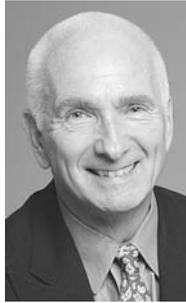




Peter Hawkins Appointed to the Faculty

Martin D. Jean



I am delighted to announce the appointment of Peter Hawkins as professor of religion and literature at the Yale Institute of Sacred Music and Yale Divinity School beginning July 1, 2008. Since 2000 Prof. Hawkins has been professor of religion at Boston University where he has directed the Luce Program in Scripture and the Literary Arts, which has staged conferences, lectures, workshops, and literary readings, and sponsored visiting scholars and writers.

Prof. Hawkins is no stranger to Yale: After receiving the M.Div. from Union Seminary he earned his Ph.D. in the department of English here, after which he taught at Yale Divinity School and was subsequently appointed to the faculty of the ISM.

His work has long centered on Dante, most recently in *Dante: A Brief History* (2006), *Dante's Testaments: Essays on Scriptural Imagination* (1999) which was the winner of a 2001 AAR Book Prize, and *The Poets' Dante: Twentieth-Century Reflections*, ed. with Rachel Jacoff (2001). In addition, Professor Hawkins has two other co-edited volumes: *Scrolls of Love: Ruth and the Song of Songs* (2006, with Lesleigh Cushing Stahlberg) and *St. Paul's Letters to the Romans in the Middle Ages* (with William Campbell and Brenda Deen Schildgen). Many alumni may be familiar with his four-volume series *Listening for God: Contemporary Literature and the Life of Faith* done with Paula Carlson. He has also published books on twentieth-century fiction, utopia, and the language of ineffability. His essays have dealt with such topics as memory and memorials, the NAMES Project Quilt, televangelism, and scriptural interpretation. Equal to his renown as one of the most highly-esteemed scholars in the field of religion and literature is Prof. Hawkins's reputation as a brilliant teacher. While at Yale he was regarded as one of its most popular professors; it is not surprising therefore that in 2006 Boston University awarded him a Metcalf Award for Excellence in Teaching – the most prestigious university-wide award for teaching at BU. As a testament to his skills as a dynamic speaker and communicator, long before there was a thought of his returning to Yale, the YDS faculty invited Prof. Hawkins to give the 2007 Lyman Beecher lectures in preaching.

The recipient of fellowships from the Andrew Mellon and Henry Luce Foundations, Prof. Hawkins has also been a Starr Fellow at Lady Margaret Hall, Oxford, and a Bogliasco Fellow at the Centro Studi Ligure, Bogliasco (Italy). He received a grant from the Lilly Endowment, Inc. for a DVD companion to *Listening for God*, vols. 3 and 4.

Peter Hawkins will begin teaching at Yale again in the fall of 2008 following his final year as director of the Luce Program at BU. In the coming weeks, we will announce interim faculty of religion and literature for the 2007-2008 year.

Welcome home, Peter Hawkins!

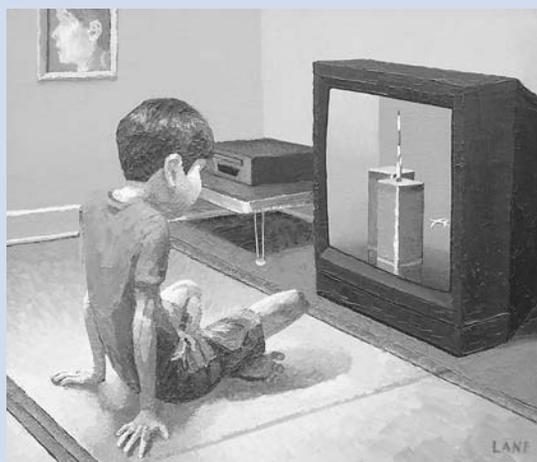
Yale and Community Choral Groups to Perform Britten's *War Requiem*

Yale Camerata, directed by Marguerite L. Brooks, and the Schola Cantorum, directed by Simon Carrington, will join forces with the Yale Philharmonia, the Glee Club, the Elm City Girls' Choir and the Trinity Church Boys and Girls Choirs to present performances of Benjamin Britten's *War Requiem* in Boston and New Haven. The Boston performance will take place Friday, April 27 at 8pm in Symphony Hall, and will be repeated in New Haven the following evening in Woolsey Hall. There will be a preconcert talk before the New Haven performance by the noted Britten scholar Mervyn Cooke of the University of Nottingham, UK.

Britten's anti-war masterpiece, interweaving the Latin Requiem with Wilfred Owen's poetry from the trenches, unites nearly four hundred musicians and singers for an extraordinary and compelling experience. Originally written for the reconsecration of Coventry Cathedral after its destruction by bombs in World War II, this massive work remains a powerful testament to the horrors of war.

For more information about the performances, see page 12 and for more information about the text, see Lana Schwebel's article on page 3 of this issue.

Yale Institute of Sacred Music presents *Spirit Rising*



First Tower, Andy Lane
Oil on canvas

A juried exhibition of visual art exploring the question What are religious or spiritual themes for Yale students in 2007?

On display at the
Yale Institute of Sacred Music,
409 Prospect St.
Through April 20 / weekdays 9 – 4

Reception for the student artists
Thursday, April 12 / 4:30 – 6 pm

FACULTY NEWS

MARKUS RATHEY, associate professor of music history, was elected vice president of the *Forum on Music and Christian Scholarship* at the meeting of the society in March at the ISM (see the report in this issue of *PRISM*).

While on leave this semester, Professor Rathey is giving lectures at the music departments of the University of Connecticut, Yale, and Princeton University, and presenting papers at the conference of the American Handel Society at Princeton and at the Bach-Colloquium, hosted by Harvard University.

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

Martin D. Jean, 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 Robert Bolyard
robert.bolyard@yale.edu

LAYOUT AND DESIGN Elaine Piraino-Holevoet, PIROET

Remembered Sins: The Poetry of Britten's *War Requiem*

Lana Schwebel

To discuss the *War Requiem* without reference to its music risks absurdity; to consider a small moment of the text in isolation is fantastically reductive. Nevertheless, a brief examination of an excerpt the *Dies irae* passage of the piece can point us toward larger questions about Britten's amalgam of the Latin Requiem Mass and Wilfred Owen's World War I poetry. At the very least, such a consideration can complicate any notions that we might have of an old, established Latin text and a modern, disruptive poetic voice that destabilizes it. But in a thoughtful encounter with this text, our own perceptions of the tensions between these texts are, in fact, shaken.

In its opening passages, the *Dies irae* offers a vision of the future, that day (distant? near?) when humanity will be judged, while Owen's poetry that immediately follows, in depicting the song of bugles less wrathful than sad alongside voices of boys "mothered" by sleep, speaks in the past tense. The *War Requiem*, then, appears poised in the space between what will, ultimately, happen and what did happen, between the apparent universality of the Latin hymn and the specificity of Owen's work, which gestures at the future only as the "shadow of the morrow."

But do these tensions hold fast, or do they come apart with Britten's return to the Latin text? To be sure, this passage speaks of judgment and revelation, offering the image of the heavenly Judge to whom all is apparent. After its introductory imagery, however, the hymn takes a profoundly individual turn: *Quid sum miser tunc dicturus?* it asks: on the day of wrath, when the world is called to account, "what will I say then, wretched me?" How can I possibly account for myself, wonders the hymn, when even the righteous are hardly secure?

In contrast with the individuated anxiety of this question, and of the prayer that follows beseeching the *fons pietatis*, the font of pity, for salvation, the ensuing English verse presents a unified soldierly mass delineated in the first-person plural. And in place of the lone questioner's gravity, we are confronted with an aggressively jovial tone, articulating a bleakness construed almost humorously: "we've walked quite friendly up to Death; / Sat down and eaten with him, cool and bland." Surely, this verse offers a sour response to the lone questioner of the mass text.

Or does it? By the end of the poem, we have returned to the same struggle delineated by the *Dies irae*: "each proud fighter brags / He wars on Death — for Life; not men — for flags." Despite the monolithic community joshing with death with which the verse opens, the verse ends by disentangling the individual, personal fear from the mock-hearty "we." Here, then, the medieval Latin hymn and the twentieth-century English verse come

far closer to each other than they might initially appear, complicating what might have been our initial understanding of the more jarring moments of Britten's juxtapositions.

While the *Dies irae* section of the *War Requiem* continues, we might conclude our brief exploration with the following return to the Latin text, where the hymn makes a remarkable request: *Recordare Jesu pie, / Quod sum causa tuae viae*. "Remember, faithful Jesus, that I am the cause of your journey." This moment contains within it a paradox as disruptive and potentially problematic a statement as anything offered by Owen. After all, would not this reminder serve to highlight humanity's sin — the "cause" of Jesus' journey? What sort of request is this to be put into a prayer?

But this moment of audacity is resolved, to a degree, in the larger context of the *War Requiem* text. After all, the entire piece insistently recalls to memory events that might be more comfortably forgotten. As Jesus is reminded of humanity's sins, so are we — both in the *Dies irae* itself and in Owen's depictions of battles, death, soldiers, and weapons — and of scars not happily recalled but not easily overlooked, either. What appears at first glance to suggest a problematic heavenly recollection, then, turns out to be emblematic of an earthly memorial that is as necessary as it is disturbing.

What manner of prayer, then, is being articulated at this moment? Precisely the sort that does not offer immediate comfort, whether in the context of the Latin mass or in the lamentation and fury of a soldier's poetry. But as the paradoxes of these texts merge and complement each other, we might acknowledge, too, that the merging of the battlefield with the heavenly court in the *War Requiem* offers eventual solace, as well. By bringing together its seemingly disparate but in fact mutually suggestive texts, the *War Requiem* suggests that war and death — events that cannot and need not symbolize anything beyond themselves — may yet also delineate an earthly conflict and a heavenly anxiety that are not at odds so much as they are mutually representative, gesturing back and forth until some sort of resolution, even the possibility of peace, is allowed the chance to emerge in heaven and on earth.



LANA SCHWEBEL is assistant professor of English at Stern College of Yeshiva University. From 2002 until 2006 she was assistant professor of religion and literature at the Institute and Divinity School.

FMCS Conference Program

CONCEPTS OF ART AND RELIGION I:

HISTORICAL PERSPECTIVES

Robin A. Leaver (Westminster Choir College): *Concio et Cantio: The Counterpoint of Theology and Music in Lutheran Perceptions from Praetorius to Bach*

Elizabeth Kramer (University of West Georgia): *A Religion of Art? Music and the Divine in Early Nineteenth-Century Kunstreligion*

PARADIGM FRANCE: SOCIETY AND RELIGIOUS DISCOURSE

Lisa Hooper (Indiana University): *The Religious Discourse of the Cantate Spirituelle in Versailles Education, 1708-1721*

Kristy Riggs (Columbia University): *Exoticism Redefined in Berlioz's L'Enfance du Christ*

Catrina Flint de Médicis (McGill University): *Joseph Pothier's Frozen Lips: Musical Ventriloquy and Nineteenth-Century Sacred Music Reform in France*

ANALYSIS AND MUSICAL MEANING

Edward Green (Manhattan School of Music): *Mozart's Requiem, the Saturation of Chromatic Space, and the Theology of Death as Continuation*

Christopher White (Queens College, CUNY): *Analysis of Scriabin's Pseudo-Christian Forms: The Prolongation of Scriabin's "Mystic Chord" in the "White Mass" and "Black Mass" Sonatas*

RELIGION AND NATION I

Bogumila Mika (University of Silesia): *Bogurodzica — Song to the Virgin as the Important Source of Inspiration of Polish Art Music in the Twentieth Century*

Connie Lau (Stanford University): *The Political and Religious Contexts of Luigi Cherubini's Requiem in C minor*

POPULAR MUSIC AND THE SACRED

Kevin Holm-Hudson (University of Kentucky): *Matisyahu: Proclaiming and Reclaiming the Psalms with Beats*

David H. Perkins (Vanderbilt University): *Hell Yeah!: Pairing Southern Religion and Punk Aesthetics in the Construction of American Gothic Music*

RELIGION AND NATION II

Eftychia Papanikolaou (Miami University): *Religion and Nationalism in Franz Liszt's Hungarian Coronation Mass*

Daniel Grimminger, Obl.O.S.B. (Mount Union College): *Faithful to the End: Pennsylvania Tune Books and German Ethnic Identity in Kirche and Singschule*

KEYNOTE ADDRESS

Thomas H. Troeger, Lantz Professor of Christian Communication (Yale Divinity School and Yale Institute of Sacred Music): *You Are a Woodwind and a Drum: How Music Restores Our Creaturely Identity*

JOHANN SEBASTIAN BACH

Stephen A. Crist (Emory University): *Theology and Musical Conventions in the Arias of J. S. Bach*

Mark Peters (Trinity Christian College): *A Woman's Voice in Sacred Baroque Music: Mariane von Ziegler as Cantata Librettist*

John Sall & Edward Latham (Temple University): *Key Relationship and Musical Meaning in Bach's St. John Passion*

OLIVIER MESSIAEN

Christopher Dingle (Birmingham Conservatoire): *Symbols, Tam Tams and Wisdom: The Influence of Vatican II and Transcendence in Messiaen's La Transfiguration de Notre-Seigneur, Jésus-Christ*

Vincent Benitez (Pennsylvania State University): *The Influence of Saint Thomas Aquinas's Summa Theologiae on the Compositional Aesthetic of Olivier Messiaen*

Andrew Shenton (Boston University): *Messiaen the Theologian: Exegesis and Enterprise in La Nativité du Seigneur*

CONCEPTS OF ART AND RELIGION II:

CONTEMPORARY PERSPECTIVES

Peter Mercer-Taylor (University of Minnesota): *Hymnody and the Problem of Musical Signification*

Michelle Stearns (University of St. Andrews): *Theology and Musical Space: Arnold Schoenberg, Jeremy Begbie and the Conception of Unity*

Sacred Music between Yesterday and Today: Notes from the Annual Meeting of the Forum on Music and Christian Scholarship at Yale

Markus Rathey

In the first week of March the ISM hosted the annual meeting of the Forum on Music and Christian Scholarship (FMCS), a group of musicologists, musicians, and theologians engaged in the dialogue between music, religion, and the arts. While the FMCS originally started in 2002 as a loosely connected group of scholars, it was during this year's meeting at the ISM that it made the official transition to a full-fledged society, to which I had the honor of being elected vice president.

Even though the papers read during the meeting covered a wide variety of topics, two leading questions ran like a thread through most of the papers. The first one dealt with the different concepts of art and religion as mirrored both in the compositions themselves and in theoretical and aesthetic reflections. The two framing sessions of the conference in particular focused on this topic, presenting different historical and contemporary approaches. In the opening session, Robin Leaver gave an overview of the development of Lutheran music-theology from the 16th to the early 18th centuries. The second paper, given by Elizabeth Kramer, showed the epistemic change in the late 18th and early 19th centuries and explained the genesis of the concept of *Kunstreligion* (art as religion). The final session explored the relationship of music and religion from a contemporary perspective, focusing on the creation of meaning when we sing hymns (Peter Mercer-Taylor) and on the problem of integrating post-tonal music with a contemporary musico-theological concept (Michelle Stearns).

A second theme that ran through several papers was explicitly addressed in the second session of the conference: the relationship between music and society. Developments in France in the 18th and 19th centuries, with the rapid shift from absolutist monarchy to revolution to restoration to democracy, served as a model. The papers analyzed the ways in which music reacted to these changes, and also how music was utilized by different political systems as a means for education (and sometimes manipulation).

This relationship was further explored in two sessions devoted to Religion and Nation. Developments in Poland (Bogumila Mika), France (Connie Lau), Hungary/Austria (Eftychia Papanikolaou), and the US/Germany (Daniel Grimminger) served as models and examples for a difficult relationship that is still a problematic one in our times. Two other sessions dealt with musical analysis and musical meaning (Ed Green and Christopher White) and with popular music (Kevin Holm-Hudson and David Perkins). In both

sessions, the papers focused on the question of how music is charged with (religious) meaning and how the listener himself contributes to this creation of meaning.

Two separate sessions on Saturday were devoted to two leading composers of sacred music: Johann Sebastian Bach and Olivier Messiaen. It was interesting to see how both presenters took up problems expressed in earlier sessions, like the Lutheran concepts of music and theology in the Bach session, and the model-character of France in the Messiaen session.

One of the highlights of the conference was a keynote address given by ISM faculty member Thomas Troeger (Lantz Professor of Christian Communication), entitled *You are a Woodwind and a Drum: How Music Restores Our Creaturely Identity*. The engaging and fascinating talk bundled up some of the central issues of the conference and put them into a theological perspective. The keynote ended with the world premiere of a new hymn by Professor Troeger, which was sung by those in attendance with such enthusiasm as to generate an immediate encore.

The high quality of both the papers and the engaged discussions contributed to the success of the conference. Even though the topics, methods, and musico-theological concepts of the papers were so wide ranging, it became clear that historical and contemporary perspectives are inseparable, and almost every historical paper led inevitably to a discussion of problems, challenges, and opportunities facing sacred music today.

The next meeting of the FMCS will be in 2008 at Baylor University (Texas). For more information about the society, a call for papers, and the conference program see www.fmcs.us.

Yale Voxtet to Sing Folk Songs in Arrangements by Haydn and Beethoven

The Yale Voxtet will present an evening of Scottish, Irish and English folk songs for piano trio and voice. The program will include solo songs, duets, trios and quartets, commissioned by George Thomson of Edinburgh (1757-1851). Thomson's primary goal in commissioning these works was to create a compendium of folksongs of the highest artistic quality. Therefore, he approached none other than the leading composers and poets of his day, including Haydn, Beethoven, Burns and Scott, in order that the genre might be properly preserved and enjoyed for generations to come. Although the folk song trios are perhaps the least familiar of Beethoven's and Haydn's prolific output, between the two of them they nevertheless produced some 350 such arrangements for Thomson. These multifaceted musical miniatures are by turn charming, sweet, elegant, funny and deeply moving. They offer the listener a unique perspective of Scottish and Irish culture viewed through the lens of the Viennese Classic.

The vocalists are all students in Yale's graduate voice program in early music, oratorio, and chamber ensemble led by James Taylor, and include Abigail



Haynes, Melanie Scafide Russell, Jay Carter, Sylvia Aiko Rider, Birger Radde, Steven Caldicott Wilson, Joshua Copeland, Jason Steigerwalt, and Douglas Williams.

The piano trio will consist of Robert Mealy, Katherine Rietman, and Ilya Poletaev playing on period instruments.

The free concert, presented by Yale Institute of Sacred Music, will be held on Sunday, April 22 at 8 pm in Sprague Memorial Hall of New Haven. No tickets are required. For more information, call 203-432-5062 or visit www.yale.edu/ism.

Yale Institute of Sacred Music 2007 Summer Study

SUMMER TERM AT STERLING DIVINITY QUADRANGLE

WEEKLONG NONCREDIT COURSES IN JUNE

- Now We are the Body: Global Song in Local Worship
- Dieterich Buxtehude: The Composer and the Religious and Intellectual History of His Time
- Renewing Congregational Song
- Heavenly Glory on Earth: The Art of Icon Painting in the Orthodox Church: Theory and Practice

YALE ORGAN WEEK

JUNE 10-15

- A workshop for select undergraduate organ students

YALE AT NORFOLK

YALE SCHOOL OF MUSIC SUMMER SCHOOL / AUGUST 12-19 / NORFOLK, CT

- Chamber Choir and Choral Conducting Workshop

Information at 203.432.5180

Yale Schola Cantorum and ISM Conducting Students Honored

Yale Schola Cantorum, the 24-voice chamber choir specializing in music from before 1750 and the last hundred years, now in its fourth season under the direction of Simon Carrington, was selected to perform in Miami at the national convention of American Choral Directors Association (March 7 – 10). The ensemble, which is supported by the Yale Institute of Sacred Music and School of Music, performed three concerts and received three standing ovations from an audience of approximately 6000 choral conductors from all over the USA and around the world.

The program included works by Francisco Guerrero (1528-1599), Michael Tippett (1905-1988), JS Bach (1685-1750) and the world premiere of *The Ecstasies Above* by British composer Tarik O'Regan (b. 1978). *The Ecstasies Above* was commissioned for Yale Schola Cantorum and Simon Carrington by the Yale Institute of Sacred Music from the Robert Baker Commissioning Fund for Sacred Music. The work is scored for two solo vocal quartets, string quartet, and choir. The Hindemith Quartet of Yale–Owen Dalby, Wayne Lin, Yi-Ping Yang, and Hannah Collins–performed. The vocal soloists were drawn from the Yale graduate voice program in early music, oratorio, and chamber ensemble led by James Taylor; soloists included Abigail Haynes, Melanie Scafide Russell, Jay Carter, Sylvia Aiko Rider, Birger Radde, Steven Caldicott Wilson, Joshua Copeland, and Jason Steigerwalt.

Sooyeon Lee (right), a first year choral conducting student in the master's program at the Institute of Sacred Music and School of



Music, won first place in the American Choral Directors Association (ACDA) National Conducting Competition, Graduate Division, at the convention. Steven Gearhart was also a semi-finalist in the competition. Former Yale choral conductors reaching the final stages of this competition include Anna Song (MM, '00), Joan Lee (AD, '01), Bradley Wells (MMA, '98; DMA, '06), and Kimberly Dunn (MM, '05).



Another choral conducting student, Dominick DiOrio (left), was the 2006 recipient of the Raymond W. Brock Memorial Student Composition Prize for *The Soul's Passing*, which was also performed at the convention.

Visiting Scholars to Present Medieval Performance Perspectives

Vocalists and scholars Benjamin Bagby and Katarina Livljanic will present their unique perspectives on performance-practice issues related to some of the earliest surviving European repertoires: liturgical chant, vernacular and Latin song, and Anglo-Saxon



epic poetry. Bagby (left) will speak about his reconstructions of the "Lost Songs" from the Cambridge Ms. (early 11th century) and how this relates to his work with the Beowulf epic over the past 20 years. This will include a short presentation of the 7th-century Germanic harp as a key for unlocking answers to musical problems. Livljanic (left) will address various problems relating to chant performance, our own evolving attitudes to vocal sound, style and how we have been influenced by multiple sets of 'received ideas'



of how chant should sound. This presentation is designed to speak to the practical needs of those singers and musicologists who work with medieval repertoires, but it will also interest scholars who are concerned with "reception theory" and how we come to perceive the music of the distant past.

Bagby (director of the ensemble *Sequentia*) and Livljanic (director of the ensemble *Dialogos*) are both based in Paris, where they run the master's program in medieval music performance at the Sorbonne University. During this semester, they are in residence at Wellesley College as Cornille Distinguished Visiting Professors. The presentation, organized by Margot Fassler, will take place Friday, April 20 at 12:30 in Sudler Hall.

Reynolda Reflections by composer **DAN LOCKLAIR** (SMM UTS '73) will be heard as part of *Reynolda Reflections*, a special concert by the Carolina Chamber Symphony Players on Sunday, March 11 3 p.m. in the James A. Gray Auditorium of the Old Salem Visitor Center on the grounds of Old Salem Museum and Gardens in Winston-Salem, North Carolina. For tickets, call the Old Salem Visitor Center at 336-721-7350. Locklair is Composer-in-Residence and Professor of Music at Wake Forest University in Winston-Salem, N.C., and Composer in Residence at the upcoming Virginia Festival of American Voices. Several of his works have received major awards, including the top award in the 1989 Barlow International Competition for "changing perceptions & Epitaph" and the 1996 American Guild of Organists Composer of the Year Award. Among his other honors are consecutive ASCAP Awards since 1981 and a Kennedy Center Friedheim Award. His latest CDs, "Dan Locklair Orchestral Music" (Albany Records Troy 517), and "Dan Locklair Chamber Music" (Albany Records Troy 701-02) have been released to great critical acclaim. Visit his newly redesigned website at <http://www.locklair.com>.

IN MEMORIAM

JOHN EDWARD WILLIAMS (UTS, '48) died on March 16, 2007 at his home in Spartanburg, SC, where he had served First Presbyterian Church as its organist/choirmaster for 43 years and as an elder of the congregation. In 1995, the church dedicated its new Schoenstein organ in his name. He held degrees from Illinois Wesleyan College, Union Theological Seminary and an honorary degree from Converse College. While at Union, he studied organ with Robert Baker and Hugh Porter, composition with Harold Friedell, and the history of music with Clarence and Helen Dickinson.

He was founder of a local chapter of the AGO and established the Spartanburg Oratorio Society, and was widely known throughout the region. Donations in his memory may be sent to: The Dr. John E. Williams Music Scholarship Fund in care of First Presbyterian Church, 393 E. Main St., Spartanburg, SC 29302.

On the Road with the House of the Lord Poster Collection

Randy Purinton

Over the last several months, Center Church, U.C.C., in South Hadley, Massachusetts, has been exhibiting the Institute's House of the Lord poster collection on the walls of its newly renovated chapel.

Last June, while attending a Summer Term course at Yale, I noted that some of the poster collection, whose usual home is along the hallways of Sterling Divinity Quadrangle, was stacked in a corner of a small lounge. Thinking about how barren the walls of my own church were, I inquired whether Center could borrow the collection during times when a guest exhibit hangs on the walls and the posters need to be stored. A loan agreement was filled out, and Center Church is now hanging the second half of the collection on the walls of its formerly neglected and rarely used chapel.

The collection is, essentially, framed travel posters of European Christian architecture: cathedrals, abbeys and stained glass panels. They add color and interest to the off-white halls of Center Church, where the monotony of the color scheme is broken only by the occasional bulletin board still displaying notices more than two years old.

Perhaps most importantly, the posters remind parishioners that their own church, with its gorgeous rose windows and Florentine details, is part of a great Christian architectural heritage. Sometimes parishioners forget that they are custodians of a glorious, creative tradition that should be celebrated in its halls as well as in what can be seen of the



church from the street. The posters have inspired a new vision for the Center Church chapel.

Church volunteers worked with me to change the color of the chapel walls from gray to a soft gold color; we removed an old, threadbare aisle carpet, refinished the oak flooring in the chancel, painted the Palladian windows, installed crown molding over the doors, eked more light from the recessed ceiling fixtures, installed picture molding, removed half of the pews and installed casters on the bases of the remaining ones so that seating could be more flexible. New, wall-to-wall carpet completed the job. The Institute's posters hang on the walls, providing much-needed color and spirit, and upon their return later this spring, Center Church, whose people have been imbued with a new aesthetic sense, will be ready to replace them with a new exhibit, ever grateful to the Institute, its director Martin Jean, and Prof. Jaime Lara for their generosity.

RANDY PURINTON (YDS/M.Div. '84) is minister of Christian education at Center Church, U.C.C., in South Hadley, Massachusetts.

Upcoming Events

April 16

Student Vocal Recital: Melanie Scafide Russell
12 noon / Marquand Chapel

Repertory Chorus Spring Recital
4:30 pm / Battell Chapel

Student Organ Recital: Alistair Nelson
8 pm / Woolsey Hall

April 17

Student Vocal Recital: Jason Steigerwalt
2 pm / Marquand Chapel

Harpsichord Recital: Christophe Rousset
7:30 pm / Yale Collection of
Musical Instruments
(presented with Institute support)

April 18

Student Organ Recital: Soo Hyun Sonia Kim
12:45 pm / Christ Church Episcopal

April 20

Medieval Performance Practice with
Benjamin Bagby and Katarina Livljanic
Margot Fassler, host
12:30 – 2 pm / Sudler Hall (100 Wall St.)

April 21

Student Organ Recital: Ryan Jackson
5 pm / Christ Church Episcopal

Student Organ Recital: Jieun Newland
8 pm / Woolsey Hall

April 22

Choral Conducting Recital: Erin Westmaas
3 pm / Trinity Lutheran Church

Sweet Power of Song

Folk Songs from the British Isles in
Arrangements by Haydn and Beethoven
Students of James Taylor with Robert Mealy,
Katherine Rietman, and Ilya Poletaev on
period instruments
8 pm / Sprague Memorial Hall

April 23

Organ Improvisation Showcase

Students of Jeffrey Brillhart
2 pm / Battell Chapel

April 24

Neue Deutsche Lieder

Seventeenth century German songs, dances,
and texts drawn from the Beinecke's
Faber du Faur collection.
Yale Schola Cantorum performs as guests of
Yale Collegium Musicum,
Robert Mealy, conductor
5:15 pm / Beinecke Rare Book &
Manuscript Library

April 25

Student Organ Recital: Zachary Hemenway
12:30 pm / Woolsey Hall

April 27

Benjamin Britten: War Requiem
Yale Philharmonia, Shinik Hahm, conductor
with Yale Camerata, Schola Cantorum, Glee
Club, Elm City Girls Choir, and the Trinity
Church, New Haven, Boys and Girls Choirs
8 pm / Boston Symphony Hall

April 28

Student Organ Recital: Enrico Contenti
1 pm / Battell Chapel

Benjamin Britten: War Requiem

8 pm / Woolsey Hall

(repeat of above)

preconcert talk by Mervyn Cooke

May 2

Student Organ Recital: Parker Kitterman
12:30 pm / Woolsey Hall

Student Vocal Recital: Abigail Haynes
8 pm / Marquand Chapel

May 4

Student Recital: *For Two Upon Two Viols*
Duos for bass viola da gamba from England,
France and Germany
Marie Dalby and Lucy Bardo, viols
8 pm / Marquand Chapel

May 5

Student Organ Recital: Jessica French
2 pm / Battell Chapel

Student Organ Recital: Russell Weismann
8 pm / Woolsey Hall

May 6

Student Vocal Recital: Steven Caldicott Wilson
8 pm / Marquand Chapel

SAVE THESE DATES:

The new Taylor and Boody organ, to
be installed in Marquand Chapel over
the summer, will be inaugurated in a
series of concerts and events.

October 5 – 6, 2007

Friday, October 5 / 8 pm:

Recital by guest organist **Harald Vogel**

Saturday, October 6 / 8 pm:

Gala concert with

Yale Schola Cantorum,

Yale Collegium Players,

special guest artists from **Piffaro**

PLACEMENT LISTINGS

CONNECTICUT

CHRIST EPISCOPAL CHURCH BETHANY, CT

Organist and/or Worship Leader. Seeking a multi-talented musician to anchor our diverse worship program. We need an organist for traditional Episcopal worship (10 a.m.). The organ is a gem, a newly rebuilt Stephen Russell. We are also seeking a musician and worship leader for a contemporary Sunday evening service (5 p.m.). We would like someone who can play piano in a variety of styles (folk-rock, country, blues, gospel), who has an affinity for and familiarity with the contemporary Christian repertoire, and an ability to work with an amateur band. There is a one-hour rehearsal with the band at 4 p.m. before each service, and ideally a monthly evening rehearsal. We would love to find one person who can do both services, but would be happy to talk to people who are only interested in one. We are hoping to hire someone to start in May, 2007. The salary is extremely competitive, particularly if we can find one musician for both jobs. We may be able to assist with housing. Please contact the Rev. Peter Stebinger at 393-3399, or office@christchurchbethany.org if you are interested. Applicants of any or no denomination are welcome.

NORTH HAVEN CONGREGATIONAL CHURCH (UCC), NORTH HAVEN

Music Minister (part-time). Seeking a minister to direct a vigorous church music program that enhances the worship and educational life of the congregation and embraces both contemporary and traditional sacred music. Responsibilities of this part-time position include serving as organist, conducting choral and chime choirs, and planning a community concert series. The successful candidate will be able to work creatively with persons of different age groups and musical ability. Apply to Music Search Committee, NHCC, 28 Church Street, North Haven, CT 06473. www.northhavenucc.org.

St. JOSEPH'S RC CHURCH, NEW HAVEN

Cantor/choir director (per diem). Three masses per weekend: Saturdays 4pm, 5:15 (during est.) and Sundays 8:30am and 10:30am, plus holidays. The choir meets every Thursday evening for a month before Christmas and Easter and does NOT sing weekly. There is an opportunity to sing funerals and weddings if desired. Position is available on April 15th. For more information please contact Donald Alfano 203.230.9405.

TRINITY LUTHERAN CHURCH, SHELTON

Organist/choir director. Very liturgical parish seeks organist/choir director for one Sunday Service of Holy Communion (10:30 am, 9:30 am in Summer) + Holy Days. Small adult choir of approximately eight members rehearses 1 1/2 hours on a weeknight (rehearsal day/time negotiable). Applicants must be able to play hymns and Lutheran Book of Worship liturgies (Settings I, II, & III) and provide preludes, postludes, etc.; improvisation skills are a plus. We have a lovely historic one manual tracker organ. Salary \$11,000 per year + competitive wedding and funeral fees per availability. Interested persons should contact Rev. Jack R. Whritenour at his office 203.924.4128, at home 203.732.4253 or via e-mail at JRWnCAW@aol.com. You may send resumes to Trinity Lutheran Church, 183 Howe Ave. Shelton, CT 06484: deadline is June 15, 2007.

OUT OF STATE

CHEVY CHASE PRESBYTERIAN CHURCH, WASHINGTON, DC

Full-time Director of Music. Chevy Chase Presbyterian in northwest Washington DC has a rich musical tradition, a beautiful sanctuary, and a recently refurbished 3-manual, 40-stop (50-rank) Rieger tracker organ. We are seeking a director of music to lead our music program, serve as principal organist, supervise music staff (including an associate director of music), and direct choral and instrumental groups. The successful candidate will be able to inspire participation in the music program and blend both traditional and contemporary music into worship services and other musical settings. Salary and benefits are commensurate with AGO guidelines and include a generous health and pension package. For more information, visit chevychasepc.org. If you would like to share your gifts with a friendly and accepting congregation, please send a letter and resume by April 25, 2007, to Music Director Search Committee, Chevy Chase Presbyterian Church, One Chevy Chase Circle, Washington, DC 20015-2976 or office@chevychasepc.org.

FAITH PRESBYTERIAN CHURCH, MEDFORD, NJ

Director of Music (part-time). The director of music will coordinate with the pastors and the worship and music committee to provide vision and leadership to the music ministry of Faith Church. This individual will provide organ music for the traditional service, provide piano accompaniment for the contemporary service, and direct vocal and handbell choirs for both adults and youth. The director will supervise the associate music director. When volunteers are recruited to lead additional choirs, the director of music will oversee and provide guidance as necessary. Duties include two Sunday services and five rehearsals per week, which are typically on Wednesday and Thursday, for our adult and youth choirs, handbells, and contemporary ensemble. Salary is negotiable, and benefits include medical insurance, paid vacation, and available dental. For further information, see www.faithchurch.org or submit resume to office@faithchurch.org.

MONTGOMERY PRESBYTERIAN CHURCH, BELLEVILLE, NJ

Organist/Choir Director (part-time). Small, very friendly church seeks an organist/choir director. Additional income available for private functions. Please send an e-mail to Mel Fields at fields973@msn.com including a phone number with the best time to reach you, or you can call Pastor George McCulloch at 973.680.9579.

OUT OF STATE CONTINUED

ST. PETER'S LUTHERAN CHURCH, HARWICH, MA

Minister of Music (part-time). Seeking a qualified individual to assume the responsibilities as the minister of music. This person is integral in planning and coordinating all aspects of music with the pastors, the choirs, and the worship and music committee. The position requires directing the various choirs, playing the organ at worship services, and performing certain administrative responsibilities. This part-time salaried staff position reports directly to the pastors. Please send your resume and a letter of interest with salary requirements to Pastor Tiffany Nicely Holleck, St. Peter's Lutheran Church, 310 Route 137, Harwich, MA 02645, or via email at calledbyname@comcast.net.

ZION EPISCOPAL CHURCH, WAPPINGERS FALLS, NY

Organist/Choir Director. Position starting April 2007 for a wonderful congregation, an adult choir and a children's choir. Requirements include excellent skills as an organist and experience conducting from the console. Zion has a history of fine, traditional music that complements and enriches our liturgy. Wednesday choir practice and one Sunday morning service; seasonal services such as Ash Wednesday, Christmas Eve, and the like; additional income from weddings and funerals. Please send in strictest confidence your resume and 5 copies of bulletins from your current church position to Organist Search Committee, Zion Episcopal Church, 12 Satterlee Place, Wappingers Falls, NY 12590, and an e-mail copy of your resume and cover letter to rectoratzion@verizon.net. Zion is an equal opportunity employer. <http://zionwf.diocesenyny.org/>

SPRING CLEANING, cont.
We're Still Updating Our Alumni Files

ISM Graduates: Help us keep our records up to date. Can you please furnish the following information?

- Your current academic/church/musical or other position and place of work, if applicable.
- Your current e-mail address.

Send info to Robert Bolyard at the Institute (Robert.bolyard@yale.edu). Thank you for helping us with our chores!

Yale Collection of Musical Instruments and
Yale Institute of Sacred Music present

Christophe Rousset, harpsichord

Tuesday, April 17 / 7:30 pm / 15 Hillhouse Ave.

Harpsichordist Christophe Rousset will conclude the spring series of special free concerts presented by the Yale Collection of Musical Instruments with a performance of solo keyboard works by Louis Couperin, François Couperin and J. S. Bach. For this performance two restored 18th-century instruments from the Collection will be featured: a two-manual harpsichord by François Etienne Blanchet the Elder (Paris, ca. 1740) and a two-manual harpsichord by Johann Adolph Hass (Hamburg, ca. 1760).

Born in Avignon, Christophe Rousset grew up in Aix-en-Provence and developed an interest in the harpsichord his early teens. In 1983 Rousset won first prize at the Seventh International Harpsichord Competition at Bruges.

From the middle 1980s he enjoyed an active career as a soloist, and he appeared frequently with ensembles such as: The Academy of Ancient Music, Les Arts Florissants, Musica Antiqua Köln, La Petite Bande, and Il Seminario Musicale. With Les Arts Florissants he gained his first conducting experience as assistant to conductor William Christie. In 1991

he founded Les Talens Lyriques, the ensemble which he has conducted to international acclaim ever since. Rousset was also the music director of the film *Farinelli* based the life of the famous castrato.

Christophe Rousset has recorded extensively for a number of record labels including: Harmonia Mundi, L'Oiseau-Lyre, EMI-Virgin, Naïve and Ambrosie. In 1989 Christophe Rousset made his first recording for Decca's L'Oiseau-Lyre label—Rameau's complete *Pièces de Clavecin*, which received Belgium's *Prix Caecili*, and won the UK's Gramophone Award. The review in the Gramophone exclaimed: "Rousset commands a huge talent...This ideal recorded recital goes straight to the top of the ladder." Rousset's recording of Royer's *Pièces de Clavecin* was awarded the *Diapason d'or* in 1993, and in 1995 his recording of Bach's Six Partitas won the Award for 17th- and 18th-century Chamber/Solo Instrumental Music at the first Cannes Classical Music Awards at MIDEM.

Yale School of Music, Yale Institute of Sacred Music, and Yale Glee Club present

Benjamin Britten War Requiem

Shinik Hahm, *conductor*
with Sara Jakubiak, *Soprano*
James Taylor, *Tenor*
Detlef Roth, *Baritone*

Yale Philharmonia *Shinik Hahm, director*
Yale Camerata *Marguerite L. Brooks, director*
Yale Schola Cantorum *Simon Carrington, director*
Yale Glee Club *Jeffrey Douma, director*
Trinity Church Boys and Girls Choirs
R. Walden Moore, choirmaster
Elm City Girls' Choir
Rebecca Rosenbaum, music director

Friday, April 27, 2007 8:00 PM

Symphony Hall Boston, Mass.
Tickets \$20, \$15, \$10
Students under 18 — \$10 in any section
with an accompanying adult
For tickets, call SymphonyCharge at 1-888-266-1200
or 1-617-266-1200, or visit www.bso.org

Saturday, April 28, 2007 8:00 PM

Woolsey Hall New Haven, Conn. Admission free
With Toru Takemitsu's *From Me Flows What You Call Time*
featuring the Yale Percussion Group
Preconcert lecture at 7:00 PM by Britten scholar
Mervyn Cooke, University of Nottingham, U.K.
Morse Recital Hall in Sprague Hall
For information, please visit www.yale.edu/music

BY MY GLEE MIGHT MANY MEN HAVE LAUGHED,
AND OF MY WEeping SOMETHING HAD BEEN LEFT,
WHICH MUST DIE NOW. I MEAN THE TRUTH UNTOLD,
THE PITY OF WAR, THE PITY WAR DISTILLED.

— WILFRED OWEN (1893–1918)



Yale Institute of Sacred Music
409 Prospect Street ■ New Haven, CT 06511
www.yale.edu/ism

NON PROFIT
U.S. POSTAGE
PAID
NEW HAVEN, CT
PERMIT NO. 526