for the position. There is one Sunday service and a Wednesday evening rehearsal. We have a dedicated 12-member Adult Choir and 15-member Bell Choir, a 2-manual, 7-rank Austin pipe organ fully remanufactured by Austin in 1955, an Estonia grand piano purchased for the sanctuary in 2002, and 3-octaves of Schulmerich handbells. Applications will be received until the position is filled. Please send letter of application and resume to Peter Hammond at Bridgewater Congregational Church, 10 Clapboard Road, P.O. Box 7, Bridgewater, CT 06752 or peterhammond@snet.net.

**CHRIST EPISCOPAL CHURCH, GUILFORD**

Two Section Leader (soprano and tenor) positions available immediately in a growing and energetic congregation. Responsibilities include a Thursday night rehearsal (7:30-9:00), one Sunday morning Eucharist at 10 am (9 am call), as well as a small number of extra seasonal services. There are also ample opportunities to sing solos if desired. If interested, contact Zach Hemenway - Organist/Choirmaster - 11 Park Street, Guilford, CT 06437. Phone: 203-745-3733 Email: ZachHemenway@mac.com

**FIRST CHURCH CONGREGATIONAL, FAIRFIELD**

Alto Soloist/Section Leader with section leaders in other parts, for small church choir. Thursday practice 7:30 – 9:00 pm; one 10:15 am Sunday service with 9:15 am warm-up, \$60.00 per call and possible transportation expenses. Occasional extra services. Starts early September. Contact Paul Knox, Director of Music, First Church Congregational, 148 Beach Road, Fairfield, CT 06824; 203-259-8396, ext. 17. Fax 203-256-0741 or through email address: csargent@firstchurchfairfield.org

**FIRST CONGREGATIONAL CHURCH OF GREENWICH, OLD GREENWICH**

Interim Organist. Sundays, 9 am to 12:30 pm (choir warm-up, one service, accompany Youth Choir afterwards); Wednesday, 5 to 6 pm, accompany Children's Choir rehearsal; Thursday, 7:30 to 9:00 pm, accompany adult choir rehearsal. Optional: direct adult handbell choir, one weekday morning, 8:45 to 9:45. Job can be split. \$500.00 weekly. Contact John Stansell, Director of Music, 203-637-1791, ext. 22, drjohn@fccog.org

**GRACE LUTHERAN CHURCH, STRATFORD**

Director of Music/Organist (part time). Approximately 15 hrs. a week. Responsibilities include providing music for worship for 2 Sunday am worship services, 8 and 10:15 am; directing the adult and bell choirs, with evening rehearsals for each so that they can participate in worship leadership. We are a mid size suburban congregation near the Merritt Parkway (Rte 15) in Stratford CT. Position available September 3, 2006. Salary and terms of contract negotiable. Visit our website Gracelutheranstratford.org for information about the congregation. Send letter and resume to Director of Search Committee, or Pastor Joan at Grace Lutheran Church 150 Chapel Street, Stratford, CT 06614 or email it to pastorjoan@snet.net

**ST. JOSEPH'S ROMAN CATHOLIC CHURCH, DANBURY**

Alto, tenor, and bass section leaders. Qualifications sought in applicants include excellent proficiency in sight-singing, good tone quality, and choral singing musicianship. Applicants must be practicing Catholics open to singing in a variety of styles and languages-especially Latin-and possess a love particularly for the Gregorian and polyphonic Renaissance repertoires. Primary commitment is one 7:30 pm weekday rehearsal and Sunday 10:30 am mass, and certain holy days throughout the year. \$90/week. Call Michael La Barre, Director of Music, at (203) 778-1920 or e-mail mlabarre@gmail.com for further information or to set up an interview/audition time.

**ST. MARY'S CHURCH, NORWALK**

Assistant Organist (part-time). Responsible for accompanying Hispanic choir (separate director) at 1:00 PM Mass on Sundays, with rehearsal at 7:30 on Wednesday evenings. Repertoire is traditional Hispanic music with Gregorian chant. \$125/Mass, \$50/rehearsal. Please send inquiries to David J. Hughes, Organist & Choirmaster, St. Mary's Church, 669 West Avenue, Norwalk, CT 06850, or e-mail david.hughes@aya.yale.edu

AMERICAN MUSICAL INSTRUMENT SOCIETY

Call For Papers

*An international meeting of historians, musicians, theorists, acousticians, musical instrument enthusiasts, and collectors*

Yale University

New Haven, Connecticut, USA

Wednesday, June 27 – Sunday, July 1, 2007

The Program Committee of the American Musical Instrument Society welcomes proposals for papers, lecture-demonstrations, or panel discussions on a broad range of topics relating to the history, design, use, care and preservation of musical instruments from all periods and all cultures. Individual presentations should be limited to 20 minutes in length, although special requests for longer presentations will be considered.

More details are available at [www.yale.edu/ism/amiscall](http://www.yale.edu/ism/amiscall) or from

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## PLACEMENT LISTINGS

### OUT OF STATE

#### **CENTRAL PRESBYTERIAN CHURCH, SUMMIT, NJ**

Interim Director of Music Ministries (full-time). Minimum qualifications include a Bachelor's degree in related music field and a minimum of three years church music and choral conducting experience. Responsibilities will include programming, rehearsing, and directing the adult, youth, and children's choir programs; meeting regularly with staff; coordinating paid section leaders and instrumentalists; and organizing an in-house concert series and community performances. The ideal candidate will also play organ (1993 Schantz, 3625 pipes, 63 ranks) for all services, weddings and funerals. Starting date November 1st. For consideration, submit cover letter, resume and a brief personal mission statement to: [interimmusic@centralpres.org](mailto:interimmusic@centralpres.org). Applications will be accepted to September 30, 2006, or until position is filled. Hard copy applications should be sent to: Central Presbyterian Church, Interim Music Director Search Committee, 70 Maple Street, Summit, NJ 07901

#### **CHRIST LUTHERAN CHURCH, WOODCLIFF LAKE, NJ**

Organist/music director. For Sunday services, funerals, weddings, seasonal services. One adult choir and occasional handchime choir. Sanctuary instruments are a Rodgers Westminster 890 and a 5'8" Yamaha grand piano. Send resumes to Doris Crouse, Christ Lutheran Church, 32 Pascack Road, Woodcliff Lake, NJ 07677

#### **CHURCH OF ST JOHN AND ST MARY, CHAPPAQUA, NY**

Assistant Director of Music(part-time). BA in music/music education preferred, Orff/Kodaly training a plus. Principal accompanist, excellent organ/piano skills necessary; must work flexibly with groups, be open to eclectic repertoire, as needed leading adult and children's choirs, cantor and direct the program in the absence of the director. Weekends only except Holy Week, Christmas and Confirmation. Salary based on AGO guidelines. Send résumé, and names, e-mail addresses, & telephone numbers of three references to Owen Borda, Church of St John and St Mary, 30 Poillon Road, Chappaqua, NY 10514; email: [oborda@sjmchap.com](mailto:oborda@sjmchap.com)

#### **CHURCH OF ST JOHN AND ST MARY, CHAPPAQUA, NY**

Soprano soloist/section leader for quartet to sing at Sunday morning worship. Rehearsal 9:50 am, mass at 10:30 am. Very eclectic repertoire. Additional services possible. \$100/ rehearsal-mass combination. Transportation possible with other Yale singers. Contact Owen Borda, Church of St John and St Mary, 30 Poillon Road, Chappaqua, NY 10514; email: [oborda@sjmchap.com](mailto:oborda@sjmchap.com)

#### **FIRST PRESBYTERIAN CHURCH, BOISE, ID**

Director of Music (full-time). Our worship embraces traditional, contemporary and jazz styles and we are open to expanding that horizon. We are seeking a dynamic and experienced Director of Music to serve as choir director, organist and keyboardist (on our wonderful Bosendorfer). Share worship leadership with an active team of staff and volunteers. The position is projected at 40 hours per week, pay commensurate with experience, plus full benefits. Come and share your gifts in one of the most livable cities in the United States. Please send a resume and cover letter to: Music Search Committee, First Presbyterian Church, 950 W. State St. Boise, ID For more information, email our Lead Minister, Mark T. Davis at [Mark@first-presbyterian.org](mailto:Mark@first-presbyterian.org). First Church welcomes all qualified candidates regardless of race, gender, age or sexual orientation. To learn more about us please visit our website, [www.first-presbyterian.org](http://www.first-presbyterian.org).

#### **LYALL MEMORIAL FEDERATED CHURCH, MILLBROOK, NY**

Organist/choir director. For Protestant church in small community in the Hudson Valley, New York. One Sunday service, three choirs (adult, youth, children). The organ is a 1927 Moeller, updated in 1990. For inquiries call Muriel Verdibello, Chair, Personnel Committee, at 845 677 5279. Salary \$22k and up, dependent upon experience. Resumes with references and salary requirements should be mailed to the Personnel Committee, Lyall Memorial Federated Church, Maple Avenue, Millbrook, NY 12545, or email [mfverdibello@hotmail.com](mailto:mfverdibello@hotmail.com).

#### **ST. CATHARINE'S ROMAN CATHOLIC CHURCH, PELHAM, NY**

Organist & Choirmaster (full-time). Catholic parish with a well-established liturgical tradition seeks a full-time Organist & Choirmaster to direct all aspects of the parish's musical life. The ideal candidate will have experience in directing Gregorian chant and polyphony, enthusiasm for working with dedicated volunteers, and a good singing voice. Responsibilities include directing an adult choir with a wide repertoire, a children's choir, and playing for all weekend (1 Saturday, 3 Sunday), holy day, and first Friday masses; the candidate may also wish to continue the church's organ recital series. Familiarity with the Divine Office for occasional Holy Hours and Vespers services a plus. Rights to approximately 40 funerals and weddings a year. Full benefits. Please send resume and references to Rev. Peter Bannan, Pastor, Attn: Organist & Choirmaster Search, St. Catharine's Church, 25 Second Avenue, Pelham, NY 10803; phone: 914-738-1491; fax: 914-738-0398.

### ChicAGO update:

The San Diego Chapter of the American Guild of Organists requested ISM souvenirs for the students attending the Pipe Organ Encounter there July 16-22, 2006.



Photo courtesy Leslie Wolf Robb (of the San Diego AGO Pipe Organ Encounter Committee, 2006).

# Totally Brubeck: The Dave Brubeck Quartet and Yale Camerata in Woolsey Hall

On Monday, October 9, in its first concert of the season, the Yale Camerata, directed by Marguerite L. Brooks, will perform Dave Brubeck's *Pange Lingua Variations* with The Dave Brubeck Quartet and full orchestra. Russell Gloyd will conduct. The work, part of a canon of sacred works composed by the celebrated jazz icon, will form the second half of a varied program. The Quartet will present a more "traditional" selection of jazz favorites during the first part of the evening. The concert begins at 8 pm at Woolsey Hall in New Haven.

Dave Brubeck is a legendary figure in contemporary jazz. Winner of numerous awards, including the National Medal of the Arts and a Lifetime Achievement Grammy Award by the National Academy of Recording Arts and Sciences, Mr. Brubeck has enjoyed an extensive and varied career as a performer, recording artist, and composer. He has appeared with many jazz luminaries, including Duke Ellington, Stan Getz, Louis Armstrong, and Carmen McRae, as well as with his own Dave Brubeck Quartet. Perhaps best known for his secular jazz work, Dave Brubeck is also a prolific composer of sacred works, including *To Hope! A Celebration* (mass), *Beloved Son* (Easter oratorio), *The Voice of the Holy Spirit* (Pentecost oratorio), *The Gates of Justice* (on text drawn from the Old Testament and from writings of Dr. Martin Luther King Jr.), and the Gregorian chant-inspired *Pange Lingua Variations*, which will be performed on the New Haven concert. In November 2004, in recognition of his body of sacred choral music, the University of Fribourg in Switzerland awarded him an honorary doctorate in sacred theology, making him the first composer in any genre of music to be so honored.



Founded in 1985 by its conductor, Marguerite L. Brooks, the Yale Camerata's approximately sixty singers are Yale graduate and undergraduate students, faculty, staff, and experienced singers from the New Haven community. The Camerata performs a widely varied spectrum of choral literature, with a special commitment to choral music of our time.

General admission tickets (\$15; \$10 for students and seniors) for the October 9 concert are available at the Yale Concert Office, 203/432-4158 or online at [www.yale.edu/music](http://www.yale.edu/music). The concert is sponsored by the Yale Institute of Sacred Music and Yale Divinity School.



Yale Institute of Sacred Music  
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