



The Sacred and the World

Margot E. Fassler

More of the same? That's not what we need. The world casts an eye hungry for change upon the academic landscape. Yet there are few academic institutions well equipped for contemporary challenges and fortified for immediate action, institutions that can be faithful to their missions while turning on a dime to take up immediate problems — worldwide — with faith and ritual, with arts and religion. Yale's Institute of Sacred Music, with programs in music, in ritual, and in the arts, is just such a place, for it is both solid and flexible. With a newly reconstituted faculty and large student body, it stands, perhaps as no other entity at this or any university in the world, at a unique crossroads of practice and scholarship, and its subjects of concern are the very ones that currently divide our nation and our world: how we sing to and about God, how we present and represent God, how we praise, how we pray, and what we humans mean theologically when we do these things. We ask about how communities of faith are formed, what sustains them, and what breaks them. We investigate the boundaries between the sacred and the secular, between the sanctuary and the concert stage, the walls of the buildings, and communities without walls. We ponder how it is that religious art and sacred music polarize and divide people. On those blessed occasions that art and music are healing streams rather than whitewaters of prejudice and hatred, how is this the case? When it sometimes seems that the powers of music and the arts in religion are used against, rather than for, the common good of the people of this world, how does this happen? How do sacred music and arts relate to calls for social justice, for peace, and for a wholesome environment? And when we have thought about all these questions, and tried our answers in the fires of practice, we ask to how to help our students be better leaders in the arenas of music, ritual, scholarship, ministry, public life, and education.

In his 1998 exposé *Who Killed Classical Music?: Maestros, Managers, and Corporate Politics*, Norman Lebrecht devotes many pages to laying out a story of greed and artistic sluggishness, but he ends on a note of hope, pointing to groups and individuals who stayed with well-made music because they loved making it, and loved providing as much of it as they could to the greatest numbers of people, while still supporting themselves. One of the most heartening stories is that of *Musica Viva*, a group that was begun in Australia in 1945 by Richard Goldner, an exiled Viennese viola player who used money he made inventing a clothes fastener (the “zip”) to start a chamber music group that featured highly trained conservatory musicians playing with gusto alongside home-grown amateurs:

By 1995, *Musica Viva* was putting on two thousand performances a year to a total audience of three hundred thousand. It was ‘the largest entrepreneur of chamber music in the world,’ yet its programmes were locally determined, representing the tastes and inclinations of listeners across six thousand miles. When the chamber music competition polled an audience prize, farmers in deepest Queensland phoned in from their



Yale Camerata

Dona Nobis Pacem Advent Concert by Yale Camerata with TUKS Camerata guest choir from South Africa

The Yale Camerata will present its annual Advent concert on Saturday, December 4 at 8 pm at Battell Chapel in New Haven. At this concert, which is free and open to the public, the choir will perform music of Bach, including the cantata *Herrscher des Himmels, erhöre das Lallen* from the *Christmas Oratorio* and *Dona nobis pacem* from the *B-minor Mass*, performed with orchestra and soloists Julia Blue Raspe, Ian L. Howell, Paul Berry, and Richard Lalli. The Camerata will also present works of Bruckner, Chesnokov, Grieg, Lassus, Pärt, and South African composer Peter Klatzow, as well as a second setting of *Dona nobis pacem* by ISM alumnus Joseph Gregorio, an impassioned plea for peace written for the Cornell University Glee Club in 2002. The *Sero te amavi* of ISM alumna composer Tawnie Olson, the 2004 winner of the Musica Viva/Guelph Chamber Choir Young Composers' Competition, will also be performed.

The TUKS Camerata from the University of Pretoria will perform as guests of the Yale Camerata. The 65-member choir maintains an active schedule of concerts both in South Africa and in many tours abroad. In New Haven, the group will sing selections from its varied repertoire ranging from traditional to folkloric, joining forces with their Yale counterpart for the *Dona nobis pacem* of Bach. Johann van der Sandt is the director.

Martin Jean will be at Yale's new Taylor & Boody continuo organ. The concert will conclude, in its annual tradition, with the Willcocks arrangement of Goss's *See, amid the Winter's Snow*, with the audience joining in.



Courtesy Philippa Kotze

TUKS Camerata

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Margot E. Fassler, Director

409 Prospect Street
New Haven, Connecticut 06511
telephone 203.432.5180
fax 203.432.5296

EDITOR Melissa Maier
melissa.maier@yale.edu

ALUMNI AND JOB PLACEMENT EDITOR William Cowen
william.cowen@yale.edu

LAYOUT AND DESIGN Elaine Piraino-Holevoet, PIROET

Yale Schola Cantorum premieres 1693 Viennese Vespers by Heinrich Biber



Yale Schola Cantorum, the University's new specialist chamber choir directed by Simon Carrington, will give the North American premiere of Heinrich Biber's *Vesperae longiores ac breviores*. The soloists

will be from Yale's recently established graduate voice program in early music, and the Yale Collegium Players will be directed by the well-known baroque violinist Robert Mealy. There will be two performances of the work, the first in New Haven on Monday, December 6 at 8 pm at St. Mary's Church, Hillhouse Ave. It will be repeated on Tuesday, December 7 at 8 pm in New York at St. Michael's Church, 225 W. 99th St.

To mark the 300th anniversary of Biber's death, the Vespers will be placed in the context of a reconstruction of a service, which will include some additional music from other contemporary sources: Rupert Ignaz Mayr, Leopold I (the Habsburg emperor and a prolific composer acquainted with Biber's playing), and Giovanni Legrenzi (a Venetian composer whose music was frequently performed in Vienna, and who was acquainted with Leopold).

In his day, Heinrich Biber was one of the most famous violinists in the world. His pedigree was second to none, and his reputation and abilities as a performer are confirmed by the

complex and highly ornate solo violin music which he published during his lifetime. At least half his instrumental music is intended for use in church, and by far the greater proportion of his vocal music is also religious. There are several masses, ranging from four voices to one (the *Missa Salisburgensis*) which is for over 50 performers (including ten trumpets), various small-scale motets, and a published set of psalms for the service of Vespers.

Biber's printed set of 1693 includes a collection of long settings of standard texts (each service having a very strict order), short settings, settings for Marian Vespers (for the feasts throughout the year celebrating the life of the Virgin Mary), and psalms for the rest of the year. This concert is the first North American performance of music from Biber's 1693 set, and the first known concert anywhere in the world to place them in the context of a reconstruction of a service.

Both concerts, presented by the Yale Institute of Sacred Music, are free and open to the public.



Robert A. Lisak

ACDA Attendees, Mark Your Calendars!

To Alums of the Yale Institute of Sacred Music/
Yale School of Music and Union Seminary School
of Sacred Music: You and your guest are cordially
invited to the ISM reception on Thursday,
February 3, from 5:30-7:30 PM in the Santa Anita
Room (lobby level) at the Westin Bonaventure
Hotel and Suites in Los Angeles, California.

Frederick Franck: Drawings, Paintings, and Icons

John W. Cook

Remarks offered at the opening reception for the exhibition on September 23, 2004

Those who have seen this exhibition are fortunate because engaging with this art is a good thing to do — better than merely drinking the wine or talking or listening to those of us who want to talk. This exhibition is important because it is the 20th century. This man we are honored to have here in our midst today was born early in the last century, has worked through most of it, and reflected deeply on all of it.

Be sure to look carefully at the range of art on display, and let me point out a few things I think deserve your special consideration.

1. When you view these works of art, ask yourself: *what happened to space?* Ask yourself where the images are in space and time, especially as you look at *The Face of All Faces* icon. When you look at that, don't just look at the representation of a face, look at the *way* in which the face is coming to you and the *way* the face is asking you to be in the painting. Such an experience happens a number of times in this exhibition, and it's wonderful.
2. Another point to ponder about space is that there is a certain kind of respect shown here for emptiness that you've got to be sensitive to when you see this show. You may not like all the paintings, and the artist doesn't ask you to like all the paintings; that's not even important to him. It is important that you try to understand the essence of this particular 20th century vision, at least in what is collected in this exhibition. It's very good, it's very complex, and there are many media involved. You will see painting, sculpture, photography, and drawings. My personal prejudice and my passion is drawing. This man knows how to handle a line. And there's a kind of lyricism in the lines of these drawings that is marvelous to behold. There are some mob scenes, and there are a lot of people around, and be sure that you focus in, lean over and embarrass everybody by looking carefully at some of the faces that he has drawn, sketched in. They're alive, and you know them; you know those people. It's very well done.
3. I would also encourage you to spend some time with the *Stations of the Cross*. That's the most challenging series in the whole panorama of paintings. The reason it's challenging is that you think it's so simple. You think it's simple because there's that constant face and there's that weight. And the *Stations of the Cross* is a story told by the subtle representation of a face, and weight. You'll see it. You can't describe it, and you won't be able to explain it, but it's absolutely compelling.

4. You've got to see all of the sculpture, because the sculpture itself is a different artistic experience. But there is one sculpture I'd like to call your attention to out there in the hallway, where you'll see a large flat figure, and another figure will appear to be coming out, and there are a couple of trees, and something else. The complexity of that very simple work of art is a part of the genius of this man. The complexity is this: it is womb and tomb. Then: it is tree and tree — tree of life, tree of crucifixion. And then: it is the crucified Lord and the resurrected Lord. It's a very great work of art, and it's very simple, very contemporary: simply black and steel. And you don't have to like it, but please appreciate what the artist was able to do with the simplicity and intricacy of those compositions.

At the end of the artist's statement in the catalogue, Frederick Franck says:

Looking through my recent paintings, I see inner landscapes, cosmic moods of dawn and dusk, snow falling, rain splashing, blinding whites, atmospheric greys, bottomless blacks, total serenities and turbulences which kept on appearing. These paintings are not designed, they are not planned, they are not abstract, nor are they traditional or academic. There are hardly any images of buildings, of architecture, or even of human life that could be depicted in them. They are riddles to me, says the artist, but inevitable. I can only guess that they are forms, condensations of emptiness into atmospheres, dusk and dawn, galloping clouds, snow covering these cosmic condensations of emptiness.

How extraordinary to have gathered together here at the ISM today the work and the artist who can make "condensations of emptiness into atmospheres." Thank you, Frederick Franck!

JOHN W. COOK is Professor Emeritus of Religion and the Arts at Yale Institute of Sacred Music and Yale Divinity School, and President Emeritus of the Henry Luce Foundation. He served as the Institute's director from 1984 – 1992.



Luz Piedad

Considerations of Inner and Outer Space

Albert Shahinian

During the past ten years I have had the pleasure of curating and hanging (and installing) diverse art exhibits in formal galleries, museums, private homes, lobbies, restaurants and other businesses, libraries, sidewalks, under tents, on the grounds of an historic B&B, and in convention break-out rooms. One of the great creative challenges for me in the installation of an exhibit is cracking the code, so to speak, of the space itself. The viewing environment usually determines the final selection of work, the arrangement of that artwork, and influences some important communicative factors involving the viewer and the viewed.

Every space presents strengths and shortcomings, quirks and impasses. A space has its own personality, which a curator has to befriend and compromise with in order to make the most effective presentation. The impact and import of an exhibit is enhanced or diminished by how a space is used, lit, and organized. Installing Frederick Franck's recent exhibit at ISM was certainly one of my most challenging, most instructive, and meaningful to date.

The Francks and I were quite excited by the ISM's offer to host a version of *Frederick Franck: Image Maker*, a 50-year retrospective of paintings, drawings, icons and writings I had originally curated here in Poughkeepsie early in the year. The artist, ever anxious, was immediately curious about the space. My job, acting as his eyes and ears, was to find out what it looked like so we could determine what to send. Phone conversations with ISM staff and rough architectural drawings did not make much clear except that the space was a very long, terraced area with many breaks in the hanging surface. Seeing the space in person for the first time was a small shock: yes, very untraditional *and* unexpected; long, narrow, undifferentiated from the everyday functioning of the Institute. Not a formal gallery at all; yet, full of promise in bringing home important and essential aspects of Frederick Franck's work to the community.

This space, planned and constructed for another purpose altogether, is yet consummately successful in bringing the message to the people. Most important, whatever is on view here becomes part of the daily life of the ISM and Divinity School community in a way made nearly impossible in a more traditional gallery or museum setting. There, one must choose to enter a place set aside for the artwork. Certainly, artwork may have more room to be seen and be more effectively lit in that context, but it is also removed and distanced from the life of the community. It is set aside, hidden — sometimes sterile — and less likely to leave an imprint. Dr. Franck was very happy to see his work hanging in a place which could change the everyday commonness of that long hallway into a space full of transformative energy and engagement — even provocation — for the daily parade of students, faculty, visitors, and staff. Perhaps someone in the ISM community will want to take up this argument, drawing out the metaphorical and theological relationships implied here.



Frederick and Claske Franck

From a more practical standpoint, the exhibition space allows maximum exposure of artwork to viewers, a significant point in any exhibition. The various levels and subset areas of the space — such as the entrance and elevator area, the drinking fountains, the study areas — provide natural focal points for hanging/showing related artwork. The outdoor courtyards are ideal for sculpture and quiet places for meditation and reflection. Like music, imagery is essential to religious life and practice, as is its integration into the daily routines and rituals. The informal nature of the space and the many cubbies and unexpected places where artwork can be hung — over the water fountain, in the middle of a study area, in front of the administrative offices — brings imagery to the foreground of daily experience, and can help dissolve artificial boundaries between art and life, can move perception from image as object to image as icon, can change the idea of art from the plainly decorative to the deeply transformative.

In the final organization of the Franck exhibit, I tried to combine these and other considerations in order to unify the space and organize it to make the various components make sense visually and conceptually. In the main entry to the space I laid out one of the three primary visual pillars for the show, the five paintings that comprise the *Requiem for the First Half of the 20th Century*. In addition, facing the elevator as a greeter of sorts, I placed one of Dr. Franck's most important icons, *The True Self, Hidden (the Original Face)*. The visual center of the entire space was organized around the second pillar *The Stations of the Cross* with the sculpture of the Black Madonna on the opposite side. The iconic simplicity of both works carried an immense depth of meaning that summarized the many visual elements and "messages" throughout the exhibit.

The final pillar was the outdoor sculpture area and the new painting of the *Face of Faces* at the end of the hall, a visual reference to the sculpture in front of the elevator, and one which helped give a sense of symmetry and balance to the show. The

CONTINUED ON PAGE 6

remaining artwork was inserted between the pillars such that the content of the work moved from Christian symbols and spirituality to Eastern and trans-religious sensibilities (from the middle of the hall to the far end). The three outdoor sculptures underscored the universal aspect of Franck's work; the *Face of Faces* hearkened to both the Original Face (Buddhist and Eastern spirituality) and Christ (Franck's Western roots and a significant iconic image).

It was a privilege to participate in the Institute's exhibition program and to have the chance to work with the space. I was touched by the many individuals who chanced by during the installation and were curious about the work and excited by what they saw. I knew, then, that any limitations of the space would be eclipsed by the power of the art on its viewers. The Institute's exhibition program draws visitors, but most importantly, draws its own community into new understandings.



Luz Piedrad

ALBERT SHAHINIAN curated the recent exhibition *Frederick Franck: Paintings, Drawings, and Icons at the Institute*. He is director of *Albert Shahinian Fine Art & Poughkeepsie Art Museum in Poughkeepsie, New York*.

Listening to the artist, September 23, 2004

Franck Donates Sculpture to the ISM

Margot E. Fassler, director of the Yale Institute of Sacred Music, is pleased to announce that the artist Frederick Franck has donated his sculpture *The Black Madonna of Newark* to the Institute. The work, part of the recent exhibition of Franck's work here, will make its home at Sterling Divinity Quadrangle. "This is a work of extraordinary power and beauty," Fassler said. "Although it is made of steel, it has a plastic quality: it transforms the space around it, and the Madonna is herself transformed by the ambience, by the quality of the light that shines on her and shadow she casts. The sculpture can be appreciated outdoors or within our halls, and it is sure to be widely appreciated by generations to come. It is a most welcome addition to the Institute's collection."

The artist says that his impulse to donate the *Black Madonna* to the Institute "was irresistible when I realized my work to be integrated, however fleetingly, in its function to preserve and honor the inner bloodstream of our culture, so powerfully and constantly threatened. I felt my work would participate in the affirmation of the profoundly human, beyond time, beyond racial and religious demarcation lines. This is not to me a matter of conservatism, but of unbreakable fidelity to our most human vocation."

The sculpture is currently displayed outside the Divinity Library at Sterling Divinity Quadrangle.



William Cowen

The building is open to the public weekdays from 9 to 4 pm.

tractors to pass intelligent judgment on winners and losers. Quite apart from its educative achievement, Musica Viva helped ordinary Australians decide what they wanted to hear. While CAMI's Community Concerts in the United States was becoming unstrung by its profit motive, and in Britain a network of music societies was undone by slack organization, Musica Viva was planning for the next millennium, hand in hand with its audiences and in harmony with broadcasters and orchestras.

I like to think of the Institute as a Musica Viva for sacred music, worship/ritual, and the arts, a place where the highly refined work of the passionate conservatory trained musician intersects that of the tireless scholar whose skin is bleached from long hours in the archives, where both get hands-on experience with the religious roots of the art and ritual they study, of the music played on organs and sung by choirs and vocalists, and take the understanding born of such study and performance back to their classrooms, concert stages, churches, and synagogues. Clearly this cannot happen without practice, in the university, in the nation, and in the world, and without the skilled modeling of expert musicians and liturgists, as well as those who study the arts as a part of theological investigation.

To make music is to wrestle with the now, directly and dramatically, and when this music is sacred, the intensity of the encounter is cubed. Jessica Duchon, in her article "Musician: Heal Thyself," in *Music* (October, 2004), quotes from organist Richard Bittleston:

I once played a Schubert impromptu at the funeral of a musician. It had been his favourite piece and its impact was highly charged, both negatively and positively. The positive charge was the fact that here was something that was still alive. The music communicated an idea about eternity that we would never be able to put into words. It made a particular impact on the musician's wife, who wept profusely – but she cried because something was being dragged out from the feeling of being carried away into the past and held alive in the music. Music brings a sense of continuity. We can't ever know what happens to someone after they die, but music can convey a sense of the past and the present being linked, and therefore the present and the future. The ultimate power of music is that it temporarily demands you to live in the present...

There are so many examples I could cite of how our own "Viva" enlivens local and regional communities and reaches out to the broader world, from our support of the Yale Camerata, the premier

town/gown choir in the New Haven area, to the work we have been doing as presenters of religious works of art in our exhibition space, to our plays upon religious subjects, to our series on literature and spirituality, to our video series that partners with faith communities locally and world-wide. I have chosen three aspects of our work and looked at them primarily as they help define Yale as a global university: 1.) our work together as a faculty upon a vibrant new curriculum; 2.) our collaboration with Yale Divinity School in the Marquand chapel; and 3.) our work through the Yale Schola Cantorum, now in its second year and directed by Professor Simon Carrington of the ISM and the Yale School of Music.

As our faculty has increased in number and the scope of our activities, we have found ourselves increasingly committed to the study tour as a keystone for our educative work. As part of our strategic plan, the faculty has budgeted a bi-annual study tour that will involve us and those students admitted for study through the ISM. Faculty will take turns leading the tour, and last spring's trip to Denmark and Sweden was spearheaded by conductor Marguerite Brooks (see the the summer issue of PRISM for reports and photos of *The ISM in Scandinavia*). We have begun to think about our next study tour, either to Mexico or to the Balkans, each of which has inspired our imaginations and our zeal for global encounters and high-level problem solving. We will strengthen the work by setting up the fall colloquium as a course with speakers and performers who live and work in the region we will visit or who are scholar/practitioners who work with the music, art, or liturgy of the region. If we go to the Balkans, we will be exploring the Muslim/Christian encounter, especially as it plays out in artistic and religious life; if we go to Mexico we will investigate the ways in which the multicultural present is informed by European, Indian, and African traditions, and the blending of styles in the early modern period as well as later. In Mexico, architectural historian Jaime Lara, an authority in the symbolic and ritual meanings of the buildings to be seen, would be a crucial point person; a Balkans trip would be led by Markus Rathey, who hopes to work on problems in religious communities in this country through study of what has worked and what hasn't in the Balkans. Whichever area we decide to visit, there will be ample opportunities for case studies of sacred music, ritual, art works, and cultural artifacts. We will perform, shoot videos, lecture, and examine relevant primary sources in libraries and museums. Students will be encouraged to shape their own colloquium presentations around materials from the chosen destination, coming at the work from out of their disciplines, but with chances to discuss the culture with students from other areas of expertise. We will bring North American art, music, and perspectives to our hosts as well, and will be keen to observe our own preconceptions crumble as we learn. We will prepare an issue of the journal *Colloquium* from the speaker series; student presentations, performances, and videos;

Sachin Ramabhadran



Working together to make a film in Gotland, May 2004.

and materials and encounters from the study trip. Like our upcoming video of the churches on Gotland, we will return with something to offer to a broader audience about another region of the world and our own encounter with it. The friendships made on study tours can last for lifetimes and fire the imaginations for years to come! I can't resist quoting from ISM/YDS student Matt Lyles about his experience of Gotland art:

I'm sure it's true for all of us, that we'll never be the same. Such an encounter with history and ancient traditions that yet abide — the tangible experiences of those village churches in Gotland! I will always remember the electric thrill of actually touching fonts a thousand years old — running questing fingers over elaborate carvings in wood and in stone ... that tactile contact with antiquity is well worth the travel and the time. Books — written description — simply cannot suffice!

Thomas Rankin



Traditional hymn singing in Marquand Chapel. The space is frequently reconfigured to offer a variety of approaches to worship.

The global aspects of ISM study trips and the many educational products and benefits they bring are obvious. But the ways worship as now experienced in Marquand Chapel is part of “Yale and World” might come as a surprise. Under the leadership of dean Siobhán Garrigan and professor Patrick Evans, world music is often met in the chapel, and this singing holds promise for yet greater multicultural encounters in the future. Choirs and congregations are symbolic of relationships: what is sung, how it is sung, who leads the music, and from where — the answers to these questions are profound. To sing the songs written in other parts of the world can also be interpreted in several ways on a spectrum that ranges from the appropriating of things we don't understand, all the way to an eager reaching out to our brothers and sisters with the hope of understanding those things. To try is difficult; not to try would be futile. Fortunately, we have in Patrick Evans a musician who knows the high road and the low road (so to speak, and I won't say which repertory is which!) and whose avocation is the study of world hymnody. He has emboldened us to sing world music, not only monophonically but also polyphonically, and is not afraid to encourage us to blend layer upon layer of sound, putting the blues piano with the organ, and the steel drum with anglican chant, never with disrespect for any medium, but with love for them all, and great creativity in the blending. Some are challenged by this; some are immediately accepting; the world resounds with a newly robust and utterly engaged song. I am convinced that the ecumenical and interfaith encounters found in Marquand Chapel embody the hopes of the world.

ISM faculty have also created the Distinguished Faculty Fellow in Ethnomusicology and Ritual Studies, and this brings not only to the classroom, but also to Marquand and other Yale communities of faith, a different practitioner/scholar every year. This position allows us to join the study tour to the work we do in Marquand; next year we can bring a scholar/practitioner who either works in or is from the area which we will study, and who will introduce us to the sounds and ceremonies of another region before we actually encounter them. This year we named as our first fellow a practitioner of an underrepresented tradition here at ISM, Visiting Associate Professor Mellonee Burnim of Indiana University, whose course on Music in the Black Church has brought new perspectives to the curriculum.

Musicians who have spent their lives mastering the sacred art music of the western world in order to be able to offer these treasures to congregations and concert goers may feel dismayed at what I have said thus far. But let me hasten to

reassure you: the Institute’s commitment to these repertoires and to their inspired performance is stronger than ever before. To those who would say “you can’t have it both ways,” I would say, “oh, yes you can, and, frankly, you *must*.” I have learned a great deal from a Chinese music historian who has been attending my classes on an exchange program. He knows that China has much to teach us when we visit it and when we study its music, culture, language, and business practices. But, he is quick to say, the Chinese are equally eager to learn from us, and one of the things we know and they don’t are the earlier repertoires of Western art music, especially the sacred repertoires. The Institute has led the way in the performance of music before 1750 with the formation of a new choir partly dedicated to it, with the creation of a new voice track in early music performance, and with the signing of a contract for a new tracker organ for the back of Marquand Chapel (see the next issue of PRISM for more about this work in happy partnership with the School of Music and with Yale Divinity School).

the glorious history of choral music and of contemporary composers of music (both sacred and secular) out to the entire world in performances of the highest possible artistic level. What a thrill to hear them sing! What a joy to offer them to the world!

These three endeavors taken together provide a hearty summation of “the Sacred and the World,” demonstrating a few of the ways ISM faculty seize this blinkered, tired, bloodied orb by its horns, from the several angles of their disciplines and varied perspectives. At ISM the faculty and students are thinking globally as they move out of Yale to the world and as they bring the world back home to Yale. There is ever hope, even in these desperate hours. As I write, the film *Les choristes* (*The Choirboys*), a work “about the power of music” is taking France by storm. At the Institute we wrestle the angel of the present through music, ritual, and art, ever understood within the framework of our scholarship. Our striving with and for “the now” comes through, illuminated by study of the world’s great religious traditions; our immediacy encompasses the music, art, and praise expressed for glory of the God of the universe. Let it resound in sanctuaries, great and small; in concert halls; in galleries; in soup kitchens; and in the pageantry of the green!

Come, O you traveler unknown,
Whom still I hold, but cannot see!
My company before is gone,
And I am left alone with thee;
With you all night I mean to stay
And wrestle till the break of day....

(From Charles Wesley’s paraphrase of Genesis 22)

MARGOT E. FASSLER is Robert S. Tangeman Professor of Music History and Director of the Yale Institute of Sacred Music.

Robert A. Lisak



Schola Cantorum in their first public appearance in September, 2003, where they premiered Thomas Duffy’s *Dedication Festivale*, commissioned by the ISM for the rededication of Sterling Divinity Quadrangle.

The Yale Schola Cantorum, conducted by Professor Simon Carrington, is a twenty-four voice ensemble made up of Yale students from all walks of life, and dedicated to the performance of music from before 1750 and to music created in the last 100 years. It was founded not only to perform regionally, but also to make recordings and to tour widely every other year (alternating with the study tour). This year it will tour through Southern England, and in August, it has been invited to perform in the well-known Monteverdi Festival in Budapest. Through the work of the Schola, Yale reaffirms its commitment to the art music of western culture, and takes our traditions to the world for their delectation and transformation. As we struggle to sing world hymns in our chapel, they will strain to understand our great sacred repertoires in their concert halls and churches. Yale’s performing groups are always going on tour, but Schola was born to tour, born to bring

Gospel Dreams: The Art of Laura James

JANUARY 24 - FEBRUARY 28

Artist’s Reception
Thursday, February 3
4:30-6:00 PM
ISM Great Hall

PLACEMENT LISTINGS

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Interim organist/choir director. Position runs at least through the end of the year or longer, until permanent position is filled. We will pay according to AGO guidelines plus mileage. We have two Sunday services, 8:30 and 10:45. The adult choir (SATB) rehearses on Thursday evenings 7:30 - 9. Our congregation loves to sing. The church has a 2 manual electronic organ and a Yamaha grand piano both or/each of which can be used to accompany the service. If interested please contact Our Saviour Lutheran Church 203-255-0545.

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Music Minister/Organist-Choirmaster (3/4 time). Excellent music program with strong music tradition. Adult choir with paid section leaders, two youth choirs, and periodic young children's choir. RSCM training or experience preferred. Please send a resume to the Attention of Rev. Kathie Adams-Shepherd by email Trinity@trinitynewtownct.org. Organ description: 21 year old, two manual, 43 rank Austin Organ. Web Site: <http://www.trinitynewtownct.org>

UNITED METHODIST CHURCH, BETHEL

Music Director and Organist. Job requirements include providing music for two Sunday services at 8:30 and 10:00 AM. The adult choir presents an offertory anthem at the later service (September - May); Music Director leads responses at the early service. The Eucharist is celebrated at both services each week with full sung responses. Additional services are the Hanging of the Greens (Advent IV), Christmas Eve, Ash Wednesday, Maundy Thursday, and Easter Vigil. Rehearsals are currently held following worship on Sundays. Seven weeks vacation, five during summer. Salary budget is \$25K. Contact the pastor, Dr. Robert Whitfield, at 203-743-6835 or pastorbob@snet.net.

ZION EPISCOPAL CHURCH, NORTH BRANFORD

Director of Music (part-time). Principal responsibilities include playing the 12-year-old, two-manual McNeely organ at the 10:00 Sunday liturgy and Holy Days, and directing an adult choir of 8-10 volunteers (currently meets Thursday evenings at 7:00 p.m.). A children's choir and contemporary music ensemble are organized for special liturgical seasons such as Christmas and Easter. The Director of Music is responsible for working with the Vicar to plan all liturgical music. Salary: \$1,000-\$1,200 per month. Contact Pam Searle, Chair of Music Search Committee, Zion Episcopal Church, 326 Notch Hill Road, North Branford CT 06471; or email psearle@snet.net.

OUT OF STATE

ALL SAINTS CHURCH, PASADENA, CA

Associate Organist/Choirmaster (3/4 time). Responsibilities include: accompany the adult choirs for all rehearsals; prepare and play voluntaries, hymns, service music, choral accompaniments, etc; assist Director of Music with liturgical

planning, music arranging/copying; oversee maintenance of the Schlicker Organ (1962; 4 manuals/84 ranks; 1992 Turner console), pianos, harpsichord, synthesizer; participate in music staff, liturgy cluster, and full staff meetings; accompany the children's/youth choir. Must have a master's degree in music, preferably in organ performance, excellent musicianship, and extensive performing experience as a soloist and with chorus and orchestra. Full Benefits. Resume and letter about yourself to James Walker, Director of Music, All Saints Church, 132 North Euclid Ave, Pasadena, CA 91101. www.allsaints-pas.org

CATHEDRAL OF ALL SAINTS, ALBANY, NY

Organist/Director of Music (full time). The Director is responsible for conducting the music ministry, including accompanying all services, choir direction, music education, developing new program elements, and actively asserting the Cathedral's musical presence in the community. The organ is a four manual, 65 rank Aeolian-Skinner, with an antiphonal division added in 1986. Qualified applicants will have recognized professional accomplishment, artistic expertise, mastery of liturgical music, experience with men/boys choir, and command of the organ. The Cathedral offers a complete salary/benefits package along AGO guidelines. Resumes including references sent to The Very Rev. Marshall J. Vang, Dean, The Cathedral of All Saints, 62 South Swan St, Albany, NY 12210.

GOOD SHEPHERD LUTHERAN CHURCH, KREIDERSVILLE, PA

Director of Music/Organist. Organist and Conductor of Choirs for church services. Degree in music or equivalent in private musical training and experience. 3-5 years church music experience is desirable. Organ, piano and choral direction experience required. 3 minute offertory piece, a prelude in contrasting musical style, hymn of our choice and liturgy components. Send resume to Jack E. Hahn, Good Shepherd Lutheran Church, 1335 Old Carriage Rd., Kreidersville, PA 18067; E-mail: jeh914@rcn.com.

MADISON AVENUE PRESBYTERIAN CHURCH, NEW YORK, NY

Director of Music/Organist. Looking for a person with proven skills as an organist, choral director and administrator. Responsibilities include conducting the adult church choir, a larger community chorus, the St. Andrew Chorale, and an inter-aged youth choir. There is a concert series on Sunday afternoons from October through Palm Sunday. Applicant must possess the ability and desire to function as a team player with the pastors and others on the program staff, and who has a strong sense of vocation as a church musician. Competitive salary/benefits. Contact Rev. Dr. Fred R. Anderson, Madison Avenue Presbyterian Church, 921 Madison Ave., New York, NY 10021; tel. 212-288-8920; fax. 212-249-1466.

SAINT JOHN'S CATHEDRAL, DENVER, CO

Associate Organist/Director of Music. The Associate will serve in a variety of capacities to assist the Cathedral Organist/Director of Music, but organ accompaniment is primary. Experience in music of the Anglican tradition required including familiarity with the RSCM training schemes, evensong repertoire, and a singer's knowledge of ecclesiastical Latin. The successful candidate will have demonstrated experience and high standards as a choral conductor of children and adults both amateur and professional. Email a cover letter, resume, and list of references by 20 December 2004 to Stephen Tappe, at Suzanne@sjc-den.org, or mail them to Suzanne Cast, Associate Search, Saint John's Cathedral, 1350 Washington Street, Denver, Colorado 80203.

FACULTY

JAIME LARA published his illustrated study on 16th-century Mexico entitled *City, Temple, Stage: Eschatological Architecture and Liturgical Theatrics in New Spain* (University of Notre Dame Press). The first case of copies that came off the press went to the Guggenheim Museum in New York City to be used for the current show “The Aztec Empire.” For more information and reviews of the book: <http://ndpress.undpress.nd.edu/items/engine/0268033641/> The book may be the basis of a future ISM trip to Mexico. His second book, a supplement to the first for liturgical students, is in progress and is entitled *Christian Texts for Aztecs: The Liturgical Conquest of Mexico*.

ALUMNI

JEFFREY SMITH, (MMA '88, DMA '94), his wife Elisabeth and son Sebastian, have recently moved to 1369 Hyde Street, no. 32, San Francisco CA 94109

LEX THOMPSON (MAR '01) completed his Master of Fine Arts in Photography at the San Francisco Art Institute in the Spring of 2004. He has now relocated to the woods of northern Michigan to serve as Visiting Artist in Photography at Interlochen Arts Academy. <http://www.lexthompson.com>. Lex Thompson, P.O. Box 199, Suite 70, Interlochen, MI 49643

BRADLEY HUNTER WELCH (MMA '01), winner of the Dallas International Organ Competition, performed on the Richards, Fowkes Organ, Friday, November 5, at St. Barnabas Episcopal Church in Greenwich, as this year's Winner's Circle Organist, sponsored by the Fairfield-Westchester Concert Series. Welch is organist at Highland Park Presbyterian Church in Dallas, Texas. The program included music of Buxtehude, Bach, Brahms, Ives, and Mendelssohn.

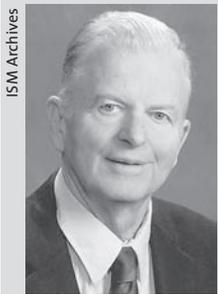
CAROL WILLIAMS (AD '97) has just performed a concert in the Barrie Music Festival in Canada at the Collier Street United Church. Then Dr. Williams visited the beautiful city of Wiesbaden, Germany, to play a concert at St. Bonifatius Church. Dr. Williams has also had the honor of being elected a Fellow in Performance (F.Perf.ASMC) of the Australian Society of Musicology and Composition. Dr. Williams is represented by Phillip Truckenbrod Concert Artists.

OTHER NEWS

CLARA GODSHALL, a former research fellow at the ISM, has recently moved to 130 River Landing Drive, Unit 2210, Charleston, SC 29492. She has relocated to Charleston to become the Office Administrator for the law firm of Parker, Poe, Adams & Bernstein L.L.P. She is also Music Director at Sunrise Presbyterian Church, 3222 Middle Street, Sullivan's Island, SC

In Memoriam: Rev. Dr. James F. White

Rev. White was visiting faculty at the Yale Institute of Sacred Music/ Yale Divinity School on several occasions. The obituary excerpted here appeared in the South Bend Tribune, November 3, 2004.



ISM Archives

University of Notre Dame Professor emeritus of Theology (Liturgical Studies), James F. White, beloved husband of Claire Duggan White, and father of Lou, Robert, Ellen, Laura and Martin, died on October 31, 2004, after suffering with cardiac disease and debilitating cancer. After graduating from Harvard in 1953, Jim undertook seminary

studies at Union Theological Seminary in New York and was ordained deacon and elder in the United Methodist Church. A Fulbright Scholarship took him to Cambridge, UK, and in 1960 he completed a doctoral degree in Church History at Duke University.

Dr. White's distinguished academic career, spanning more than four decades, began at Ohio Wesleyan University and continued at Perkins School of Theology at Southern Methodist University; he was Professor of Theology at the University of Notre Dame from 1983 until his retirement in December, 1999. A frequent visiting professor, Dr. White also taught at Drew University, Emory University, Yale University, and The Catholic University of America. Member of nine learned societies, Professor White

is perhaps best known for his dedication to the revitalization of the worship life of the Church. Member and past president of the North American Academy of Liturgy, he was also the recipient of the prestigious *Berakah* award presented by that group in 1983.

Author of twenty books, Professor White wrote extensively on worship, sacraments, and liturgical architecture. His extremely valuable *Introduction to Christian Worship* has been translated into several Asian languages. Hundreds of scholarly and pastoral articles have contributed much to the revitalization of contemporary worship. No ivory-tower academic, he dedicated himself tirelessly to the tasks of renewal of worship in the United Methodist Church. Affectionately known as “Mr. Protestant Worship” in the Academy of Liturgy, Jim's thorough study of the rites of specific Protestant denominations (as well as of liturgical renewal in the Roman Catholic Church) made a significant impact on the study of worship undertaken in ecumenical dialogue. Professor White's legacy also continues through the more than thirty doctoral students whose dissertations he directed.

It is not insignificant that the 1982 *Christian Century* poll voted Dr. White as one of the hundred most influential figures in the US “religion scene.” Nor it is insignificant that Jim died on October 31, the Eve of All Hallows and also Reformation Sunday.

A memorial service was held at Broadway Christian Parish on November 3, 2004.



The faculty, students, and staff of the Yale Institute of Sacred Music wish you all the blessings of the holiday season.

Gospel Dreams: The Art of Laura James

The works of Laura James will be on display at the Institute from January 24 - February 28. A reception for the artist will be held on Thursday, February 3 from 4:30 - 6 in the Great Hall. The exhibition is presented with support from Yale Divinity School.



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