



Nuestra Señora de Guadalupe Art of J. Michael Walker on display at Yale



Retablo de la Virgen Indigena (Indigenous Virgin Icon), color pencil and gold leaf, 1995

The sacred art of J. Michael Walker will be on display in New Haven at the Yale Institute of Sacred Music from October 10 – November 30. The free exhibition, entitled *Nuestra Señora de Guadalupe: J. Michael Walker's Life with the Virgin and Saints*, is open weekdays 9 – 4. Most of the works will then travel to New York to the National Museum of Catholic Art and History, where they will be on display from December 10, 2005 to August 30, 2006.

An Arkansas native, J. Michael Walker was culturally and spiritually transformed by a lengthy stay in the Sierra Tarahumara of northern Mexico. The sacred themes presented in this exhibition reflect the artist's immersion in the story of Our Lady of Guadalupe and the legends of the saints.

Since 1995, J. Michael Walker has created a series of works depicting Mexico's most important icon and patron saint, The Virgin of Guadalupe, as a real Mexican woman of Indian descent, engaged in the "myriad daily tasks by which women hold the world together." His imagery flows from an apocryphal revelation in his studio, in which he perceived Guadalupe and her attendant angel to "free" themselves from their iconic positions, to come down from their pedestals into the three-dimensional space of the artist's studio. This "vision" permitted him to place María in a physical, three-dimensional space without disrespecting her rich Mexican traditions.

More recently, the artist's attention has focused on the vast number of streets in Los Angeles named after saints - San Julian, Santa Monica, and Santa Clara, to name a few. The works inspired

by these street names bear witness to the rich Mexican and Catholic tradition present in Los Angeles since the eighteenth century.

There will be a reception for the artist on Thursday, October 27 from 4:30 – 6 in the Great Hall of the Institute. The exhibition is presented by Yale Institute of Sacred Music with support from Yale Divinity School. For more information, visit www.yale.edu/ism or call the Institute at 203/432-5062.



Sagrado Corazon: Compline, color pencil on paper, 1997



Hildegard - Like a Feather on the Breath of God, color pencil on paper, 1999

Photos courtesy of the artist

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A Little Help from Our Friends

Second 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.

Being a Friend of the Institute

Murray Somerville

It was perhaps somewhat ironic that not one month after leaving Harvard's employ, I received a letter with the Yale blue imprint from Margot Fassler, inviting me to be a Friend of the Institute. But as I said to her then, I've been a friend of the Institute for a long time! In fact, as a member of one of the last classes to graduate from the School of Sacred Music at Union, I was pretty much present at the creation; and later, through the good fortune of working in Hartford, CT, during the 70's, was able to watch the Institute come into being and begin to grow and flourish.

So it felt very good to be asked to come back into the Institute's orbit, and even to have the possibility of helping shape some things as the transition to a new Director occurred. As people were asking what being a Friend meant, I explained it as going to New Haven twice a year, kicking the tires, running a finger along the mantelpiece, asking lots of questions and even pontificating on where we felt things might be going wrong! Despite that, Margot and her faculty were all very welcoming, and even seemed to relish the occasional constructive criticism!

Seriously, it was indeed rewarding and heartening to see the great work that Margot and her colleagues and staff were doing. In former years, some of us had feared a possible loss of focus, so it was good to see it firmly established as a training-ground for first-class church musicians. Mrs. Tangeman's munificent endowment had indeed been well-managed, so that Yale became not only academically but also economically the school of choice for the best and the brightest in our field. The refurbishment of its spaces and the provision of new programs and new resources were further evidence of "putting the Institute's money where its mouth is."

Clearly one of the subjects the Friends discussed as we gathered was the kind of direction the selection of a new Director would presage (although of course the search committee itself was composed of Yale faculty). We were clearly a diverse group; working church musicians like myself, leaders in academia from here and abroad, graduates with a variety of artistic interests – the group itself was a stimulating experience for us all. We were then gratified when the inspired choice turned out to be Yale's own Martin Jean; and with that brilliant appointment, the Institute was clearly on the right track, once again headed by a leading

church musician, concert organist, and pedagogue – just like the founder, Robert Baker. How good it was that Bob lived just long enough to see this new great day for his Institute!

So our task now, as I enter my last year of service as Friend in an official capacity, is to support Martin in his new work. Our group is full of suggestions and ideas for new directions to explore – Martin himself has already raised the question of how the Institute can speak more clearly to the wider world of American church music in the age of mass media and electronic communication. There is a desire in the group to see even more focus on worship and liturgy, more overlap between the performance and worship aspects of the musical experience at the Institute – for example, using Simon Carrington's brilliant new chorus in worship as well as concerts. And of course Martin himself is constantly identifying new tasks and opportunities for the Institute.

But rather selfishly perhaps, I have to say that being a Friend of the Institute has been immensely rewarding and stimulating for me personally. Seeing the great and good work being done by the Institute, getting to know and appreciate the work of both Margot and Martin, interacting with students, faculty, and fellow Friends has been a wonderful boost to my own sense of vocation. I only hope that my colleagues and I have been able to give back to the Institute some small measure of what we have gained from this experience!

DR. MURRAY FORBES SOMERVILLE, *Director of Music at St. George's Episcopal Church in Nashville, Tennessee, came to the United States thirty-five years ago to study with Robert Baker at Union Seminary School of Sacred Music. Having served churches in Connecticut and Florida, and Memorial Church at Harvard University, he is now a Friend of the Institute of Sacred Music at Yale.*

VASILEIOS MARINIS (MAR '03) has been named a senior fellow at the Metropolitan Museum of Art in New York City, where he will oversee the Byzantine Collection within the Medieval Department. He has been researching and writing catalogue entries in preparation for a new show on later Byzantine art.

ANDREW SCANLON (MM '03) will be taking up a post as Adjunct Professor of Organ and Sacred Music at Duquesne University, his alma mater. He will be assisting Ann Labounsky in all aspects of the program and teaching a mixture of undergrad and graduate students.

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

Yale Camerata, Yale Schola Cantorum, Thomas Murray and Others to Honor Robert Baker's Musical Legacy

In a varied program that includes works for large choir and chamber choir, works for solo organ, an organ improvisation, an original hymn-setting, and spoken word, the Yale Institute of Sacred Music will honor the memory of its founding director, Robert Baker, on Monday, October 10 at 8 pm in Woolsey Hall. The concert, entitled *Rejoice! Celebrating the Musical Legacy of Robert Baker*, is free and open to the public. Family members, former students, and alumni will be in attendance.

Robert Baker, who died in January of this year, was a seminal figure in the field of sacred music for much of the twentieth century, as well as the first director of the Institute of Sacred Music at Yale from 1973-1976. Dr. Baker had been director and dean of the School of Sacred Music at Union Theological Seminary in New York; when the School was closed in the early 1970s, he, together with music historian Richard French, seminary chaplain Jeffery Rowthorn, and administrator Mina Belle Packer, migrated to Yale University to begin the newly-endowed venture here. The program on October 10 will commemorate his vision — both for the Institute and its students and alumni, and for his students at Union — as well as the rich legacy of performance of sacred music, both as organist and as choral conductor.

On the program are works spanning half a millennium by Frederick Jacobi, Thomas Tallis (whose 500th anniversary year is 2005), William Albright, Yale composer Daniel Harrison, Clarence Mader, Myron Roberts, Searle Wright, and Seth Bingham. Many of these composers hold special significance for Dr. Baker and his time; Dr. Baker was himself known as a champion of American music. *De Sancto Ioanne Baptista* (2004) by the Manhattan-based British composer Tarik O'Regan, in residence at the Institute this year, will also be performed. A new hymn setting has been commissioned from Jeffery Rowthorn. The Yale Schola Cantorum, conducted by Simon Carrington;



Yale Camerata, conducted by Marguerite Brooks; University Organist Thomas Murray; Institute Director and Professor of Organ Martin D. Jean; Gerre Hancock, former Yale organ faculty in improvisation; and John Weaver, organist and former Baker student, will all perform.

For more information, call 203/432-5062 or visit the website at www.yale.edu/ism.

Yale Literature and Spirituality Series

Reading followed by book-signing and reception

Thomas Lynch
poet and essayist

October 20 4:15 pm

Yale Divinity Bookstore

WEBCAST LIVE at www.yale.edu/ism



Thomas Lynch is the author of three collections of poems, *Skating with Heather Grace*, *Grimalkin*, and *Still Life in Milford*. His first collection of essays, *The Undertaking*, won the American Book Award, the Heartland Prize for Nonfiction and was a finalist for the National Book Award. *Bodies in Motion and at Rest* won the Great Lakes Book Award. *Booking Passage — We Irish and Americans* was published this past summer by W.W. Norton. He has written for the *New York Times*, *The Times of London*, *The Irish Times* and the *L.A. Times*, and his work has been broadcast on the BBC, NPR and RTE. He is a regular presenter to literary, professional and academic groups and is an adjunct professor with the Graduate Creative Writing Program at the University of Michigan. He lives and works in Milford, Michigan where he is the funeral director, and in Co. Clare, Ireland where he keeps an ancestral cottage.

The series is presented with Yale Divinity Student Book Supply.

Yale Literature and Spirituality Series

Thursdays at 4:15 PM

Readings followed by
book-signing and reception.

WEBCAST LIVE at www.yale.edu/ism

Thomas Lynch

Poet and essayist

October 20/Yale Divinity Student Bookstore

Marilynne Robinson

Winner of the 2005 Pulitzer Prize for Fiction

November 10/Yale Divinity School Common Room

*Yale Literature and Spirituality series is presented
with Yale Divinity Student Book Supply*

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TRINITY LUTHERAN CHURCH, MILFORD

Organist and Choir master. 2 services, Adult Choir, \$16,000. Contact: Pastor Henry Morris, Trinity Lutheran Church, 878-2002 or home number 389-2585

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ST. MARY STAR OF THE SEA CHURCH/ST. MARY SCHOOL, NEW LONDON

Music Director. Music director for multicultural urban parish. Pipe organ: Geddes 26-rank, 21-voice, 26-stop. Duties include playing Saturday 5:00 Vigil Mass and Sunday 9:00 choir Mass each week, and all weddings, funerals, and special parish celebrations. Candidate will direct the parish's English-language choir, and collaborate with Spanish-language choir for major feasts (familiarity with Spanish and bilingual worship music is desirable). A good grasp of traditional and contemporary Roman Catholic worship music is essential. Salary dependent on scope of duties; with school involvement, salary could reach the \$30,000 to \$35,000 range. Send resume to Rev. Robert Washabaugh, pastor, by e-mail at pastor@stmarynewlondon.org by fax to 860-437-1889, or call 860-447-1431.

ZION LUTHERAN CHURCH, ORANGE

Organist. One Sunday service of Holy Communion and some special services, e.g. Holy Week and Christmas Eve. Occasional choir accompaniment. Good, small 2 manual, 5-6 rank pipe organ used in traditionally liturgical worship. Congregation appreciates good organ music and organist. Flexible time off. Per service salary as per AGO guidelines. Please contact Pr. John Schettenhelm, Zion Lutheran Church, 780 Grassy Hill Road, Orange, CT 06477.

OUT OF STATE

FAITH PRESBYTERIAN CHURCH, CAPE CORAL, FL

Faith Presbyterian Church is a 1400 member PCUSA church located in Cape Coral, the Gulf Coast of Florida. Seeking Director of Music for growing programs (web site gives more information). Moving into 1,000+ seat sanctuary in 2006; sanctuary will have new organ. Pastor is 1974 YDS graduate. Cape Coral is the fifth fastest growing city in U.S. Visit www.faithcapecoral.org for more information, or mail Tim Halverson, Faith Presbyterian Church, 4544 Coronado Parkway, Cape Coral, Fl. 33904

FIRST PRESBYTERIAN CHURCH, KINGSPORT, TN

Director of Music (Full time). Major Responsibilities: Work with the Head of Staff to plan the music for the Sunday worship services, taking direction from the Head of Staff as outlined in the Book of Order. Chancel Choir; Youth Choir; 3rd – 5th grade choir; Handbell Choir. Participation & leadership in two Sunday morning worship services. Responsibility for overseeing music for special services. Leadership & responsibility for music during Bible School and other special programs of the Church, as directed by Head of Staff. Organization & maintenance of the music library as well as responsibility for maintenance and care of all musical equipment and instruments within the church. For more information please visit <http://firstpreskingsport.org> or email 1stpres@chartertn.net. First Presbyterian Church, 100 West Church Circle, Kingsport, TN 37660. Tel (423) 245-0104 ; Fax (423) 245-8921.

ST. MARTIN'S EVANGELICAL LUTHERAN CHURCH, AUSTIN, TX

Church Organist/Music Director (full time). Position is open to anyone who is an excellent, professional organist with a knowledge of liturgy and conducting experience. The choir is incredibly accomplished for a church choir—2 years ago we sang the Britten *Rejoice in the Lamb* for St Francis Day! For more information visit <http://saintmartins.org/>. St. Martin's Evangelical Lutheran Church, 606 West 15th Street, Austin, Texas 78701. Tel. (512) 476-6757 ; Fax (512) 473-2946.

TRINITY LUTHERAN CHURCH, NEWPORT NEWS, VA

Director of music and/or organist. Two Sunday morning services and seasonal extras. Play for funerals; extra compensation for weddings. Teaching privileges. Conduct an adult choir, handbell choir and children/youth choirs. Play for special Trinity Lutheran School chapel services. Candidates should have a B.A. degree in music or equivalent experience with emphasis on organ and/or conducting and be familiar with ELCA liturgy. Experience preferred. Three manual, 38-rank Casavant organ (1969). Salary and benefits commensurate with experience and education. Send resume and references by November 1, 2005 to Chairman, Music Search Committee, Trinity Lutheran Church, 6812 River Road, Newport News, VA 23607 or wccs1122@verizon.net.

SUBMIT YOUR OWN LISTING quickly and easily at www.yale.edu/ism/alumni/jobform.

LITURGY CONFERENCE REPORT: FEBRUARY 2005

BY BRYAN D. SPINKS

At the end of February, the Institute hosted its first major academic liturgical conference, entitled *The Place of Christ in Liturgical Prayer: Trinity, Christology, and Liturgical Theology*. The first part of the title was suggested by that of Josef Jungmann's ground-breaking book of 1927. However, the theological and liturgical landscape has changed dramatically since Jungmann's day, and it seemed an opportune time to revisit the themes. The idea of this conference was hatched over a lunch meeting at Quods in Oxford, during the Oxford Patristic Conference in 2003, hosted by me as Chair of the Yale ISM/YDS liturgy program, and with counsel from Dr. Kenneth Stevenson, and Professors Paul Bradshaw and Maxwell Johnson. We are at a stage in liturgical studies where the interest in historical studies, much despised for the last two decades, is beginning a new renaissance, especially when linked with theological, social, and cultural factors. This is particularly evident in medieval studies, but is also true of early and the modern periods. In addition, we thought that the established liturgy conferences such as NAAL and Societas Liturgica were too large for useful exchange, and too prone to substitute ecclesiastical and politically correct agendas in place of serious scholarship. Then-director Margot Fassler gave full support and encouragement for the project. Sixteen speakers were

selected for their international reputation and expertise in selected areas. Invitations to the public were targeted, and the conference registrants numbered in the region of sixty, coming from the USA, Canada, the United Kingdom, Sweden, Austria, and Greece. At the conference banquet Professor Bradshaw gave a vote of thanks to the ISM for planning, hosting, and executing what he described as the best conference he had ever attended. This was in part due to the excellent papers, but could not have been accomplished without the hard and diligent organizing by ISM staff and on-site coordinator John Hartmann. In the light of the success of this conference, the ISM's new director Martin Jean has approved the idea of hosting a major liturgy conference every three years. The papers of this first conference are being prepared for publication.

Three poems from a collection-in-progress by Visiting Associate Professor of Religion and Literature **MARTHA SERPAS** were published in *The New Yorker's* September 12th issue. Just as these poems do, *Côte Blanche*, her first collection, addresses the devastating erosion of Louisiana's marshland and the impending loss of its people and culture.

Save the Date Spring 2005

Christ's Passion in Context: Theological, Historical, and Artistic Considerations of the Passion

Saturday, April 8, 4–8 pm
(includes refreshments)

Linsly Chittenden Auditorium, 63 High Street

- Adela Yarbro Collins on Passion narratives in the Gospels
- Jaime Lara on the Passion in the visual arts
- Guy Erwin on the Passion in the Middle Ages and early Lutheranism

also preconcert talks

Saturday, April 1, 7 pm

Collection of Musical Instruments,
15 Hillhouse Avenue

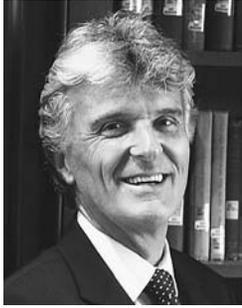
Markus Rathey on the
St. John Passion of J.S. Bach

Sunday, April 9, 2 pm

President's Room, Woolsey Hall

Daniel Melamed: *Staffing the
St. Matthew Passion Then and Now*
(Tangeman Lecture)

Coming in early November *Free and open to the public*



Yale Schola Cantorum

Simon Carrington, conductor

CHIAROSCURO II

Light and dark, old and new

Music of Purcell, Feldman, Swayne, and Bennet

Saturday, November 5, 8 pm

Sprague Memorial Hall, College Street

Featuring soloists from the Yale Institute of Sacred Music and School of Music graduate voice program with Robert Mealy, Yale Collegium Players, and instrumental soloists from the Yale School of Music. Presented with Yale School of Music.

Yale Literature and Spirituality Series

Marilynne Robinson

winner of the 2005 Pulitzer Prize for Fiction

Thursday, November 10, 4:15 pm

Yale Divinity School Common Room

WEBCAST LIVE at www.yale.edu/ism

Reading followed by a book-signing and reception

Presented with Yale Divinity Student Book Supply



Great Organ Music at Yale

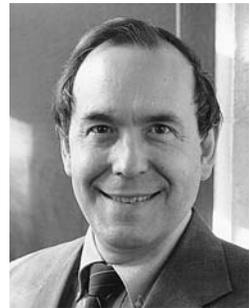
Thomas Murray, Yale University Organist

Music of Dupré, Mendelssohn, Bach, Howells, and Cook

Sunday, November 13, 6 pm

Christ Church Episcopal, 84 Broadway at Elm

(recital immediately follows 5 pm Evensong in thanksgiving for the ministry of all church musicians)



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