

Prism

MUSIC • WORSHIP • ARTS

YALE INSTITUTE OF SACRED MUSIC COMMON GROUND FOR SCHOLARSHIP AND PRACTICE

Welcome to New ISM Faculty

Martin D. Jean

New programs, sabbatical replacements, refocusing, and visiting professorships allow us at the Institute to constantly welcome new people to our community. So, over the years, I'm grateful to say that our family of friends and colleagues has grown considerably, and their presence challenges and refreshes us by constantly bringing new insights into our work. As a midwesterner born and bred, I've often felt a bit isolated up here in the northeast, as though the rest of the country was far away. We're fortunate that this steady stream of scholars and practitioners makes our borders more and more porous. My colleagues join me in welcoming these newcomers to our ranks for the coming year.



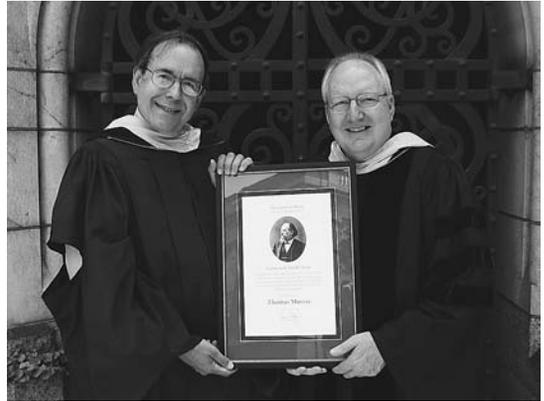
The new track in Voice which the ISM is doing cooperatively with the School of Music will be at full strength this academic year with four new first-year students (you'll read about them in the October *PRISM*) and one new full-time faculty member. **James Taylor**, the American lyric tenor and a native Texan, joins us from Munich, Germany where he has taught since 2001 at the Musikhochschule in Augsburg. He is one of the most sought after oratorio singers of his generation, appearing

worldwide with such conductors as Christoph Eschenbach, Nikolaus Harnoncourt, Christoph von Dohnányi, Herbert Blomstedt, Daniel Harding, Harry Christophers, Osmo Vänskä, Phillippe Herreweghe, and Franz Welser-Möst, and touring extensively with Helmuth Rilling. Important guest appearances have included concerts with the Bavarian Radio Symphony Orchestra, the Vienna Philharmonic, the Cleveland Orchestra, the Berlin Philharmonic, the Concentus Musicus of Vienna, the Toronto Symphony, Tafelmusik, the Gewandhaus Orchestra Leipzig, the Orchestra of St. Lukes, the St. Paul Chamber Orchestra, the Israel Philharmonic, and the San Francisco Symphony. He has recorded Dvorak's *Stabat Mater*, Mendelssohn's *Paulus*, Beethoven's *Missa Solemnis*, Händel's *Messiah*, Bach's *B Minor Mass*, and the songs of John Duke. Professor Taylor is one of the founders of Liedertafel, a vocal ensemble which has appeared in major European music festivals and recorded for the Orfeo label. A recording of Scottish and Welsh songs by Franz Josef Haydn, together with Donald Sulzen and the Munich Piano Trio, has recently been released. He holds the Bachelor of Music from Texas Christian University and the Master's Diploma from the Hochschule für Musik, Munich. "Jimmy," as he likes to be called, will teach our eight vocal majors as well as lead the vocal chamber music initiative and the vocal seminar.

Judith Malafronte, already well known to the ISM, having been a visiting Lecturer this past year, is now Lecturer in Voice this coming year. She will teach courses in performance practice as well as vocal coaching of early repertoire, and she will give voice lessons to choral conducting majors. Likewise, **Jeffrey Brillhart**, who visited last year, is now Lecturer in Organ Improvisation. Watch for the Improvisation Showcases put on by his students during the year.

Psalms in Community: Jewish and Christian Textual, Liturgical, and Artistic Traditions (SBLSymS 25; Atlanta: Society of Biblical Literature, 2003), Harold W. Attridge and **MARGOT E. FASSLER** (eds.), was favorably reviewed in the *Catholic Biblical Quarterly*, Apr 2005 by J. Kenneth Kuntz. "This unique volume had its genesis in a Tercentennial Conference at Yale University entitled 'Up with a Shout' (Ps 47:1), held in January 2001..... Attracting Jewish and Christian religious professionals and laity together with scholars, musicians, artists, and healers, conference participants were especially attentive to 'what happens when texts are formed in community and continue to live in community.....' Virtually all readers ... will discover that most of the essays in this collection draw them into unfamiliar terrain. How many biblical scholars conversant with psalmic texts have pondered Hildegard's rich contribution to Benedictine psalmody in the Middle Ages (Fassler) or considered the lively role of the Psalter for sixteenth-century Latin America (Lara)? Whereas these articles of varied length address extraordinarily diverse topics, their authors seldom depart from lucid prose, which enhances the learning process. Moreover, three essays are bolstered by snatches of musical score and two others by arresting illustrations. Although the Psalter's impact on Jewish tradition is not covered as fully as the Christian tradition, the latter category does encompass both the Eastern and the Western church....."

To read the entire review, log on to www.google.com/search?q=cache:pTpnu8fubD8J:www.24hourscholar.com/p/



Courtesy of Thomas Murray

As reported in the June *PRISM*, Dean Robert Blocker presented **THOMAS MURRAY** with the Gustave Jacob Stoeckel Award at the 125th Yale School of Music Commencement on May 23, honoring "a faculty member for excellence in teaching."

This award is named for the first instructor in music appointed in Yale College. A native of Bavaria, Gustave Stoeckel (1819-1907) first came to Yale as Director of the Chapel Choir and Instructor in Church Music and Singing in 1855; his appointment preceded that of his Harvard College counterpart, John Knowles Paine, by seven years. In the firm conviction that formal training in music should have a place in college education, Stoeckel campaigned actively for the establishment of a music curriculum. He was appointed Battell Professor of Music in 1890 and lived to see the founding of the Yale School of Music in 1894.

Professor Murray was appointed to Yale in 1981 and is the longest-serving member of the Yale Institute of Sacred Music faculty.

Professor Murray's receipt of the Stoeckel Award is his most recent honor, following election as an Honorary Fellow of the Royal College of Organists in England in 2003. Many of his former students now hold important church and academic positions, and have active performing careers. They, and all ISM alumni, are invited to send their news to *PRISM*, either by sending it to the Alumni Editor, William Cowen, or by logging on to <http://www.yale.edu/ism/alumni/newsform.htm>.

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YALE INSTITUTE OF SACRED MUSIC
YALE DIVINITY SCHOOL
FACULTY SEARCHES

**Senior Faculty in Religion and the Arts/
Deputy Director ISM**

The Yale Institute of Sacred Music and Yale Divinity School; tenured position at the rank of either Associate Professor or Professor, as appropriate. We seek a gifted teacher with distinguished publications and a professional commitment to the interdisciplinary study of religion and modern and contemporary material and visual culture. Related fields of interest may include cultural studies, history of art/architecture, film studies, or American studies. The successful candidate must have a commitment to teaching within the context of theological education. Teaching and administrative duties will be divided equally. Administrative duties are for a three-year term (renewable) and will be aimed toward supporting the work of the Director in program development (particularly as related to the arts), recruitment and curriculum. A joint appointment in the Faculty of Arts and Sciences may be made where appropriate. Review of applications will begin on November 1, 2005 and continue until the position is filled. Applicants should send a curriculum vitae, cover letter, and the names and addresses of three references to Martin Jean, Director and Chair, Religion and Arts Search, Yale Institute of Sacred Music, 409 Prospect Street, New Haven, CT, 06511. A job description is available on the web-site of the ISM, <http://www.yale.edu/ism>, or may be obtained by calling the main office of the Institute at 203/432-9751. Yale University is an Affirmative Action/Equal Opportunity Employer. Yale values diversity in its faculty and students and especially encourages applications from women and underrepresented minorities.

Senior Faculty in Liturgical Studies

The Yale Institute of Sacred Music and Yale Divinity School; tenured position at the rank of either Associate Professor or Professor as appropriate. We seek a gifted teacher with distinguished publications and a professional commitment to the interdisciplinary study of liturgy. The candidate must have a proven record as a scholar in the liturgical practices of Christian faith communities present in North America (Roman Catholic, Orthodox or Protestant) and their immediate historic antecedents. Review of applications will begin on November 1, 2005 and continue until the position is filled. Applicants should send a curriculum vitae, cover letter, and the names and addresses of three references to Martin Jean, Director, Yale Institute of Sacred Music, 409 Prospect Street, New Haven, CT, 06511. A job description is available on the web-site of the ISM, <http://www.yale.edu/ism>, or may be obtained by calling the main office of the Institute at 203/432-9751. Yale University is an Affirmative Action/Equal Opportunity Employer. Yale values diversity in its faculty and students and especially encourages applications from women and underrepresented minorities.

WELCOME NEW FACULTY CONTINUED FROM PAGE 1

Joining the voice program this year as Lecturer in Applied Music is **Ilya Poletaev**. Mr. Poletaev, too, is well known to us at Yale, having just graduated with the Master of Musical Arts this last spring. He is an accomplished pianist who studied with Boris Berman, and harpsichordist whose teacher was Richard Repphan. We are grateful in advance for what we know will be stellar work with the Schola Cantorum and vocal students in the ISM.



Tarik O'Regan, ISM Research Affiliate 2005-2006, is an English composer who studied in Pembroke College at the University of Oxford and later taught at the University of Cambridge. He has had prestigious commissions from the BBC, the Winchester and Edinburgh Cathedrals, and Clare College, Cambridge. He has most recently held the Radcliffe Institute Fellowship at Harvard University and the Fulbright Chester Schirmer Post-Doctoral Fellowship at Columbia University. This year he will lecture on occasion in the choral and composition seminars, as well as work on a newly-commissioned piece for the Yale Schola Cantorum.



This year's Visiting Fellow in Ethnomusicology and Ritual Studies is **Lorenzo Candelaria** who joins us from the University of Texas at Austin. He will teach a course called "Maria/chi and Hispanic Popular Devotion." This is a course which will look at two of the most powerful mediating

forces between the Catholic Church and its secular Hispanic community: the Virgin Mary (Maria) and the *mariachi*. Since the upcoming ISM study tour will be to Mexico, Professor Candelaria's knowledge of music and ritual in colonial and modern Mexico will be an invaluable help to us. Professor Candelaria's expertise in the Western art tradition is complemented by an active career as a scholar and performer of Mexican *mariachi* music that includes performances with such distinguished groups as the Grammy-nominated *Mariachi Cobre* and *Mariachi Sol de México*. Professor Candelaria has recently published articles in *Renaissance Quarterly*, *Viator: Medieval and Renaissance Studies*, *American Music*, and *Die Musik in Geschichte und Gegenwart*. He has two books forthcoming: *The Rosary Cantoral: Ritual and Social Design in a Chantbook from Early Renaissance Toledo* (University of Rochester Press) and *American Music: A Panorama*, with Daniel Kingman (Schirmer/Wadsworth). He has also begun work on a monograph that will focus on music, liturgy, and popular devotions for Our Lady of Guadalupe, Patroness of the Americas. He is a violinist and holds the Bachelor of Music degree from Oberlin College and the M. Phil. and Ph.D. from Yale. He will teach at the ISM in Spring, 2006.

CONTINUED ON PAGE 4

The ISM and Yale Divinity School are currently searching for a senior faculty person to succeed Martha Moore-Keish, who taught worship in the Protestant traditions in 2003-04. She is now happily installed at Columbia Seminary, though we still miss her very much at Yale. This year, we are proud to welcome two distinguished liturgical scholars to the ISM and YDS as visiting Professors of Liturgical Studies: Melva Costen (Fall, 2005) and Gordon Lathrop (Spring, 2006).



Melva Costen's influence among African-American and Protestant worshipping communities is vast. Until her retirement in 2005, she was the Helmar Nielsen Professor of Music and Worship at Johnson C. Smith/Interdenominational Theological Center in Atlanta, GA, where she was chair of the

Worship and Music Department and director of the program in African American Worship Traditions. She is the author of *In Spirit and in Truth: Music in African American Worship*, *African American Christian Worship*, *A Workshop Manual on Worship*, *The Black Christian Worship Experience*, and numerous articles in journals and edited volumes. She is currently working on *Worship in Multicultural Congregations. Service for the Lord's Day: Gifts from the Global Community* (2005; with Glaucia Vasconcellas Wilkey) and is editing *African American Liturgical Resource*, to be published in 2006. Professor Costen served as committee chair for *The Presbyterian Hymnal: Hymns, Psalms, and Spiritual Songs*, and her arrangements of spirituals have appeared in many hymnals. The recipient of two honorary degrees, she remains active on editorial boards, educational boards, and in church life. This coming semester she will teach courses on the ritual and music of African American Worship, a basic course in Christian worship with emphases on African and African American origins of rituals, adaptations of Christian ritual practices, and the liturgical use of music in worship. Additionally, she will teach a course on the exegesis of black hymnody, spirituals and gospel songs.



Gordon Lathrop has been involved in the formation of major worship resources for the Evangelical Lutheran Church in American, ecumenical relations between it and the Episcopal Church, and is a liturgical scholar of renown. Professor Lathrop visits from the Lutheran Theological Seminary at

Philadelphia, where he is Charles A. Schieren Professor of Liturgy, Emeritus. Previously, he taught at Wartburg Theological Seminary, Dubuque, Iowa; was campus pastor at Pacific Lutheran University, Tacoma, Washington; and served as parish pastor in Darlington, Wisconsin. He has been a Lutheran pastor for 36 years, twenty of which have been spent

at the Seminary in Philadelphia. Among other books, he is the author of *Holy Things: A Liturgical Theology* (Fortress 1993), *Holy People: A Liturgical Ecclesiology* (Fortress, 1999), *Holy Ground: A Liturgical Cosmology* (Fortress, 2003), and *Central Things: Worship in Word and Sacrament* (Augsburg Fortress, 2005). Together with Timothy Wengert, he has also published *Christian Assembly: Marks of the Church in a Pluralistic Age* (Fortress 2004). He has lectured widely and, in the 1990s, was a participant in Faith and Order consultations on worship and Christian unity, and Lutheran World Federation consultations on worship and culture. He is an associate editor of the journal *Worship* and was the tenth president of the North American Academy of Liturgy. While Professor Siobhán Garrigan is on leave, he will teach two courses in the spring on Lutheran liturgical practices and Liturgical Theology.



The worship program of Marquand Chapel continues to flourish under the liturgical and musical leadership of Profs. Siobhán Garrigan and Patrick Evans. On the untimely death of Jason Richardson, the need arose for a successor as leader of the Marquand Gospel Choir. We are very proud to say

that **Mark Miller** of the Drew Theological School and Marble Collegiate Church will join us in this capacity as Lecturer in the Practice of Sacred Music. From 1999 to 2001 he was Music Associate and Assistant Organist of the Riverside Church. Professor Miller is known in churches throughout the country as a worship leader, teacher, composer, and performer of sacred music and has performed concerts from California to Connecticut. He has a passion for composing music that reflects elements of classical, gospel, jazz, and folk and has over twenty works published with Abingdon Press and Hope Publishing. As an undergraduate at Yale he was the recipient of the Yale Bach Society Prize and in 1989 was first prizewinner of the National Association of Negro Musicians National Organ Competition. He holds the Master of Music degree in organ performance from the Juilliard School.



While Prof. Lana Schwebel is on leave in the fall, we are honored to be joined by **Martha Serpas** as Visiting Associate Professor of Religion and Literature. Professor Serpas published her first collection of poems, *Côte Blanche* (New Issues), in 2002. Her work has appeared in *Image: A Journal of the Arts and Religion*, *The New York Times Book Review*, *Uncommonplace: An Anthology of Contemporary Louisiana Poets*, and *Vespers: Contemporary American Poems of Religion and Spirituality* and is forthcoming in *American Religious Poetry* (Library of America).



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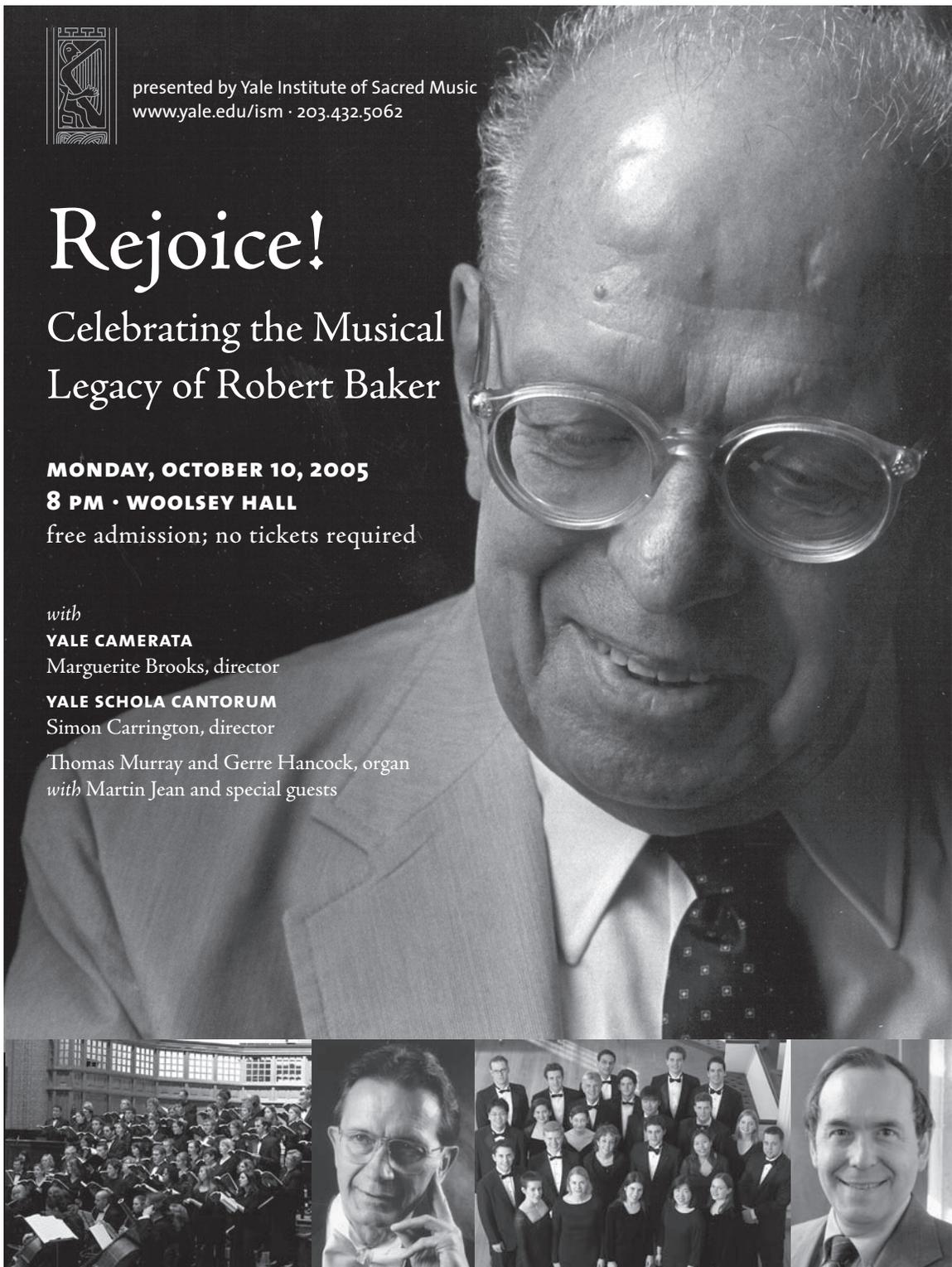
Marguerite Brooks, director

YALE SCHOLA CANTORUM

Simon Carrington, director

Thomas Murray and Gerre Hancock, organ

with Martin Jean and special guests



In Your Own Words

Alumni and friends of the Institute who would like to share a reminiscence or anecdote about Dr. and Mrs. Baker are cordially invited to send their contribution for the booklet to commemorate the event. Photographs will also be gratefully accepted and lovingly cared for. Please indicate on the back of the photograph information about it, and where it should be returned.

Send materials to arrive by **AUGUST 25** to
Melissa Maier
Yale Institute of Sacred Music
409 Prospect Street
New Haven CT 06511

Or, log on to www.yale.edu/ism/Prism/prism.html to submit written material. Written contributions should not exceed 250 words, and may be edited for the publication. We'll include as many as we can!

She is Associate Professor of English and Writing at the University of Tampa. She has a B.A. from Louisiana State University, an M.A. from New York University, an M. Div. from Yale Divinity School and the Ph.D. from the University of Houston.

Finally, the ISM has many friends and close associates throughout the University, but here I am particularly happy to announce the first formalized courtesy appointment to the Institute of Sacred Music. **Thomas Troeger** is the new Lantz Professor of Christian Communication at Yale Divinity School, having just arrived from the Iliff School of Theology in Denver, Colorado. Professor Troeger has authored more than a dozen books in the fields of preaching and worship and is a frequent contributor to journals dedicated to these topics. His most recent books include *Preaching and Worship*, *Preaching While the Church is Under Reconstruction* and *Above the Moon Earth Rises: Hymn Texts, Anthems and Poems for a New Creation*. He is also a flutist and a poet whose work appears in the hymnals of most denomina-



tions. For three years Professor Troeger hosted the Season of Worship broadcast for Cokesbury, and has led conferences and lectureships in worship and preaching throughout North America, in Holland, Australia, and Japan. Ordained in the Presbyterian Church in 1970 and in the Episcopal Church in 1999, he is dually aligned with both traditions. His scholarship, creative work and teaching will enrich the Divinity School and Institute for years to come.

I am grateful to my predecessor and colleague, Margot Fassler, who laid the groundwork for the coming of most of these people. On her behalf, and on behalf of my other faculty colleagues, I say, "Welcome one and all!"

BIBER CD RELEASED



Called "a dazzling revelation of Heinrich Biber's *Vesperae* (1693) in its live North American premiere," Yale Schola Cantorum's first cd is available beginning August 10 through Clarion Records at www.clarionrecords.com/other/ysm_204.html

Ordering information from the Clarion Records website:

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YSM204CD (Price Code E) – CD Timing: 59:53
Heinrich Biber: Vesperae longiores ac breviores (1693)
Yale Schola Cantorum, Founded and directed by Simon Carrington
Yale Collegium Players, Robert Mealy, director and solo violin

Yale Schola Cantorum, the University's new specialist chamber choir established in 2003 by Simon Carrington, founder of the original King's Singers, presents the Cantorum's first-ever released recording in a live performance of Heinrich Biber's *Vesperae*. This definitive recording features soloists from Yale's recently established graduate voice program in early music, song, and chamber ensemble. The Yale Collegium Players are directed by the well-known baroque violinist Robert Mealy. Noted musicologist Brian Clark prepared the edition of the *Vesperae* used for the recording.

Helping to mark the 300th anniversary of Biber's death, this prestigious recording is offered in the context of a reconstruction of a service, which included some additional music from other contemporary sources: Rupert Ignaz Mayr, Leopold I (Habsburg emperor and a prolific composer acquainted with Biber's virtuoso violin playing), and Venetian composer Giovanni Legrenzi.

A Little Help from Our Friends

First in a series of articles contributed by the Friends of the Institute, a group of talented professionals appointed by the Director, who work in the various disciplines represented by the Faculty, and who serve to promote and advise on the programs, student recruitment, and activities of the Institute throughout the world.

Manhattan's Newest Museum: the Museum of Biblical Art (MOBIA)

Ena Heller

This article appeared previously in the Summer 2005 issue of American Arts Quarterly and is reprinted with kind permission.

Historically, museums have presented religious art with an emphasis on style, composition, quality of execution, and the individuality of the artist. This undeniably valid – and valuable – presentation often lacks the interpretation of the social and historical context of the artworks' function, and the meaning they held for their original beholders. Objects that were once used exclusively for worship are aestheticized and shown in isolation, as if meant for artistic exaltation.¹ Yet religious art, perhaps more so than any other artistic category, cannot be appreciated in its fullness apart from knowledge of its original function and audience. A larger interpretive context is required: in order to achieve it, the presentation of religious artworks in museums needs to move beyond explaining what they are, where they came from, how they were made, and possibly by whom. We now need to ask questions regarding their message and significance within the ritual or liturgical context for which they were created. In the words of Ronald L. Grimes, we “misunderstand a sacred object if we think its meaning consists solely of its references to myth (its verbal meaning) or to its shape, color, height and so on (its formal meaning). The meaning of an object, whether domestic or sacred, is closely tied to its use (this is its functional meaning) and to its place, both physical and conceptual (this is its syntactical meaning).”²

In recent years, a number of exhibitions large and small have offered interpretations of the art that encompass, and sometimes emphasize, religious functions and context. Yet more is needed. Some of us in the field believe that it is easier to innovate and create new standards for this kind of interpretation in a new museum, a museum that is devoted solely to the interface between art and religion. That belief fueled the creation of Manhattan's newest museum, the Museum of Biblical Art (MOBIA), which opened in May near Columbus Circle (ill. 1). MOBIA's mission is to foster understanding and appreciation of art inspired by the Bible and its legacy through the centuries by highlighting the connection between art and religion in the Jewish and Christian traditions. Occupying a rare niche in the cultural landscape, MOBIA is uniquely situated to educate about art and religion. As the nation's only scholarly museum on art and the Bible, MOBIA's goal is to redefine



Photograph by David Singer, ABS

1. American Bible Society building in Manhattan
MOBIA is housed on the second floor

familiar images by exploring and emphasizing the religious context (i.e. ritual function, symbolism, devotional practice, liturgical usage) of the artwork. Through this positioning, we hope to increase knowledge and appreciation of biblical art both within and outside the ritual for which it was created, and to make it accessible to a wider constituency. Museums can create a higher level of acceptance for a dialogue about the devotional significance of art, without endorsing any one particular religious belief and being respectful of all traditions. Through its primary function as an educational institution, MOBIA has a unique opportunity to create an environment of collaboration between the Christian and Jewish faiths,

Photograph by Gina Fuentes Walker



2. Installation View
Rites of Passage
Summer 2004
The Gallery at the American Bible Society

a place where visitors can learn about the original context, meaning and functions of religious art.

The Museum of Biblical Art is a small museum with a large mandate. By presenting an integrated approach that sets biblical art and the religious traditions that fostered it within the context of history and social life, we hope to engage the public in a different way of looking at works of art. We will attempt to recontextualize them the way they might have been seen before and hence to contribute to redressing the balance between aesthetic and religious in a museum display. Highlighting the religious significance and ritual usage of the art is the only way to understand the richness of the objects, their symbolism for the cultures which made them, and for the people who used them in settings very different from that of a museum.

MOBIA, an educational corporation chartered by the Board of Regents of the State University of New York, is the successor of The Gallery at the American Bible Society, which functioned at the same location between 1998 and 2004. During that time, The Gallery organized twenty-two exhibitions and more than seventy public events, reaching nearly 120,000 visitors in New York and elsewhere in the country through traveling exhibitions. Its varied exhibitions program explored many facets of Judeo-Christian art, from the history of the Holy Land to twentieth-century folk art of Guatemala and Romania (ill. 2); from Russian icons to contemporary biblical art; and from medieval and Renaissance sculpture to African American quilts (ill. 3). The common link among these diverse themes was the relationship to scripture borne by the works of art, and the exhibitions' intentionality in expounding that link. With its exhibitions gaining recognition in the nation's leading newspapers, The Gallery found its place in the cultural life of the city. Its award-winning catalogues and innovative symposia, sponsored by The Henry Luce Foundation, have fostered pioneering scholarship by distinguished experts in art and religion.³ By early 2004 it became obvious that there is a growing market for exhibitions emphasizing the religious in art, and that The Gallery was ready to go to the next step – that of a full-fledged art museum, whose expanded exhibitions and especially educational programming could serve a larger and more diverse audience.

The space which housed The Gallery is undergoing a \$3 million architectural renovation generously funded by the American Bible Society. The first phase of the renovation was completed before the May opening, and resulted in about 30% more public space, including a dedicated Education Center. The second phase of the renovation will lead to the opening of the Rare Scripture Gallery in 2006. This gallery will house the American Bible Society's Rare Scripture Collection, on long-term loan to MOBIA. Begun in 1817 as part of the then newly founded American Bible Society, it is today one of the largest collection of rare Bibles in the world. Highlights include one of the few surviving manuscripts of the first translation of the New Testament into English (ca. 1440), by John Wyclif and his followers, and the first translation of the first five books of the Old Testament into English (printed in Antwerp in 1530). Another version of the Pentateuch, a Torah Scroll from the synagogue in Kaifeng, China, is a rare manuscript attesting to the fact that a Jewish community existed in Central China before 1642 (ill. 4). With the opening of the Rare Scripture Gallery in 2006, MOBIA will present an ongoing program of exhibitions drawn from this remarkable collection.

The art displayed in the Museum of Biblical Art will not be categorized by style, period, technique, patronage or audience. Rather, it will be brought together by its connection to, inspiration from, or dialogue with the books of the Bible. The term biblical art, then, does not refer solely to art that illustrates biblical stories. Rather, it is an umbrella term used to describe art inspired by the Bible (and post-biblical literature), and art reflecting Christian and Jewish ritual, beliefs, and devotions. Much of the art we will exhibit does not draw directly from the Bible, but would not exist had it not been for the original book. Our tagline, *One Book, a World of Art*, pays tribute to the unparalleled impact of the Bible on the consciousness of the world and the shaping of western society, culture and art. Biblical art can thus teach about religion and history; cultural, social and ethnic identity and memory, and the ritual of two major religions, Judaism and Christianity.

This gives MOBIA a unique opportunity to create both a meeting ground for different fields of study (art history and ethnography; cultural history



3. Installation View
Threads of Faith
Spring 2004
The Gallery at the American Bible Society

Photograph by Gina Fuentes Walker

Photograph by David Singer, ABS



4. Pentateuch in Hebrew
Manuscript on goatskin
Kaifeng, China, 15th – 17th century
23 inches x 71 feet

and anthropology; religious studies and theology), and a platform for dialogue between Jewish and Christian artistic communities and traditions. The exhibitions planned for the next few years provide a glimpse of the extraordinary richness of “biblical” art and the traditions, style, iconographies that the Bible and biblical religions have spawned over the centuries. Among them, *Biblical Art and the Asian Imagination* (December 2005 – March 2006) will illustrate, through the work of four Asian painters, how Christian iconography is adapted to incorporate local traditions, and to appeal to a largely non-Christian audience (ill. 5). *Religious Art in the 20th Century? A Retrospective* (December 2006- February 2007) will explore how many 20th-century artists, household names among them, mined the Judeo-Christian tradition creating diverse, often surprising works. Illustrating the breadth of the tradition’s influence and exploring the multiple contexts for the art drawn from it, the exhibition hopes to temper the broadly held notion that “serious” artists had little interest in exploring Judeo-Christian themes. Other exhibitions will showcase the Walters Art Museum’s collection of Ethiopian art, recognized as one of the largest and finest collections of Ethiopian icons, manuscripts, and bronze processional crosses outside of Ethiopia itself; printed images from the Netherlands dating from the 16th and early 17th centuries; photographs documenting devotional displays in New York City; and Jewish liturgical art.

These exhibitions, by providing an interpretive framework that emphasizes the original religious context of the objects, and the iconographic relationship with the Bible and post-biblical literature, follow in the footsteps of a number of recent exhibitions in the US and abroad. Among them, *The Body of Christ in the Art of Europe and New Spain, 1150-1800* (Museum of Fine Arts, Houston, 1997-98), and *The Image of Christ* (National Gallery, London, 2000), have demonstrated that serious inquiry about the devotional functions and symbolism of art is welcomed by museum visitors today.⁴

Most exhibitions illustrating this new approach to the religion in art, and the art meant for religious ritual in the context of museum exhibitions, refer to pre-modern art.⁵ With the advent of modernism, the

issue of religious meaning, function and symbolism becomes thornier still. Recognizing the necessity of dialogue and new research in this field, a number of MOBIA exhibitions, symposia and panel discussions will focus on the religious component of modern and contemporary art. Starting from the premise that “modern religious art” is not necessarily a contradiction in terms, we intend to study artists who continue to explore religious themes and symbols (ill. 6). Most often, the discourse on contemporary religious art revolves around controversy. However, we believe that we should talk about contemporary renditions of the Madonna even if there is no elephant dung in the background, and that there are many lessons to be learned from looking at the religious component of modern art. The long relationship between art and religion did not die during the Enlightenment; yet both its substance and its manifestations have changed dramatically. We hope that the community of scholars we will bring together in our exhibitions and programs can contribute in a significant way to exploring how they have changed, and how – or if – they are still relevant in the modern and contemporary art world.⁶

While we believe that MOBIA will fill a need in today’s society, we are equally aware of the challenges that lay ahead. Marketing religious art is difficult and fraught with potential conflict due to multiple sensitivities. Moreover, exhibitions that are designated as “religious” routinely attract fewer visitors than their secular counterparts.⁷ This is especially true when the “religion” refers to a majority religion. While the art of minority religions is perceived as exotic and culturally interesting, artistic explorations of Christianity are often accused of being dominant or proselytizing.

Museums have an important role in educating the public to overcome the psychological barrier of designating art as “religious.” We at MOBIA believe that it is a goal that can be achieved only through providing better interpretive materials, and a larger context for the works of art. Almost fifteen years ago, The Getty Center for Education conducted a



5. Nyoman Darsane
The Angel's Whisper, 2002
Oil on canvas
32 1/2 x 29



6. Mary Fielding McCleary
Allegory of the Senses, 2002
 Mixed media collage on paper
 48 x 72 7/8 inches

survey of museum visitors and their experience in the nation's leading museums.⁸ One of the most common complaints from visitors was that they do not truly understand the works of art on display; more labeling or other exhibition didactics were strongly advocated. A more comprehensive context for the art, then, should lead to better understanding, and consequently to a better museum experience. Furthermore, when it comes to religious art, very few museum visitors have a grasp on the theological meaning and context of the works. MOBIA can provide that context.

The challenge of marketing religious art exhibitions notwithstanding, public demand for religious themes – through art, books, television and cinema – is on the rise. From television shows whose protagonists have divine powers to bestsellers that untangle the mysteries of religious orders, and from animated movies about Old Testament figures to “The Passion of the Christ,” popular culture has embarked, like never before, on a journey that does no longer exclude words like “religion,” “spirituality,” and “faith.” At the same time, there is today a greater need than ever before for frank, open dialogue about the role of religion in a pluralistic society. Peaceful co-existence hinges, increasingly, on familiarity with world religions. Viewing art is a highly engaging way to learn, yet until this spring, there has not been a museum dedicated exclusively to biblical art, or to the relationship between art and biblical religions. This changed in May, when the Museum of Biblical Art (MOBIA) opened on the West Side of Manhattan. With exhibitions, publications and programs that extend from high art to folk forms, from contemporary art to rare printed and manuscript Bibles, MOBIA hopes to serve the nation at a crossroads of culture where, too often, cultures clash.

ENDNOTES

1. See Crispin Paine, ed. *Godly Things. Museums, Objects and Religion* (London: Leicestershire University Press, 2000); Carol Duncan, *Civilizing Rituals: Inside Public Art Museums* (New York: Routledge, 1995); and my essay “Religion on a Pedestal: Exhibiting Sacred Art,” in *Reluctant Partners: Art and Religion in Dialogue* (New York: The Gallery at the American Bible Society, 2004).
2. Ronald L. Grimes, “Sacred Objects in Museum Spaces,” *Studies in Religion/Sciences Religieuses* 21, no.4 (1992): 419-30.
3. See Ena G. Heller, ed., *Reluctant Partners: Art and Religion in Dialogue* (New York, The Gallery at the American Bible Society, 2004).
4. Both these exhibitions broke attendance records for their particular institutions: *The Body of Christ* drew more than 125,000 visitors in less than 3 months; *The Image of Christ* was the most attended exhibition in the United Kingdom in 2000, with over 350,000 visitors in a 10-week run.
5. Among the few exceptions to this rule, it is worth mentioning the exhibitions *Anno Domini: Jesus through the Centuries* (The Provincial Museum of Alberta, 2000-01); *Faith: The Impact of judeo-Christian Religion on Art at the Millennium* (Aldrich Museum of Contemporary Art, 2000); *100 Artists See God* (organized and traveled by Independent Curators International, New York, 2004-05). Further research is needed, as we lack a comprehensive study of collecting and exhibiting religious art in museums, historically and today.
6. On this topic, see James Elkins, *On the Strange Place of Religion in Contemporary Art* (New York: Routledge, 2004); the road mapped by Elkins deserves further study. To this end, MOBIA is planning a series of lectures in the fall of 2005 that will investigate the perceived opposition between “religious” and “vanguard” in artistic representations.
7. See Patricia Pongracz’s analysis of the media response to The Gallery at the American Bible Society, in *Reluctant Partners* (as in note ?), 174-79.
8. See *Insights. Museums, Visitors, Attitudes, Expectations* (The J. Paul Getty Trust and the J. Paul Getty Museum, 1991).

ENA HELLER is Executive Director, Museum of Biblical Art (MOBIA), New York City. Heller has a Ph.D. from the Institute of Fine Arts, New York University, with a specialty in medieval art and architecture. She has taught art history at the College of the Holy Cross (Worcester, MA), and was the founding director of the Gallery at the American Bible Society. Ms. Heller is contributing editor of the volume *Reluctant Partners: Art and Religion in Dialogue* (2004) and of the exhibition catalog *Icons or Portraits? Images of Jesus and Mary from the Collection of Michael Hall* (2001), and a contributor to the volume *Women’s Space. Parish, Place and Gender in the Middle Ages* (2005). Since 2003, she has served on the advisory board of *Friends of the Institute of Sacred Music*. MOBIA’s focus on the interconnection of art and religion and its commitment to education align well with the mission of the Institute, and our mutual hope is for the two institutions to partner on several projects in the future.

Sex and Religion in Migration

Rebecca Kobrin

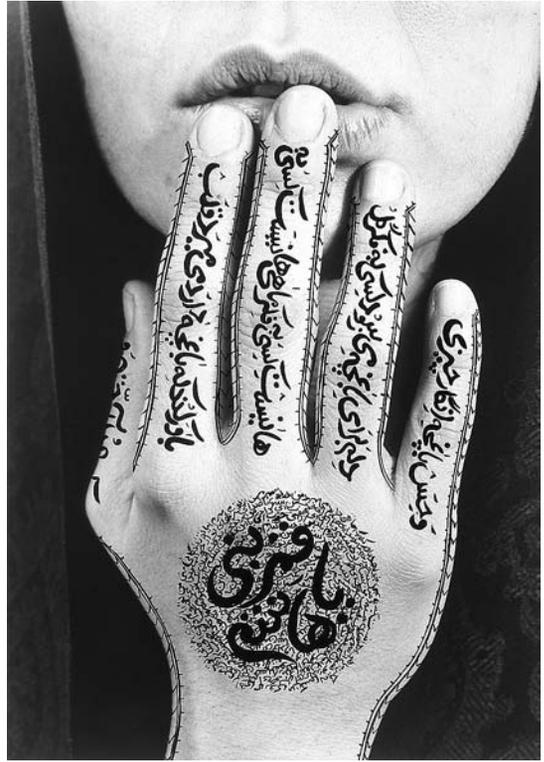
Beginning on September 15, 2005, an international group of scholars will convene to discuss, explore, and study the connections between sexual and religious identity in our increasingly globalized world of the 21st century. With support from the Edward J. and Dorothy Clarke Kempf Fund, the Larry Kramer Initiative for Lesbian and Gay Studies, the Judaic Studies Program and the Department of Religious Studies at Yale, the Institute for Sacred Music is hosting the international interdisciplinary conference, entitled *Sex and Religion in Migration*, to bring together art and scholarly reflection from a variety of connected disciplines (anthropology, ritual studies, film criticism, theology, and sociology) in order to fully interrogate how religious and gender identities arise and develop in relation to one another in the context of globalization.

Organized by Siobhán Garrigan, Assistant Professor of Liturgical Studies and Assistant Dean for Chapel at the ISM and Yale Divinity School; Shannon Craigo-Snell, Assistant Professor of Religious Studies at Yale; Rebecca Kobrin, Post-Doctoral Fellow, American Academy of Jewish Research and Visiting Assistant Professor, Skirball Department of Hebraic and Judaic Studies at New York University; and Ludger Viefhues, Assistant Professor of Religious Studies and Assistant Professor of Women's, Gender, and Sexuality Studies at Yale, the conference will be held September 15 – 18 principally at 409 Prospect Street in Marquand Chapel and the ISM Great Hall.

This conference aims to bring scholars from many different disciplines and fields into dialogue with one another in order to fill a major lacuna in current scholarly research. For decades, scholars in women's, gender, and sexuality studies have documented links between the emergence of the nation state and the normalization of sexualities. The concept of the nation-state looms equally large in the field of religious studies, where scholars contend that the modern concept of "religion" and its related phenomena have been deeply influenced by western norms of nationalism.

Despite these well-studied connections between sexual and religious practices vis-à-vis the nation state, the relationship between these practices and globalization is largely unexplored, and it is on this relationship that the conference will focus. The few existing scholarly conversations on the subject consider the intersections of religion and globalization, and most oversimplify the relation in one of two ways. Either religion is implicitly cast as a stable reality prior to globalization, passively affected by globalizing forces; or the focus lies on the activities of those religious institutions which have trans-national reach like the World Council of Religious Leaders. As this conference will highlight, religious actors in specific contexts actually shape and are shaped by the reality of globalization.

Participants in this conference will realize that such a re-evaluation is imperative in our world characterized by large scale and rapid exchanges



Shirin Neshat
Untitled
1996
Black & white photograph with ink
Photo taken by Larry Barns
9 3/8 x 6 1/2 inches (23.8 x 16.5 cm)
Copyright Shirin Neshat 1996
Courtesy Gladstone Gallery, New York

of peoples, capital, ideas, and goods across regions. The previously dominant political notion of the "nation state" as a framework for studying religious and sexual identity is rapidly changing. As thousands migrate, remarkable shifts also take place in religious and sexual practices. By looking specifically at migrant practices, such as the bodily practices of refugees or immigrant populations in Europe and the United States, the conference will accent those aspects of religious and sexual identity that are "played out" as opposed to those that are prescribed.

Thus, *Sex and Religion in Migration* aims to provide a greater understanding of religious practitioners as key actors in the processes of global exchange. Conferees will illuminate how patterns of religious and gender identity formation have become directly related to processes of globalization. More particularly, the conference will investigate how experiences of displacement are negotiated through bodily practices of sexual and religious identity formation.

To this end, the conference's goal is to facilitate an international conversation between scholars who study the connections between religious and sexual identity formations in specific locales. For example,

how can women's practices of self-mutilation in Sudanese refugee camps shed light on European discourses about veiling – and vice versa? How can we trace differences and similarities in the mobilization of gender and religious identity in these cases?

The pioneering work of Homi Bhabha, the conference's keynote speaker, will kick off the conference's discussion of these questions. Bhabha, chair of Harvard's Program in History and Literature, reads the modern condition not through categories of the nation state but through categories of "displacement," "Diaspora," and "migration." Professor Bhabha's keynote address will initiate the discussion to be expanded on by an international group of social theorists, playwrights, historians, and sociologists who will contextualize their work within themes of this conference.

The conference will discuss these critical issues not solely in theoretical terms. It will also draw on a variety of artistic media to convey the concrete experiences of migration and displacement are being reflected in specific bodily practices and in. To this end, the conference will feature the work of Adrian Paci, a native of Albania who currently resides in Italy. Paci is a renowned contemporary video artist whose work has been shown throughout Europe to great critical acclaim. Through film and visual images, Paci explores the bodily and religious dimension of displacement and will force conferees to confront the visual component of the conference's larger theoretical discussion of displacement.

Sex and Religion in Migration will thus bring scholars of migration, the nation state, sexuality, gender, and religious studies into dialogue with one another as they respond to the altered borders of religion in a global landscape: social theorists and artists.

For more information on the conference schedule, speakers, presenters, or to register, please visit the website at www.yale.edu/ism/srmcon, or call the conference office at 203/432-3220.

KEYNOTE SPEAKER

HOMI BHABHA, Harvard University

SPEAKERS

ROGAIA ABUSHARAF, Durham University

MARTIN BAUMANN, Universität Luzern

DANIEL BOYARIN, University of California, Berkeley

JONATHAN BOYARIN, Dartmouth College

KAREN MCCARTHY BROWN, Drew University

NILUFER GOLEN, École des Hautes Études en Sciences Sociales, Paris

COLIN GRAHAM, National University of Ireland

JENNIFER HO, University of North Carolina

Tejaswini Niranjana, Centre for the Study of Culture and Society, Bangalore

ADRIAN PACI, visual artist, Milan

HAN ONG, novelist and playwright, New York

REBECCA KOBRIN, one of the organizers of the conference, is Post-Doctoral Fellow at the American Academy of Jewish Research and Visiting Assistant Professor in the Skirball Department of Hebraic and Judaic Studies at New York University. Her forthcoming book is *Shifting Diasporas: Mass Migration and the Remaking of Modern Jewish Identity*. She was formerly Blaustein Post-Doctoral Fellow in Judaic Studies at Yale.



Home to Go, an exhibition of photographs and video installation by Adrian Paci to accompany the conference *Sex and Religion in Migration*, will be on display at the Institute in September.

Will Miller Elected to Yale Corporation

Will Miller has been elected to serve as an alumni fellow of the Yale Corporation. Mr. Miller is the son of J. Irwin Miller and nephew of Clementine Tangeman, the original benefactors of the Institute.

Chairman and CEO of Irwin Financial Corporation, Mr. Miller was born and raised in Columbus, Indiana. He was educated in the Columbus public schools through the ninth grade, then attended the Taft School in Watertown, CT, from which he graduated in 1974. He earned his B.A. in English from Yale University in 1978, and his MBA from Stanford University in 1981. In 1984, he returned to Columbus to become President of Irwin Management Company, a family investment office.

In 1990, Mr. Miller purchased his family's ownership stake in Irwin Union Corporation, the parent company to Irwin Union Bank, which had been founded by his great-great grandfather in Columbus in 1871. At the time of purchase, the company was renamed Irwin Financial Corporation. Mr. Miller became its Chairman and chief executive officer. In 1990, the company had net revenues of \$29.7 million, net income of \$4.6 million, and employed 756 people, 511 of whom lived in Indiana. In 2004, the company had net revenues of \$525 million, net income of \$70 million, and employed 3,187 people.

Today, Irwin Financial is an interrelated group of specialized financial services companies serving consumers and small businesses throughout the United States and Canada. Irwin Financial consists of four major operating companies: Irwin Mortgage Corporation (Indianapolis, IN), Irwin Union Bank and Trust Company (Columbus, IN), Irwin Home Equity Corporation (San Ramon, CA), and Irwin Commercial Finance (Vancouver, BC). The company is traded on the New York Stock Exchange under the symbol IFC.

He serves on the boards of directors of Cummins Inc., New Perspective Fund/EuroPacific Growth Fund/New World Fund, Irwin Management Company, and Tipton Lakes Company.

Non-profit boards on which he currently serves include: The Heritage Fund of Bartholomew County (a community foundation); Columbus Education Coalition; Central Indiana Corporate Partnership (Co-Chair); The Taft School (Watertown, CT – Chair); National Building Museum (Washington, DC – Vice Chair); The John D. and Catherine T. MacArthur Foundation (Chicago); Cummins Foundation; Irwin-Sweeney-Miller Foundation; and Irwin Financial Foundation (Chair). He also serves on the Yale University Investment Committee and Yale University Council. Previously, he has chaired the board of Public Radio International (Minneapolis, MN) and served as a Trustee of The Pension Fund of the Christian Church (Indianapolis, IN) and Christian Theological Seminary (Indianapolis, IN).



He has also been extremely active in service within the Columbus, Indiana community. He and his wife, Lynne Maguire, have three daughters, ages 13-18.

The ISM will welcome Will Miller and other members of the Miller family to New Haven in April as part of a special celebration honoring the memory of J. Irwin Miller.

Biographical material and photo supplied by Will Miller, courtesy of Sarla Kalsi, Irwin Management, Inc.

PLACEMENT LISTINGS

CONNECTICUT

FIRST CHURCH OF CHRIST, UCC, SUFFIELD

Minister of Music (part-time). Main responsibilities: organist for regular & special services, director of adult choir; oversees & develops overall music ministry, with a program including youth, children's & handbell choirs and annual concert series. Looking for enthusiastic musician, person of faith, who will enjoy knowing, leading, and teaching the congregation, and who will work collegially with other staff. Outstanding Gress-Miles pipe organ (1980), recently renovated worship space. Also Steinway piano, harpsichord, handbells, Kurzweil keyboard, Orff instruments. Salary: AGO guidelines. Apply with letter and resume to: Music Search Committee, First Church of Christ, 81 High St., Suffield, CT 06078. Inquiries: Rev. Dr. Brenda Pelc-Faszczka 860-668-7223 or pastorsuffieldst@rcn.com

FIRST CONGREGATIONAL CHURCH OF MADISON

Director of Music Ministry (part-time). The director will direct the musical life of the church in cooperation with the Ministers, acting as organist for the congregation, directing the senior choir, youth choir, scheduling service for the church's musical instruments, maintaining the churches musical library. Additional services are Ash Wednesday, Holy Thursday, Good Friday, Easter, Interfaith Thanksgiving Service, Advent Dinner and Christmas Eve. Weddings and funerals are also required and are extra compensation and are paid directly by the families. The director must have 3 years experience as a church organist and choral direction or the equivalent. AGO certification is desired. Please send resume/curriculum vitae to: First Congregational Church, DMM Search Committee, 26 Meetinghouse Lane, Madison, CT 06443, Fax: (203)245-3341, E-mail general@fccmadison.org

ROWAYTON UNITED METHODIST CHURCH, ROWAYTON

Organist/Pianist. Skills/qualifications: Sight read classical and contemporary composers; excellent accompanist skills; flexible, team player under the Director of Music's leadership. Responsibilities: Rehearse/conduct a small, highly skilled choir when Director of Music is on vacation. Salary/Vacation Salary/paid time off: competitive and commensurate with experience. Qualified applicants: Submit resume and summary with experience including: repertoire of composers; liturgical/other music experience; salary requirements; contact information including email and phone number. Submit resume via email to: rumc5@yahoo.com, or via mail: Brandi Hayden - Director of Music, c/o Rowayton United Methodist Church, 5 Pennoyer Street, Rowayton, CT 06853.

TABOR LUTHERAN CHURCH, BRANFORD

Organist. Organist sought for traditional service at mid-size ELCA congregation in shoreline town close to Yale University beginning September '05; play 22-rank Cassavant organ; arrange for special music (by volunteer vocal and instrumental soloists); 1 Sunday service per week plus festivals; part-time; 4 weeks paid vacation; 2 weeks continuing education time; additional income from weddings, funerals, and teaching through our arts center; send resume to Search Committee, Tabor Lutheran Church, 45 Tabor Drive, Branford, CT 06405

THE UNITED GIRLS' CHOIR, NEW HAVEN

Various Positions Available. The United Girls' Choir, New England's fastest-growing youth choral program, is seeking talented individuals to serve as conductors, accompanists and regional music directors during the 2005-2006 season. Each UGC chapter rehearses once a week in South Central Connecticut. The United Girls' Choir is affiliated with the nationally renowned Elm City Girls' Choir of New Haven, and is a division of United Choir School, whose faculty includes some of the region's most outstanding youth choral directors. To apply send resume, letter of interest, 2005-2006 availability, and three references to: Rebecca Rosenbaum, Music Director, United Choir School, 85 Willow Street, New Haven, CT 06511. Tel: (203) 787-1244; Fax: (203) 787-6577; email: rrosenbaum@unitedchoir.com

ZION LUTHERAN CHURCH (ELCA), WATERBURY

Church Musician / Organist / Choir Director. Please send resumes and Inquiries to Zion Lutheran Church, Attention Pastor Scott Nessel, 1555 Hamilton Ave, Waterbury, CT 06706-2401; Tel. 203-754-5469.

OUT OF STATE

HYDE PARK COMMUNITY UNITED METHODIST CHURCH, CINCINNATI, OH

Resident Organist (part-time). Responsibilities include three Sunday services, two adult choir rehearsals and seasonal music programs. The church hosts a world-class annual organ concert series. Four manual, eighty-eight rank Casavant (1990). Preference given to individuals with exceptionally strong performing skills, including solo performance, choral accompanying and hymn playing. Master's degree in organ performance or sacred music preferred, with larger church experience. Four weeks' paid vacation and continuing education funding. Salary range \$ 28,000 - \$ 30,000. Interested parties should forward a current resume, musical CV, repertoire list, CD, and a list of references to the address below at your earliest convenience: Organist Search Committee, Neal V. Hamlin, Director of Music, Hyde Park Community UMC, 1345 Grace Avenue, Cincinnati, OH 45208. Further information available at www.hpcumc.org.

TRINITY EVANGELICAL LUTHERAN CHURCH, NEW SMYRNA BEACH, FL

Director of Music Ministry (part-time). Immediate position available in ELCA congregation with membership of 400. Qualified person(s) to head music department and play organ/piano, direct choir(s) for services, weddings, funerals, etc. Liturgical experience preferred. Competitive salary. Send resume with references to Trinity Evangelical Lutheran Church, Attn: Personnel Committee, 485 Turnbull Bay Road, New Smyrna Beach, FL 32168. mailto: trinitylutheran@cfl.rr.com

ANTONE GODDING (SMM '61) retired recently after 35 years as professor of music and university organist at Oklahoma City University, Oklahoma City, OK. At various times during his tenure at OCU, Godding taught organ, theory, aural skills, and history of music courses and was coordinator of graduate studies. He will continue in his position at Oklahoma City's Nichols Hills United Methodist Church, where he has been organist for 30 years.

Sunday, June 19 at the 2pm concert at the Spreckels Organ Pavilion in Balboa Park, San Diego, Dr. **CAROL WILLIAMS** (AD '97) had the pleasure of introducing to the audience Marie Elizalde Peck – the great-granddaughter of John D. Spreckels. John D. Spreckels gave the Austin organ to the city of San Diego on December 31, 1914 and this year is the 90th birthday of the Spreckels Organ. A commemorative bust by sculptor Claudio D'Agostino was unveiled on this special occasion. Pictures can be viewed at the Spreckels Organ Society website www.sosorgan.com Monday, June 20th was the opening of the International Organ Festival and Carol Williams was joined by Robert Plimpton, Civic Organist Emeritus, and former Civic Organist Jared Jacobsen. In the program, the three Chorals of Franck were performed plus duets and trios—2,400 people came to the concert. For this historic year, the Spreckels Organ Society commissioned from **DAN LOCKLAIR** (UTS SMM '73), leading American composer, "Spreckels' Fancy" and this was performed by Carol Williams. Dan Locklair attended the premiere and also spoke a few words to the audience.

SEND YOUR NEWS! It's easy to do online at www.yale.edu/ism/alumni/newsform.htm.

IN MEMORIAM

RACHEL SPEIGHT, a senior at Yale and a member of Yale Schola Cantorum, was killed in an accident on June 19 while cycling across the country with Yale classmates on behalf of Habitat for Humanity.

She was a veteran of the Houston Grand Opera children's chorus, and at age 15, was one of the first teenage contestants to appear on the popular Texaco Opera Quiz, the intermission feature of the weekly live broadcast of the Metropolitan Opera in New York. In addition to the Schola Cantorum, Ramie also belonged to New Blue, a Yale a cappella group. She was majoring in music history and planned on an academic career in the field.

You're invited!

We hope to see many alumni and friends at our fall reunion.

Monday, October 10

8 pm Woolsey Hall

Rejoice! Celebrating the Musical Legacy of Robert Baker

Followed by a gala reception for ISM faculty, students, alumni, and friends in the President's Room (2nd floor, Woolsey Hall)

Tuesday October 11

11 am Omni New Haven Hotel at Yale
(Harbor Room, 19th floor)

Director's Brunch with Martin Jean

(After brunch, transportation will be provided to Sterling Divinity Quadrangle for those who wish to attend the lecture.)

1:30 pm ISM Great Hall

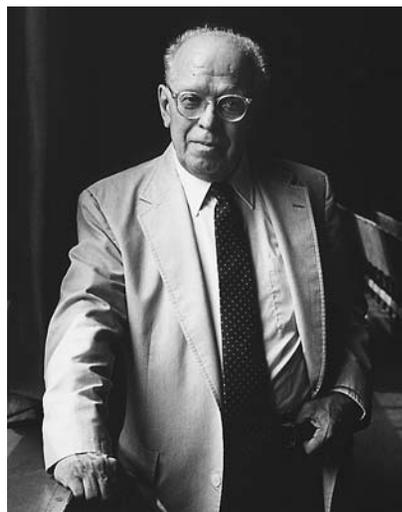
Ritual Action ↔ Global Action



Janet Walton, *Professor of Worship, Union Theological Seminary.*

The Kavanagh Lecture, offered in conjunction with Convocation Week at Yale Divinity School.

(Transportation will be available after the lecture to return to the Omni Hotel or other downtown locations.)



Hotel rooms have been set aside for Monday and Tuesday nights at special rates. (Sunday is part of Yale's Parents' Weekend, and availability will be limited.) Reserve early; the number of rooms at the special rate is limited and the rates are valid only until the booking deadline at each hotel.

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\$129 per night single, \$129 double;
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COURTYARD BY MARRIOTT AT YALE

30 Whalley Avenue
New Haven, CT 06511
phone: (203) 777 6221
\$109 per night (\$10 parking per night);
reserve by September 19, 2005

Please let us know you're coming by calling 203/432-5180.



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