



Faculty Faces at the ISM

Old Friends Return and New Friends Arrive

Martin D. Jean

As I write this, the ISM office is busy preparing for an exciting new academic year.

In addition to welcoming our new students who will be profiled in the September issue of Prism, I am pleased to present some new faces on the faculty and welcome back some familiar ones.



In the spring, we will be joined by **Ivo Novakovic** as visiting lecturer in religion and culture. Professor Novakovic is actively involved in helping us plan the 2008 ISM study tour to Bosnia-Herzegovina, Serbia, and Croatia. He has studied physics, sociology, philosophy, and theology in Croatia, Switzerland, and the USA. His work is informed by these cultural contexts and he addresses transcultural and interdisciplinary

questions, particularly those of theological rationality (*Theology: Speculative or Combinatorial?* 2004) and religious imagination (“Work on Symbols”). He has lectured in the areas of philosophical theology, systematic theology, contemporary theology, and the theology of culture (“Doing Theology in the Media Age”). More recently, he has focused his research on the problem of conceiving God’s presence and the modes of its representation and communication in music, images, and words. He is particularly interested in exploring how the sense of God’s presence can be presented in the contemporary world, where many religions and cultures meet in the context of conflict, and how it can provide a resource for reconciliation and broadening the vision of human flourishing. In the Spring, he will deliver two public lectures and as well as teach a course. (B.A., University of Zagreb; B.D., Baptist Theological Seminary in Zurich; Ph.D., Princeton Theological Seminary.)

You have already heard the happy news that **Peter Hawkins** will return to Yale in fall of 2008. In the meantime, we are grateful that **Traugott Lawler** and **Beverly Coyle** return this year to lecture in religion and literature. Professor Coyle’s books on the poet Wallace Stevens preceded her turning to fiction writing and the



publication of a collection of short stories and two novels: *The Kneeling Bus* (Ticknor and Fields, Penguin), *Taken In* (Viking, Penguin), and *In Troubled Waters* (Ticknor and Fields, Penguin). *In Troubled Waters* was a *New York Times* “Notable Book” in 1993 and named a “Ten Best Novels” selection by the American Library Association in 1994. Professor Coyle is professor emerita at Vassar College, where she was also the Mary Augusta Scott Professor of

In Memoriam: Lana Schwebel

It is with great sadness that we announce the passing of our former colleague Lana Schwebel, who died suddenly on Saturday, July 7 while traveling abroad. Funeral services were held on Wednesday, July 11 in Forest Hills, NY.



Robert A. Lisak

From 2002 until 2006 she was assistant professor of religion and literature at the Institute of Sacred Music and Yale Divinity School. From 2006 until her death she was assistant professor of English at Stern College of Yeshiva University. She is survived by her parents, Philip and Lilly Schwebel, and her sisters Elizabeth (Mrs. Shalom Wind) and Pamela (Mrs. Gary Swickley).

Her lively intellect, quick wit, verve, and irrepressible spirit are gratefully remembered by the faculty, students, and staff who were fortunate enough to work and study with her here. In Lana Schwebel we have lost a colleague, mentor, and a charming and loving friend.

The 2007-2008 Yale Literature and Spirituality Series is dedicated to her memory.

Contributions in her memory may be made to Yeshiva University (www.yu.edu), Barnard College (www.barnard.columbia.edu), Chabad of Irkutsk (www.fjc.ru/irkutsk), or to the charity of your choice.

Literature before her early retirement in 2000. Her first play, *Parallel Lives*, co-authored with journalist Bill Maxwell, is an autobiographical story about growing up in the last days of Jim Crow segregation, and premiered at American Stage Theater in 2003. Her second play, *A man and a woman and a blackbird*, is in development. She makes her home in New York City and currently serves on the board of directors for the organization Cross Currents, which publishes the critically acclaimed quarterly of the same name. She will teach Playwrights and Dramatic Interpretation/Performance. (B.A., Florida State University; Ph.D., University of Nebraska.)

Prof. Lawler is Professor Emeritus of English at Yale; he taught a course on Dante's *Divine Comedy* at the Institute in spring of 2007 and this year will teach *Four English Religious Poets*. He has been writing in recent years mostly on William Langland, and has offered a graduate seminar on Langland six times since 1987. With four other scholars, he is working on a commentary on the poem in all its versions, and is the author recently of "Langland's Pardon-Formula: Its Ubiquity, Its Binary Shape, Its Silent Middle Term," in *Yearbook of Language Studies* 14, and "Langland and the Secular Clergy," in *YLS* 16. He is also the author of *The One and the Many in the Canterbury Tales* (1980) and co-editor of "Boece" for the *Riverside Chaucer*. He has regularly offered informal tutorials in Latin for graduate students preparing to meet the department's Latin requirement. In 1983 he was a Guggenheim Fellow. From 1986 to 1995 and again in 2002 to 2003, he served as Master of Ezra Stiles College. He retired in June, 2005 and is preparing, with other scholars, a commentary on the known versions of *Piers Plowman*, while continuing his research and remaining available to students. His other interests include Chaucer, Dante, medieval Latin, Old English, the history of the English language, and paleography. (B.A., College of the Holy Cross; M.A., University of Wisconsin; Ph.D., Harvard University.)



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A Little Help from Our Friends

Fifth 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.

Visiting Opus 55 in its Birthplace

Nicholas Wolterstorff

If you follow the goings-on at ISM, you already know about Opus 55. Opus 55 is an organ. Specifically, it is the new organ commissioned by ISM being installed in the refurbished and expanded balcony of Marquand Chapel at Sterling Divinity Quadrangle. It was built by Taylor & Boody, an organ-making firm located outside Staunton, Virginia; and it gets its name from the fact that it is fifty-fifth in the series of organs built by Taylor & Boody.

Last year I was a senior fellow at an institute attached to the University of Virginia in Charlottesville, the Institute for Advanced Studies in Culture. Since Staunton is only about thirty miles from Charlottesville, I wanted to see the organ in its birthplace, before it was shipped up to New Haven. In early May George Taylor invited my wife, Claire, and a sister of mine who was visiting us, and me, to come out to see the organ. For all three of us it was an extraordinarily moving experience, as it was for my wife and sister. I'm sure I won't fully succeed in explaining why; but perhaps I can give some intimation.

There were two persons inside my skin that day. One of those persons is a member of the advisory board of friends of ISM and a recently retired member of the YDS faculty, where I regularly taught a course in Theological Aesthetics. I retain a great deal of affection for both of these institutions. The organ made me very proud of my connections with ISM and Yale.

The other person inside my skin that day grew up in a farming village in southwest Minnesota, where my father was a cabinetmaker and his father, my grandfather, a cabinetmaker before him. My grandparents and their family emigrated from the Netherlands in the second decade of the last century; and some of the woodworking tools my grandfather took with him from the Netherlands have been passed down to me. His first and last name were the same as mine; burned into the wood parts of these tools are the initials N.W.

My father taught me how to identify different kinds of wood and how to prize the unique qualities of each. And he taught me reverence for wood. He taught me that wood could be violated — that usually it *was* violated — and that to violate it is to treat God its Maker with dishonor. He thought that covering wood with paint is usually a violation; one should use clear finishes that bring out its natural beauty.

And he taught me craftsmanship. He taught me the difference between better and worse ways of cutting wood, the difference between better



Derek Gretten-Harrison

and worse ways of attaching one piece of wood to another, the difference between better and worse ways of finishing wood. He taught me what each kind of wood is capable of and what it is not capable of.

Sometimes, when I have tried to communicate to students what a good work of philosophy is like, I have said that good philosophy combines vision and craftsmanship. Though few students would have known it, with the word “craftsmanship” I was alluding to my own experience of being reared in a cabinetmaker’s family. On a few occasions I have even spoken, metaphorically, of making tight-fitting dovetails. But I noticed that a mystified expression came over the faces of the class; so in later years I have only spoke of craftsmanship, not of dovetails.

This was one of the two persons within the same skin who went out to see Opus 55 in its birthplace on a Friday afternoon in early May.

The shop of Taylor & Boody is located about five miles west of Staunton, in the stupendously beautiful hills and mountains of western Virginia. After luxuriating for a while in admiration of the

bucolic scenery — goats, sheep, cows, and horses, grazing in the valleys — we went up to the door and were greeted by George Taylor, who for the next two hours acted as if he had nothing else to do than show us around and answer our questions.

Martin Jean had explained to me that if ISM was to commission a new organ, he wanted it to be meantone. I knew in a rough and ready way what meantone temperament was — though even after reading the fine article posted on ISM’s website about the various ways of tempering keyboard instruments, the fine-mesh details elude me. But I could not quite visualize what the keyboard of such an instrument would look like. Fifteen keys to the octave, Martin told me, black keys piggy-backed on black keys. Yes, OK; but.....

I now know what the keyboard looks like; I saw it! (There are also closeup pictures of the keyboard on the ISM website now.) And I now know that Opus 55 is constructed so that air pressure can be provided both by an electric motor and by a grad student stepping up and down on pedals. I know lots of other such details about this extraordinary instrument. But what bowled me over that day, when I visited Opus 55 in its birthplace, was not so much these exotica, fascinating as they were, as the fact that the people in this shop were just as interested in the visual aesthetics of the organ as they were in its musical qualities. I have long thought that it is a mistake to think of music in purely auditory terms. This was most evident to me, some years back, when I heard a performance of Messiaen’s *Et expecto resurrectionem* in the Concertgebouw in Amsterdam. The stage was arrayed with gongs of various sizes, from relatively small to huge; the performance itself was like a dance, an auditory dance, if you will.

We don’t know yet exactly what Opus 55 will sound like in Marquand, though we can be pretty confident. Visually, it is beautiful. George talked at length and in detail about the various decisions that had gone into designing and decorating the case.

But what especially moved me, as you will have guessed, is the craftsmanship that was going into the making of this instrument, and the pride in craftsmanship that was tangible there in the Taylor & Boody shop. There is very little craftsmanship that goes into the making of an automobile; it’s all done by people operating machines, and by people operating robots which operate machines. There’s no hand work. Of course the Taylor & Boody shop uses electric saws and drills. But the lead for the pipes is poured and rolled out by hand; the sheets of lead are cut by hand, bent by hand, and then soldered. The wood is sanded by hand, and everything is fitted by hand. One of the young workmen, himself an organist, was painstakingly sanding a piece of walnut to make it fit just right into a pipe. I asked him why he was an organ builder. “Because it’s an obsession,” he said.

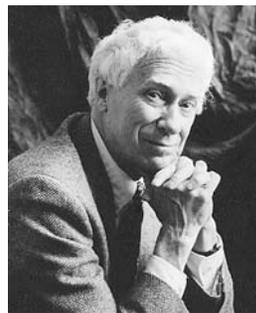
I spend most of my days working with words and ideas at a computer. That’s what I am doing right now, as I compose this article. What I saw



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that day was people using their hands to shape material — wood, lead, leather, paint — treating that material with respect, drawing out its potential for being part of a beautiful instrument in Marquand Chapel. High tech, we read, is taking over the world; human beings are becoming mere robots. Call it, Heidegger’s lament. And watch out, because the Chinese are getting better at it than we are.

Maybe. But there in the beautiful hills of western Virginia, craftsmen and craftswomen were lovingly using their hands to caress the natural world into glowing and singing in ways that it itself can never dream of. When you see and hear Opus 55, be mindful that what gave birth to this work of visual and auditory beauty is human beings loving the natural creation with their hands.



NICHOLAS WOLTERSTORFF is the Noah Porter Professor of Philosophical Theology, Yale University and Senior Fellow, Institute for Advanced Studies in Culture, University of Virginia.

Joyful Noise and Indiana Jones: The Release of a New Film Made at the ISM

Margot Fassler

ISM associate producer Jacqueline Richard was walking across Beinecke Plaza last month: another day in the life of a documentary film maker. Her task on this particular morning was to view engravings of eighteenth-century Bibles for a film we are producing on J.S. Bach's *St. John Passion*. About to enter the building, she ran into another filmmaker, Steven Spielberg, doubtless pondering the fine points of Harrison Ford's stunts for that day's shoot. On the same day, I set out for research at Sterling Library and was re-routed by Spielberg's vision of history. The familiar streets had been transformed by cars from another era, and those of us not in costume couldn't walk near Woolsey Hall. The production vehicles, though, were very much of our time, and there we could see the underpinnings of our beloved professor Indiana Jones: enormous trucks packed with enough gear to fight a war, each guarded by its own sentinel, and stretching for blocks all along Grove St. As I marveled at all the equipment and people needed to make the latest sequel of *Indiana Jones*, I saw our ISM productions in a whole new light. The world seemed to unfold in reverse: a "content to money" ratio danced before my eyes; as did the ironies of comparing a larger-than-life professor of medieval subjects on the big screen to a real-life professor of medieval subjects who makes films.

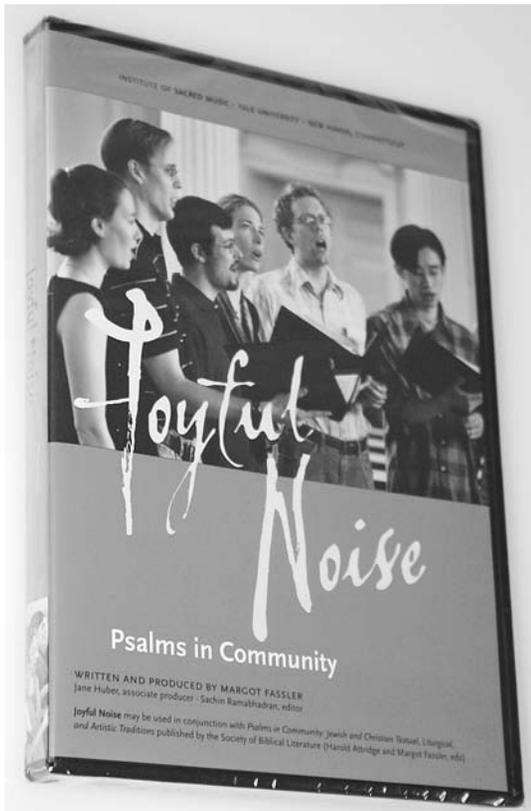
Yes, we make films at ISM, too, but we have no huge trucks of gear and no car chases are in the

offing. Our work is simple in its equipment and budget, but in conception and labor it is as complex as *Indiana Jones*, and just as exciting. In fact, it is more like Werner Herzog's *Fitzcarraldo* (if you haven't seen Les Blank's documentary *Burden of Dreams* about this film, do, and think of us here as you watch). The ISM studio is supported in part by a grant from the Lilly Endowment, Inc. It moves Yale professors and students into partnerships with local faith communities and studies historic performances by students and faculty as well. The churches become our classrooms and the wise practitioners our teachers in the work of better understanding what makes church "work," especially in the proclamation of sacred texts in song and the building of congregations. In historic performances, we consider ways of filming concert repertoires of sacred music.

Our films are not made for commercial TV or movie screens, but for teachers to use in classrooms of all kinds: from the halls of conservatories, seminaries, colleges and universities, to the meeting rooms of churches, synagogues, and centers of adult education. Film production is only part of our work; the rest is collaboration, with students at Yale encountering communities of faith and their leaders, and with performers and scholars working together on projects of common interest. Because of this cooperative work Yale students are now especially welcome at the convent of Regina Laudis, the subject of our earlier film "Work and Pray." Our team is now working with the priests and congregation of St. Mark's Coptic Church in Jersey City, NJ, where we are making a film of cantor David Labib and the restoration of the Coptic chant repertory.

The film we have just released, *Joyful Noise*, is our most complex yet: it took us six years to produce, with one complete remake two years ago. In this film, we promote the Psalms as the great songbook of the Western Christian church, with as many tunes and styles as there are congregations. We do not talk about this truth, but rather hear the Psalms sung and explicated by members of diverse groups in our region. We have worked with several congregations and choirs, and each encounter offers an opportunity to discover the Psalms in a different guise.

After a smashing opening with Yale's Schola Cantorum (this group also sings a Biber doxology at the very end of our film), *Joyful Noise* turns to the vibrant singing of Trinity Baptist Church in the Bronx. When we shot this congregation several years ago, I noticed two women on the sidelines as we worked through our interviews. When we were packing up they were still there, and so I went over: "Hi, who are you?" "Oh, we're just having the 'meeting after the meeting'." My antennae came out: "'The meeting after the meeting?'" Can you tell me more about that?" And so it was that we met



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While **Jaime Lara** is on leave in the Spring, we are delighted to welcome Professor Emeritus **John W. Cook** back to the ISM. Professor Cook also served as director of the Institute from 1984 to 1992. He has been a pioneer in shaping the field of religion and the arts and our own Sally M. Promey is a former student. His publications have centered on the Christian tradition in its artistic history and development from the catacombs in the second century to the most modern expression of the faith in the contemporary world. He did part of his graduate study at the Friedrich Wilhelm Universität in Bonn. He has also served the Church as a minister in Texas and Connecticut. In 1992 he was appointed president of The Henry Luce Foundation in New York City where he retired as of January 2003. At present he is working on a documentary to be produced and broadcast by PBS on the aesthetic creations of the three Abrahamic religions: Judasiam, Christianity, and Islam. He has an honorary Ph.D. from Valparaiso University and serves on the boards of Union Theological Seminary, New York City, MOBIA, the Museum of Biblical Art, the Southwestern University Board of Advisors, the St. Paul's Cathedral of London in America Board, The Yale Divinity School board of advisors, and the board of the Hill Museum and Manuscript Library of Minnesota. He will teach Modern Christian Art and Architecture. (B.A., Baylor University; M.Div., Yale; PH.D., Yale.)



has been a frequent guest lecturer in ISM courses. He maintains a strong interest in media and film studies and in filmmaking as a contemporary way of expressing faith experience. Currently, he is the director of campus ministry at Sacred Heart University in Fairfield, Connecticut. His course for the spring semester is entitled Theology and Cinema. (B.A, M.Div., Catholic University of America, Washington, D.C.; M.F.A., University of Southern California, Los Angeles.)

I would be remiss if I failed to mention that Profs. **Teresa Berger** and **Sally M. Promey** have safely moved with their families to New Haven this year and will begin teaching in the fall and spring, respectively. To learn more about them, you can visit our Prism archives at www.yale.edu/ism/prism/prism.

A warm welcome and best wishes to all these new colleagues.



Finally, we welcome back to the ISM Father **Mark Villano**, visiting lecturer in religion and the arts. Ordained as a Paulist priest in the Roman Catholic tradition, Rev. Villano has ministered in pastoral assignments across the United States. In Austin, Texas, he served at an urban

parish and with students from the University of Texas. In Los Angeles, he worked at parishes and the campus ministry centers at U.S.C. and U.C.L.A. For four years he was Associate Director of Campus Ministry at the Newman Center at Ohio State University in Columbus. Most recently he served as associate chaplain at St. Thomas More Catholic Center at Yale. While in Los Angeles, he was director of creative development at Paulist Productions, a film and television production company, working with writers and producers on various media projects. He was also documentary director for the "Humanitas Prize," an annual series of awards given to television and film writers who show "humanizing achievement in writing." At Ohio State, he taught screenwriting as an adjunct in the department of theatre. At Yale, he has taught as a visiting lecturer in religion and the arts and

New CD Available



Rodney Smith

Alumni will have already received a copy of *Rejoice!*, the live recording of the 2005 concert offered in celebration of Robert Baker's musical legacy. Other *Prism* readers who would like a copy may order one by calling the Institute at 203-432-5180.

Mary Webster and Clara Williams, identical twins, exegetes par excellence, and featured speakers in our film. In our interview sections, Webster and Williams as well as academics (among them Yale professors and the YDS dean), ministers, musicians, and congregants offer lively and cogent comments on the Psalms, each with a different perspective. There is, as Rev. Forbes says, “practically no place that people could be coming from without the Psalms addressing their concerns.”

Because much of *Joyful Noise* was shot during our 2001 Psalmody conference, you will see all three churches on the Green, including Trinity Episcopal, where we captured Anglican chant sung by Walden Moore’s choir of men and boys. At First Church, we observe a workshop on early American Psalm singing led by Steven Marini of Wellesley College. We encounter a second workshop on the Puritan tradition in Marquand Chapel, led by then ISM student Callista Brown Isabelle as well as a third on Dutch reformed psalmody featuring the organ playing and commentary of William Porter. Two other performances provide perspective on the Psalms: in Woolsey Hall, Marguerite Brooks conducts the Yale Camerata in Steven Paulus’s “Psalm 1,” a work commissioned by ISM for our conference, and Siobhán Garrigan leads a Taizé service with Sharon Fennema cantoring. Because we had wonderful footage from the nuns of Regina Laudis, we brought them back for a second act, particularly Mother Maria Nugent, who teaches Latin at the convent and acts as the sacristan. We also make the acquaintance of The English Ministry of New Haven Korean Church in Hamden, following a workshop on Psalm singing there led by Paul Huh.

Joyful Noise is distributed by the Society of Biblical Literature and paired with the book *Psalms in Community* (edited by Attridge and Fassler and now in its second printing). You can purchase a copy from Yale Divinity Book Store (in person or on-line) for \$13.95 and at bookshops in other regions as well. Pick up a copy and see what we’ve been doing with film at ISM. There is a lot to experience, but no machine guns or secret tunnels. A strange new beauty has been born!

Indiana, we did it without snakes.

Joyful Noise was written and produced by Margot Fassler; associate producer, Jane Huber; editing and sound, Sachin Ramabhadran. Pictured below clockwise from top are Margot Fassler, Sachin Ramabhadran, Brian Noell and Jacqueline Richard.



Derek Greten-Harrison

Notes on the Staff



Sachin Ramabhadran

Left to right: Rebecca Wexler, Derek Greten-Harrison and Natasha Campbell

Rebecca Wexler joined the ISM staff in July as the new choral/vocal assistant and music librarian, replacing Natasha Campbell, who left with her husband Mark Vuorinen (MM cc '07) and daughter Alina for their native Canada at the end of July. Becky received her MAR in May from the ISM and Divinity School, concentrating in liturgics. Her future plans include pursuing a Ph.D. in ethnomusicology, and continuing her research of the interplay between sacred and secular properties of Jewish klezmer music. She also plans to be musically active performing the clarinet onstage and in churches and synagogues, and with her two klezmer bands.

Derek Greten-Harrison, the special projects assistant, will be leaving in September to pursue graduate study in opera performance at the State University of New York at Purchase.

The contributions — past, present, and future — of all three staffers were celebrated at a lunch in New Haven on July 25.

BURKE GERSTENSCHLAGER (MDiv '02) is now the Biblical Studies Acquisitions Editor for T & T Clark at Continuum International Publishing Group in New York City. In 2005, he was published as a contributor to "Fair Play: The Moral Dilemmas of Spying" by James M. Olson, former CIA Chief of Counterintelligence. Burke has also been published in "The Modern Review" and "Eastwesterly Review". He spends his time watching films with his partner, Michele, and their two cats. Currently, Burke is slogging through Augustine's "City of God" with little hope in sight.

DAN LOCKLAIR's (UTS SMM '73) In Memory H.H.L. will be presented by the Missouri Symphony Orchestra, Kirk Trevor conducting, on Saturday, June 30, 7:30 PM, at the Missouri Theatre Center for the Arts, 203 South 9th Street in Columbia, Missouri. The Locklair string orchestra work was written in 2005 in memory of his mother. Maestro Trevor has written this about the piece after recording it with the Slovak Radio Symphony Orchestra, "...As a conductor we are often looking for that five minute adagio to fit into our programming, and now we have a second option to the Barber from a wonderful living American composer." Maestro Trevor's recording will be released on the Naxos label later this year. For tickets and information, call the Missouri Theatre box office at (573) 875-0600.

ELLOUISE SKINNER BEATTY (SMM '52) and her husband **MARVIN BEATTY** recently visited her UTS roommate **WILBERTA NADEN PICKETT** (SMM '52) and her husband John Pickett while they were attending Indiana University's family Camp Brosius on Elkhart Lake near Sheboygan, WI with several members of their family. Ellouise and Marvin met when he was on the committee that interviewed her for the job as Organist/Director at the Wesley Foundation/University

Methodist Church in Madison (she got the job!); they have four grown daughters. Wilberta met John in Indiana when they were fourteen years old; they have four daughters and one son.

THE REV. ROBERT A. SCHILLING (UTS-MSM '59), a 1956 graduate of Boston University School of Theology, was presented with that school's Distinguished Alumnus Award on May 19, 2007. He played the organ for the Alumni Reunion Service in B.U.'s Marsh Chapel that day. Although he officially retired in 2002 after 41 years as Minister of Worship and the Arts at North United Methodist Church, Indianapolis, IN, he remains active in various musical and administrative capacities both locally and nationally. He is the program coordinator and a recitalist for the July 2007 national convention of the Organ Historical Society in central Indiana. Bob is married to Dr. Rita S. Schilling, a retired educator. They have six children and nine grandchildren.

DR. CAROL WILLIAMS (AD-o '97) has recently given concerts at the Esplanade Concert Hall in Singapore, Birmingham Symphony Hall, UK. Plus, the opening concert of the International Summer Organ Festival in Balboa Park, San Diego where she was joined by her predecessors Robert Plimpton and Jared Jacobsen. Carol's future concerts include Notre-Dame Cathedral in Paris, West Point Cadet Chapel, New York and Ocean Grove Auditorium in New Jersey. Also she will be performing at the Dudelonge Organ Festival in Luxembourg and the Organ Festival in Monaco. Later this Summer the first of the DVD series "TourBus" will be released and details can be seen on her website www.melcot.com.

More CDs by ISM Artists

The new Schola CD of Bertali's *Missa Resurrectionis*, published on the reZound label, is featured (with a mention on the cover) in the new Gothic catalog. Also in the catalog is Martin Jean's Woolsey Hall

recording of Tournemire's *The Seven Last Words of Christ*, published on the Loft label. Both CDs are available online at www.gothic-catalog.com. Schola is pictured below in France during their recent tour.



FACULTY NEWS

TERESA BERGER, Professor of Liturgical Studies, gave a paper at the XXI Congress of Societas Liturgica in Palermo, Sicily in August, entitled “Gender and Sacred Space, between Domesticity and the Public Square.” As part of the paper, She presented footage from the DVD she co-produced with FireStream Media earlier this year, *Worship in Women’s Hands*. See www.worshipinwomenshands.com for more information.

PATRICK EVANS, Associate professor in the practice of sacred music, traveled to Uganda in May as part of a team of church musicians/teachers invited by the United Methodist Bishop of East Africa. The team worked with church musicians, pastors, and lay leaders from Sudan, Kenya, Burundi, Rwanda, and Uganda. The members of the team taught voice, keyboard, guitar, worship planning, liturgical theology, and music theory, and learned traditional East African songs and instruments.

Evans also served as director of music for Seattle University’s Summer Institute for Liturgy and Worship, working with Gordon Lathrop and Glauca Vasoncelos-Wilkey to plan and lead nine worship services throughout the week, and giving a plenary address “Re-sounding the Sacred Harp: Reclaiming the Assembly’s Song.” With **SIOBHÁN GARRIGAN** (Assistant professor of liturgical studies), he presented workshops and led worship for the conference *Going Forward Together: Third Millennium Christianity* at St. Stephen’s Episcopal Church in Richmond, VA.

Evans also was director of music for the Haystack 200th Celebration at Williams College, was keynote speaker the Tallahassee AGO Church Music Conference, and presented workshops and led worship for Presbytery of Great Rivers in Illinois.



Patrick Evans with Brian Sajjabi, musician for the Loving Example United Methodist Church, Mukono, Uganda

During the 2006-2007 academic year, **MARGOT E. FASSLER**, Robert Tangeman Professor of Music History, wrote and produced the film *Joyful Noise: Psalms in Community* (Yale Institute of Sacred Music, 2007; distributed by the Society of Biblical Literature); Jane Huber was the associate producer and Sachin Ramabhadran the editor. The book she co-edited with Harold Attridge, *Psalms in Community: Jewish and Christian Textual, Liturgical, and Artistic Traditions* (Brill and the Society of Biblical Literature, 2003) has been re-issued in a second printing. Two articles by Fassler appeared: “Adventus in Chartres,” in *Ceremonial Culture in the Pre-Modern World*, Nicholas Howe, ed. (University of Notre Dame Press, 2007); and “Hildegard and the Song of Songs,” in *Scrolls of Love: Ruth and the Song of Songs*, Peter Hawkins and Lesleigh Cushing, eds. (Fordham University Press, 2006). She co-edited with Bryan Spinks the latest issue of the journal *Colloquium* (Yale Institute of Sacred Music) and served as faculty advisor for the accompanying DVD; she also taught in the mini-course “A Theological Sampler” (June, 2007) joining several YDS colleagues. Fassler chaired sessions at the American Musicological Society in Los Angeles and the International Musicological Society in Zurich, Switzerland. She presented (in French) the talk “Fulbert après Fulbert” at a symposium organized in Chartres to celebrate the millennial year of Fulbert’s election as bishop; she gave the talks “Liturgy and History in around the Year 1000” at the University of Pennsylvania and “Engelberg 103: A Source for the Study of Hildegard?” (with Tova Choate) at the International Musicological Society, Zurich, 2007, and traveled to Engelberg to study the manuscript. Fassler continues to serve on the Committee of Honor for Les Amis de la Cathédrale de Chartres; she was elected to the American Academy of Arts and Sciences in 2007.

The mezzo-soprano **JUDITH MALAFRONTÉ**, lecturer in voice, recently spent a week in China, where she gave master classes in Guangzhou and Xian. She was impressed by the high level of singing, but saddened that international study and work opportunities are lacking for most of these artists.

MARKUS RATHEY, associate professor of music history, has recently published two articles on Johann Sebastian Bach’s vocal works. The recent issue of the *Bach-Journal* contains a study of the cantatas “Weinen, Klagen, Sorgen, Zagen” (BWV 12) and “Lobe den Herrn, meine Seele” (BWV 69a) (“Two unlikely sisters: The ‘Cross’ and the ‘crosses’ in BWV 12 and 69a,” *Bach* 2007, p. 1–44). The comparison between these two pieces focuses on the way the theological concept of suffering and submission to will of God is encoded in music.

The second piece appeared as lead article in the July issue of *Choral Journal*. It is an outline of Bach’s compositional development as seen in the vocal works performed on December 25, 1723 (“Christmas 1723 – Johann Sebastian Bach’s Artistic Evolution,” *Choral Journal* July 2007, p. 14-23). The research for this article led to the Bach program the *Schola* performed with guest conductor Helmuth Rilling in January 2007.

PLACEMENT LISTINGS

CONNECTICUT

FIRST EVANGELICAL LUTHERAN CHURCH, WEST HAVEN

Organist/Choir Director (Part time). Small ELCA Lutheran congregation seeks musician for one service a week and festivals. Would play 1995 Ahlborn-Galanti "Chronicle I" Digital Organ, lead small choir and arrange for special music (by volunteer vocal and instrumental soloists.) Additional income from weddings, funerals and teaching possible. Please send resumes to: Vicar Kevin Grinder, First Evangelical Lutheran Church, 52 George St., West Haven, CT 06516 or email at firstlutheranwh@sbcglobal.net

FIRST CHURCH OF CHRIST, CONGREGATIONAL, REDDING

Music Director/Organist (part-time). Vibrant 600+ member congregation seeks a Music Director/Organist to provide professional direction, structure, and vision to the church's music program. Opportunity to work with outstanding ministerial team, dedicated choir, and music committee to apply your leadership to the continued development of our strong, church-wide music tradition. Work with youth choirs, bell choir, etc. on an exciting range of music for both worship and other musical activities. For information, call Mr. Marc W. Bono at 917-696-8032 or mail resume to the First Church of Christ, Congregational, Redding at 25 Cross Highway, Redding, CT.

FIRST PRESBYTERIAN CHURCH OF NEW CANAAN, NEW CANAAN

Associate Organist (part-time). Duties include playing for the fifty-voice choir during Thursday evening rehearsal and one Sunday morning service, and providing the occasional solo voluntary and postlude for six Sundays during the summer. The successful candidate will possess excellent performance skills and experience accompanying classical choral repertoire. This is an opportunity to work with one of CT's larger church choirs in a dynamic program, beginning Sept. 2007. Salary: \$21,500/yr. Send resume to Dr. Sean McCarthy at sean@fpcnc.org.

Section Leaders: soprano, alto, tenor, and bass. One Thursday evening rehearsal and one Sunday morning service. \$150/week, Sept. through June. Additional compensation for Monday evening rehearsals and concerts in Nov. and Dec. To apply for an audition, please send resume to Dr. Sean McCarthy, Minister of Music at sean@fpcnc.org.

GRACE LUTHERAN CHURCH, STRATFORD

Minister of Music (part-time). Seeking organist and/or pianist who will lead worship for two Sunday morning worship services and direct adult choir and bell choir with weekly rehearsals. Additional hours for seasonal and special celebrations. Salary negotiable, range from \$17,000 to \$21,000 depending on experience. Position is 15 hours a week with seasonal adjustments. Contact Pr. Joan Sorenson, pastorjoan@snet.net or 203-375-3151.

NORTON PRESBYTERIAN CHURCH, DARIEN

Organist (part-time). The duties for this position include: playing the organ & keyboard at both Sunday Sanctuary services starting August 12th, 2007, rehearsing the choir one night per week and on Sunday mornings as arranged by the music director, having first refusal for all weddings and funerals, and providing additional assistance with music groups as available and negotiated with the music director. Salary is commensurate with experience and ability. To schedule an audition with the Music Director, Dwayne Condon or for more information about the position please contact MaryAnne Northrop, 655-1451 x 18 or email: mnorthrop@norotonchurch.org.

THE PARISH OF CHRIST'S CHURCH, EASTON

Music Minister (part-time). Episcopal parish seeking music minister in this growing and vibrant parish. The music minister will play our electric Allen organ (piano also available) at the 10:30 service, and rehearse the choir either prior to the service, and/or at another convenient time. The successful candidate will have a good sense of humor, feel at ease working with children and adults, and be interested in learning and teaching new music. While we primarily use the 1982 Hymnal, we also enjoy LEVAS and Taize. We are a parish with a bit more than half of our members under 17, and are looking to involve our children and youth in the music program. For more information, please contact The Rev. Ellen Huber at mo.ellen@charter.net.

ST. ANDREW EVANGELICAL LUTHERAN CHURCH, BRISTOL

Minister of Music (part-time) Seeking a multi-talented musician to accompany one Sunday service and lead voice and bell choirs. Must have good interpersonal skills and enjoy working collaboratively with staff and lay leaders. Flexible schedule averaging 15 hours per week with competitive compensation per AGO guidelines. Resumes accepted via mail or e-mail. Contact Pastor Paul Krampitz (YDS '01) at 860-583-5809 (office 401-575-1117 (cell) or pkrampitz@standrewct.org.

ST. STEPHEN'S CATHOLIC CHURCH, HAMDEN

Cantor. St. Stephen's Catholic Church is looking for a cantor to lead the congregation during Mass. Cantoring experience and knowledge of Catholic liturgy is encouraged. Pay is \$150 for three masses (one Saturday, and two on Sunday). Please contact Father Bob Heffernan, at 203-288-6439.

TRINITY EMMANUEL CHURCH IN STAMFORD, CT

Organist/Choir director (part-time). Seeking musician for traditional Sunday morning Episcopal service (10 am), and a musician and/or worship leader for an 'alternative' Sunday evening service (5 pm) to be launched in Spring '08. We would like a skilled organist who can also 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. Weekly band and/or choir rehearsals would be needed, and a monthly worship planning team meeting. 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. The salary range is \$15-20,000. Please contact the Rev. Kate Heichler at trinityemmanuel@sbcglobal.net, 203-322-6991, if you are interested. Applicants of any or no denomination are welcome.

PLACEMENT LISTINGS

OUT OF STATE

THE FIRST CHURCH UCC, NASHUA, NH

Music Minister/Director of Music (full-time). The First Church UCC, established in 1685, is seeking a dynamic individual with developed leadership qualities to serve as an administrator for a fully established music program. We invite highly skilled applicants with choral and hand bell experience. The ability of the Minister/Director to play the organ or piano is not a requirement; however, it would enhance the position. The Director will be responsible for coordinating service music with the Senior Minister and staff for weekly Sunday services, special services, and wedding and funeral services. In addition to musical expertise, applicants must possess superb organizational and communicative skills. Qualifications: Masters Degree or equivalent experience in Choral Conducting or Sacred Music; strong foundation in sacred music required. Salary: A competitive, negotiable compensation package will be offered based upon education, competence, and experience.

GETHSEMANE LUTHERAN CHURCH, COLUMBUS, OH

Director of Music Ministry (part-time) The Director of Music Ministry will have overall responsibility for music throughout the life of our congregation including two Sunday services and special lent and holiday services. Creative development of new music ministries that enhance involvement of congregation members is expected. Specific responsibilities include organ/piano, and leadership of adult choir, praise band/choir, children's choir, bell choir and instrumental groups. Assets include a 3-manual, 33 rank Bunn-Minnick Organ, Charles R. Walter grand piano, harpsichord, 5 octaves of handbells, timpani, and talented amateur musicians, both vocal and instrumental (violin, recorder, oboe, flute, elect. bass, guitar, percussion, brass, others). Requirements: Bachelor's degree/music major, with additional experience in choral conducting/rehearsing, organ and piano preferred. For information contact Richard Reuning at 614-451-8710, email: rreuning@columbus.rr.com, or visit www.gethsemane.org.

NORTH NAPLES UNITED METHODIST CHURCH, NAPLES, FL

Organist/Staff Accompanist (3/4-to-full time). Candidate must show familiarity with a variety of music styles i.e. traditional, classical, folk, jazz and contemporary, including the ability to extemporize or improvise. The Organist/Accompanist will provide music for weekly worship in cooperation with musicians, ministers and lay persons. The individual must be able to communicate and work as a team player under the leadership of the Music Director. Duties include but are not limited to accompanying singing choirs, ensembles and soloists for worship and special events. Vacation and benefits included. The ideal candidate will have at least 1-3 years experience, B.A., M.A., Doctorate in Music or related field. Please respond by e-mailing resume to ruthanneg@nnumc.org, fax resume to 239-593-7609, or mail resume to North Naples United Methodist Church, 6000 Goodlette Rd., Naples, FL 34109 EOE

OLD ST. PAUL'S EPISCOPAL CHURCH, BALTIMORE, MD

Assistant Organist and Choirmaster (full-time). Within our comprehensive music program we have a Boys' Choir and a Girls' Choir who sing with the professional choir men at the 11 a.m. Sunday service, as well as a professional octet with volunteers who sing for the 9 am Eucharist. We are looking for someone who might feel equally comfortable accompanying, and assisting in the training of the choristers in the choral music of the Anglican tradition, yet be the primary musician and creative musical force for our more informal 9 am service. Prior experience in the Episcopal

Church is not a necessity, but some prior musical interaction with children, reliable organ skills, and choral directing experience is preferred. Salary is in the range \$35,000 with full benefits. A résumé with at least three references and letter of inquiry may be sent to Daniel Fortune (organist and choirmaster) via e-mail: danielfortune@comcast.net. A detailed job description will be sent upon request.

ST. JAMES EPISCOPAL CHURCH, NORTH SALEM, NY

Organist (quarter-time). Responsibilities include playing a 120 year-old Odell pipe organ at one church service on Sundays, for one rehearsal on Thursday evenings, and for a number of special services such as Christmas and Easter.

ST. JOHN'S EPISCOPAL CHURCH, WALPOLE, NH

Organist and Choir Director (part-time). Warm, welcoming, and music-loving congregation in the Episcopal Diocese of New Hampshire seeks an organist and choir director. The church's instrument is an Allen double keyboard, 32-pedal electronic organ (about 5 years old). The position responsibilities include providing music for all services and directing/accompanying the eight member choir. Knowledge of Episcopal liturgy is helpful, but not necessary. Time required is about two and a half to three hours each Sunday for choir rehearsal and the service. (Additional services possible on certain liturgical holidays.) If interested, please call or email the Rev. Susan du Puy Kershaw at 756-4533 (sdkershaw@verizon.net).

ST. MICHAEL LUTHERAN CHURCH, PERRY HALL, MD

Director of Music/Organist. Seeking musician to lead a well-established music ministry that includes multiple vocal and instrumental groups. Our ministry could be led by one full-time person or multiple part-time people. The successful candidate(s) will fit well within the congregation's leadership team, demonstrate strong faith, the ability to work well with musicians of all ages and abilities, good organizational skills, proficiency on the organ and piano, and hold at least a bachelor's degree in music or equivalent experience. Salary and benefits based on education/experience. Please send cover letter and resume to pastor_mohan@stmichaelperryhall.org.

OTHER OPPORTUNITIES

IMPROVIALOOZA!

This year marks the 40th anniversary of the Von Beckerath Organ at St. Michael's Episcopal Church in Manhattan. To mark the occasion, we are holding a week-long festival of master classes and concerts all based on the art of improvisation this coming October, from the 15th through the 19th. The event will feature artists from around the globe, such as Robert Rigell, Otto Krämer, Robert Houssart, and Gerben Mourik. For more information, visit www.improvialooza.org, or contact John Cantrell at 212.222.2700 x 24.

Fanfare!

A celebration of the new
Taylor & Boody organ
in Marquand Chapel

Inauguration
Weekend

October 4–6, 2007



Derek Gretten-Harrison

Lecture: *The Lowell Mason Codex*

Harald Vogel

October 4 *Thursday* • 12:30 PM • Beinecke Rare Book & Manuscript Library, Room 39

Organ Recital: Harald Vogel

Music of Buxtehude and others

October 5 *Friday* • 8 PM • October 6 *Saturday* • 3 PM • Marquand Chapel

Fanfare!

World premiere of Matthew Suttor's *Syntagma*, Martin Jean, organ;

Yale Schola Cantorum performs *Te Deum: Herr Gott, dich loben wir*

for 4 choirs by Hieronymus Praetorius

With Piffaro Renaissance Band, Joan Kimball and Robert Wiemken, artistic directors

October 6 *Saturday* • 8 PM • Marquand Chapel

Reserved seating for concerts in Marquand Chapel; call 203-432-9671.



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