



Picturing Faith: Religious America in Government Photography, 1935 – 1943

Colleen McDannell



Woman with Bible, Russell Lee, 1941

In 1935, in order to generate support for New Deal reforms, the Historical Division of the Farm Security Administration (FSA) began making a photographic survey of economic struggle and social dislocation in Depression era America. Historical Division director, Roy E. Stryker, also wanted to produce a composite picture of American society. So, in the “scripts” he sent out to his photographers, he asked them to include pictures of America’s religious life.

These “sociologists with cameras” entered the homes and churches of the poor as well as the middle class. They photographed people in prayer, domestic shrines, dinner graces, parishioners going into their churches, revival meetings, and even the gospel trucks of itinerate preachers. While many of the FSA (and later Office of War Information) photographs are familiar, this is the first exhibition of how government photographers represented religion during this critical time in our nation’s history.

CONTINUED ON PAGE 6



Bedroom Walls, Marion Post Wolcott, 1940

Spotlight on the Faculty

FACULTY NEWS

SIOBHÁN GARRIGAN's latest book, on the role of chapels in theological education today, came out in October. *Common Worship in Theological Education* is a collection of ten essays by chapel deans and musicians working in schools the USA and Canada, and is the first volume on the history and theory of chapel worship. As former ISM/YDS dean of chapel Tom Schattauer said of the book in its sleeve notes, "Each essay demonstrates the power of chapel to form our communities and the need for schools to attend to common worship as a way of learning and knowing alongside other curricular goals. Let this be the starting-point for a wide-ranging and much-needed conversation."

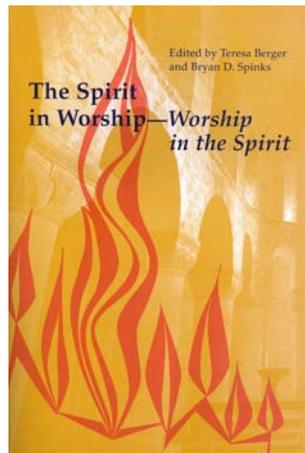
Professor Garrigan also curated a major art exhibition in the Irish contemporary art centre in Carrick on Shannon from November 14 - December 31. Entitled "sacred," the show brought together work by American and Irish artists in film, ceramics, and paint, as well as sound- and food-installations. The artists exploring the theme of "sacred" included David Michalek, who taught at the ISM during the fall semester, and Aileen Lambert, who did a week in Marquand Chapel as its artist in residence in September thanks to a grant from the Irish Arts Council. The show was well-received, attracting strong public reaction and participation in the opening events, despite the city's suffering the worst floods in 1,000 years.

Finally, Garrigan's most recent article, "Queer Worship", was published in *Theology and Sexuality* in December (TSE 15:2 [2009] 211-230).

The Spirit in Worship—Worship in the Spirit came off the press — The Collegeville-based Liturgical Press — just in time for the New Year 2010. Edited by **TERESA BERGER** and **BRYAN D. SPINKS**, both ISM faculty, the volume represents an essential contribution from the field of liturgical studies to the vibrant retrieval of the doctrine of

the Holy Spirit in contemporary theology. The fifteen authors of this volume are scholars and practitioners from a wide range of traditions, including Pentecostal and charismatic communities, as well as voices from outside the modern West. Together they articulate a richly diverse understanding of the presence of the Holy Spirit, grounded both in the practice of worship and in the scholarly reflection that attends to this practice of faith.

The scholarly conference of the same title on which this volume builds was organized by the Yale Institute of Sacred Music and its Program in Liturgical Studies in 2006. Its main focus was the divide between liturgical traditions of the historic churches on the one hand, and the worship of the newer Pentecostal, charismatic, and Spirit-focused communities on the other. Yet other divides also were bridged at this conference. Both scholars and practitioners, from as far away as Singapore, Sydney, and South Africa, representing a great many traditions and voices, came together to explore the place and understanding of the Holy Spirit in worship. The present volume documents the rich scholarly conversations that emerged during this gathering.



MORE FACULTY NEWS ON PAGE 4

Melanie Ross



Siobhán Garrigan and former faculty member Martha Moore-Keish at the North American Academy of Liturgy, where they serve as Seminar Chairpersons.

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International Research Seminar on *Gender, Rituals and Liturgical Traditions* Convenes in Trent, Italy

Teresa Berger

It was a new and different kind of Tridentine gathering. Held in close proximity to the Cathedral in which the sixteenth-century Council of Trent had convened (1545-1563), the international research seminar on *Gender, Rituals and Liturgical Traditions* was not only decidedly shorter than its famous predecessor, but also shaped by quite different challenges, questions, participants, and outcomes.

Meeting from December 3-5 at the *Centro per le Scienze Religiose* [Center for Religious Studies] of the *Fondazione Bruno Kessler* in Trento, Italy, this was the ninth annual research seminar dedicated to the intersections between Gender and Religious Studies. Organized by the Center's director, Professor Antonio Autiero, and his staff, and developed in collaboration with me, the research seminar focused on rituals and liturgical traditions as these were and continue to be inflected by gendering processes.

An international and interdisciplinary group of scholars and researchers gathered at Trent for three days of intense discussion and presentations. Representing diverse scholarly disciplines — from liturgical studies, theology, and ethics to sociology and Islamic studies — scholars came from as far away as the United States and from as near as Trent. The research seminar was conducted in three languages, English, Italian, and German. The main focus was on the interconnections between liturgical life and ritual practice, on the

one hand, and gender identities and performances on the other. Within that overarching theme, the presentations covered a wide range of topics indeed, from an analysis of sixteenth-century Lutheran visitation protocols of Catholic convents to questions of historical arguments about Muslim women imams, to the renewed interest in Mary in Sweden, to reflections on baptismal practice and transgender bodies. I presented work from my current research project on gender and liturgical historiography.

As to the outcome of this research seminar in Trent, rather than promulgating new decrees, the participants instead left with many more questions than they had started with, but also with new insights into connections between their disparate research projects, and with a definite broadening of perspectives. As to any continuity between the Council of Trent and the 2009 seminar on *Gender, Rituals and Liturgical Traditions* — where the presence of women outnumbered that of men, where difference was a dominant theme, and an openness to critical probing a constant refrain — such continuity will probably have to be found only in the rich local culture of eating and drinking together.

Papers from the research seminar will be published in the journal of the Center for Religious Studies, *Annali di Studi Religiosi* 11 (2010).



Spotlight on the Faculty

FACULTY NEWS CONTINUED

MARKUS RATHEY was recently named Class of 1960 Fellow at Williams College, Massachusetts. In the Class of 1960 Fellows Program, Williams College invites outstanding figures to visit the campus. As distinguished fellow he will spend several days in the music department, talk to classes, and deliver a public lecture to the college community. Prof. Rathey will visit Williams College in February 2010 and lecture on “Defeminizing Virtue – Johann Sebastian Bach’s *Hercules-Cantata* and the Christmas Oratorio.”

A few weeks ago Professor Rathey’s most recent book, *Kommunikation und Diskurs: Die Bürgerkapitänsmusiken Carl Philipp Emanuel Bachs* (Laaber 2009), was published. It explores the relationship between music, philosophy, and patriotism in Carl Philipp Emanuel Bach’s compositions for the militia in Hamburg in the second half of the 18th century. The study draws from a wide spectrum of sources, ranging from the musical sources for Bach’s compositions to philosophical treatises, newspaper articles from the 1780s, and children’s books from the period, and it paints a fascinating and vivid image of music and culture during the German Enlightenment.

Other research interests include a recently concluded project on Dieterich Buxtehude’s chorale variations for keyboard instruments. The results are published independently in four separate articles. The first article appeared in July 2009 in the journal *Diapason* (“Text interpretation and cyclic unity in Buxtehude’s *Nimm von uns Herr, du treuer Gott, BuxWV 207*”) and describes the relationship between music and text in the variations on “Nimm von uns Herr”; a second article, dealing with the cyclic unity of Buxtehude’s chorale variations, was just printed in the German journal *Neues musikwissenschaftliches Jahrbuch 2009* (“Funktion und Struktur – Zur Zyklusbildung in Dietrich Buxtehudes Choralvariationen”). The most extensive article will appear soon in *Early Music History*, one of the most prestigious journals for music from before 1800. The title of the study is “Buxtehude and the Dance of Death: The Chorale Partita *Auf meinen lieben Gott* (BuxWV 179) and the *Ars Moriendi* in the 17th Century” and explores the relationship between keyboard music in the 17th and domestic piety; the fourth article describes the influence of the contemporary *Art of Dying* on Buxtehude’s variations for keyboard from a theological and thanatological perspective; it will appear in the journal *CrossAccents 2009* (“The Private and the Public Death in Dietrich Buxtehude’s Works for Keyboard Instruments”).

On Saturday, January 16, **THOMAS TROEGER** preached, performed on the flute, and led a workshop entitled “Playing in Tune: Worship as the Ensemble of Word and Music” for a multi-chapter event of the American Guild of Organists in Bryn Mawr, PA.

He also appeared in Marquand Chapel on the Literature and Spirituality Series (see page 7).

BRYAN SPINKS will be honored on March 2 at a reception celebrating the publication of a Festschrift in his honor. The reception is co-hosted by the book’s co-editors, **MELANIE ROSS** (MAR ’04) and Simon Jones. *The Serious Business of Worship* (2010) is available from Continuum on their website at <http://www.continuumbooks.com/books/detail.aspx?BookId=131969&SubjectId>.

On January 23, **THOMAS MURRAY** collaborated with Simon Carrington and the Schola Cantorum in a performance of Richard Rodney Bennett’s *The Glory and the Dream*, a 30-minute concert setting of poetry from William Wordsworth’s *Intimations of Immortality*. The concert, which included music by Gibbons and Taverner, was performed to a capacity audience in Christ Church, Episcopal, where Prof Murray continues as Principal Organist and Artist in Residence.

Elsewhere, Prof. Murray played the grand finale concert for the Organ Historical Society’s national convention in Severance Hall, Cleveland, home of the Cleveland Orchestra. He will perform for the 2010 national convention of the OHS at Grove City College, Pennsylvania, where Richard Konzen (MM ’76, MMA ’77, DMA ’84) is a long-time member of the faculty. Other recent performances by Prof. Murray included a recital in the Disney Concert Hall in Los Angeles for AAM (the Anglican Association of Musicians), where he played the premiere of Dan Locklair’s *Glory and Peace* for organ solo, an AAM commission. In June 2010 he will be sponsored in recital by the San Francisco chapter of the American Guild of Organists on the new Letourneau organ in the Cathedral of Christ the Light (RC) in Oakland, California.

Driving a Rolls Royce!

Simon Carrington

Returning to conduct Schola Cantorum was like driving Tom Murray's Rolls Royce along the Côte d'Azur after several rough trips down the lane outside our house in rural France aboard my 1927 Humber. My two visits in December and January to rehearse and perform with Schola were a constant joy and delight: the gear changes smooth, the acceleration impressive and the suspension flexible! I am grateful to Martin Jean and the Institute for inviting me back and giving me the chance to let loose some English music which for some reason I had neglected during my tenure!

The Taverner *Western Wind Mass* has remained one of my favorite mass settings ever since I heard an LP recorded by the choir of King's College Cambridge the year before I "went up" to join its ranks as an undergraduate choral scholar. Taverner's ingenious and imaginative use of that beautiful folk-song melody more than 500 years ago is breathtaking, with every line of the polyphony so expressive and inventive. The solo sections gave the Voxtet a chance to demonstrate their ensemble skills within the context of Taverner's virtuosic twists and turns, while Schola sang the tutti sections with their customary grace and elegance.

I had been one of the joint commissioners of Sir Richard Rodney Bennett's *The Glory and the Dream* during my last year at the University of Kansas, but had left for the New England Conservatory in Boston before having a chance to prepare a performance. Schola and Tom Murray were the ideal interpreters of this extended setting of Wordsworth's *Intimations of Immortality*, and I am immensely grateful to them for all their hard work in mastering the intricacies of this marvellous score. I'd also like to thank Steven Fox and Dennis Shrock who shared the preliminary rehearsals with Schola, and Joan Panetti whose



ISM staff members take a joy ride with Thomas Murray in the Rolls.

guidance during the final rehearsals in Christ Church was invaluable. Among the Schola sopranos we were fortunate to have Tessie Prakas who is an English Literature graduate student. Her help with the intricacies of the poem and her program note were an added bonus, as was the immensely valuable playing of Schola's regular accompanist, Lucas Wong, during the rehearsals.

We were sad that Sir Richard, who lives in New York, was unable to join us for the dress rehearsal and performance because of a severe bout of flu. During my King's Singer years we often worked together and I had hoped to introduce him to Tom Murray and Schola. He is one of the most distinguished and versatile English composers and contributed two major serious works to the King's Singers' repertoire, as well as countless brilliant arrangements of songs by everyone from Gershwin to Blossom Dearie.

Our program ended with glorious music by Gibbons and Tallis which suits Schola's voices so well. Gibbons' verse anthem *Glorious and Powerful God* and his *Second Service* setting of the *Magnificat* and *Nunc Dimittis* contain some of the finest "Amens" in the entire repertoire of English Renaissance sacred music. The sound of Schola's voices spinning Gibbons' beautifully crafted lines round the nave of Christ Church will stay with me everywhere I go — no matter the vehicle!

Below: Yale Schola Cantorum with its new director, Masaaki Suzuki.



Yale Literature and Spirituality Series

Events in February 2010

Robert A. Lisak



THOMAS TROEGER, Poet and Hymnist

The poet and hymnist Thomas Troeger, A. J. Edward and Ruth Cox Lantz Professor of Christian Communication at Yale University, read from his poetry, performed music for flute and keyboard, and led hymn singing on Tuesday, February 2 in Marquand Chapel.

Professor Troeger has written eighteen books in the fields of preaching, poetry, hymnody, and worship and is a frequent contributor to journals dedicated to these topics. His most recent books include *Preaching and Worship*, *Preaching While the Church Is Under Reconstruction*, *Above the Moon* *Earth Rises: Hymn Texts, Anthems and Poems for*

a New Creation, and *God, You Made All Things for Singing: Hymn Texts, Anthems and Poems for a New Millennium*. He is also a flutist and a poet whose work appears in the hymnals of most denominations and is frequently set as choral anthems. For three years Professor Troeger hosted the Season of Worship broadcast for Cokesbury, and he has led conferences and lectureships in worship and preaching throughout North America, as well as in Denmark, Holland, Australia, Japan, and Africa. Ordained in the Presbyterian Church in 1970 and in the Episcopal Church in 1999, he is dually aligned with both traditions. He is a former president of the Academy of Homiletics and currently serves as the co-president of Societas Homiletica, the international guild of scholars in homiletics. He is also the national chaplain to the American Guild of Organists.

Dodge Hanson



ROBERT PINSKY, Poet

Robert Pinsky, the former United States Poet Laureate, will give the annual Lana Schwebel Memorial Lecture in Religion and Literature on Thursday, February 18 at 5:30 pm in Marquand Chapel (409 Prospect St., New Haven).

Pinsky's first two terms as United States Poet Laureate were marked by such national enthusiasm in response, that the Library of Congress appointed him to an unprecedented third term. Throughout his career, Pinsky has been dedicated to identifying and invigorating poetry's place in the world.

As Poet Laureate, Robert Pinsky became a public ambassador for poetry, founding the Favorite Poem Project, in which thousands of Americans — of varying backgrounds, all ages, and from every state — shared their favorite poems. Pinsky believed that, contrary to stereotype, poetry had a vigorous presence in the American cultural landscape. The project sought to document that presence, giving voice to the American audience for poetry. The anthology *Americans' Favorite Poems*, which include letters from project participants, is in its 18th printing. The most recent anthology, *An Invitation to Poetry*, comes with a DVD featuring 27 of the FPP video segments, as seen on PBS. In April 2009, WW Norton published *Essential Pleasures: A New Anthology of Poems to Read Aloud*; a CD accompanies the book.

Pinsky's poems have earned praise for their wild musical energy and ambitious range. His book *Gulf Music* (FSG, fall 2007) is his seventh volume of poetry. His *The Figured Wheel: New and Collected Poems 1966-1996* was a Pulitzer Prize nominee and received the Lenore Marshall Award and the Ambassador Book Award of the English Speaking Union. His most recent chapbook is entitled *First Things to Hand* (Sarabande, May 2006). He is also the author of *Thousands of Broadways: Dreams and Nightmares of the American Small Town* (University of Chicago Press, March 2009).

Pinsky's books about poetry include *Poetry and the World*, nominated for the National Book Critics' Circle Award, *The Sounds of Poetry*, and more recently, *Democracy, Culture and the Voice of Poetry*. He contends that, though intimate, poetry addresses cultural needs by communicating a shared set of social meanings, a paradox that becomes part of his effort to demonstrate the complexity of American poetry.

Robert Pinsky's landmark, best-selling translation of *The Inferno of Dante* received the *Los Angeles Times* Book Award in poetry and the Howard Morton Landon Prize for translation. He is also co-translator of *The Separate Notebooks*, poems by Nobel Prize winner Czeslaw Milosz. Pinsky's prose book, *The Life of David*, is a lively retelling and examination of the David stories, narrating a wealth of legend as well as scripture.

The poetry editor for the online magazine *Slate*, for seven years Pinsky appeared regularly on *The NewsHour with Jim Lehrer*. He writes the weekly "Poet's Choice" column for the *Washington Post*. He was elected in 1999 to the American Academy of Arts and Letters. His poems appear in magazines such as *The New Yorker*, *The Atlantic Monthly*, *The Threepenny Review*, *American Poetry Review*, and frequently in *The Best American Poetry* anthologies. He teaches in the graduate writing program at Boston University. Robert Pinsky is also the winner of the PEN/Voelcker Award, the William Carlos Williams Prize, the Lenore Marshall, the National Foundation for Jewish Culture's 2006 Jewish Cultural Achievement Award in Literary Arts, and the 2008 Theodore M. Roethke Memorial Poetry Award. He is one of the few members of the American Academy of Arts and Letters to have appeared on "The Simpsons."

The Schwebel Lecture is dedicated to the memory of former faculty member Lana Schwebel, who died in 2007.

STUDENT NEWS

My Great-Grandmother's Bible, a poem by **SPENCER REECE** (MAR '10), appeared in the November 2, 2009 issue of *New Yorker Magazine*. It is reprinted below with permission.

My Great-Grandmother's Bible
by Spencer Reece (MAR '10)

*Faux-leather bound and thick as an onion, it flakes—
an heirloom from Iowa my dead often read.
I open the black flap to speak the “spake”s
and quickly lose track of who wed, who bred.
She taped our family register as it tore,
her hand stuttering like a sewing machine,
darning the blanks with farmers gone before—
Inez, Alvah, Delbert, Ermadean.
Our undistinguished line she pressed in the heft
between the Testaments, with spaces to spare,
smudged with mistakes or tears; her fingers left
a mounting watchfulness I find hard to bear.
When I saw the AIDS quilt, spread out in acres,
it was stitched with similar scripts by similar makers.*

ALUMNI NEWS

PAUL JACOBS (MM '02, AD '03) launched the San Francisco Symphony's first organ recital series in January. That same month, Naxos issued the digital release of his recording of Messiaen's *Livre du Sainte Sacrement* on I-Tunes.

KEVIN ZAKRESKY (MMA '08) is choirmaster at Chatham Hall School in Virginia. In summer 2010 he will spend time in Sarajevo as a volunteer with Musicians-without-Borders. He also serves on the faculty of the Vancouver Int'l Song Institute, and is adjudicating the International Rocky Mountain Choral Festival in Banff.

IN MEMORIAM

JOANNA WEBER, an ISM alumna (MAR '89) and former staff member, died suddenly on January 27. She leaves behind her husband, Mark E.; sons Soren and Anselm of Sarasota; her parents, brother, and two sisters. A memorial service was held in Sarasota on January 30.

Joanna first worked at the ISM when her husband was a student here, later enrolling herself. After receiving her degree, she worked closely with John Cook and Peter Hawkins on several grants at the ISM. An area of special interest was a project, supported by the Menil Foundation, on Fr. Coutourier, for which she spent time in France doing research. She is remembered fondly by many for her tireless student recruiting efforts and for planning the ISM study tour to England in 1990 and to France in 1992. She subsequently became assistant curator of European and modern art at Yale University Art Gallery. Upon moving to Sarasota, Florida, she became the curator at the Ringling Museum of Art there.

In 2008 she and her two sons visited Haiti to work with the Lazarus Project. The experience left a lasting impression on her, expressed in her pictorial report from Haiti. Memorial contributions may be made to the Haiti Relief Fund of St. Paul Lutheran Church (2256 Bahia Vista St., Sarasota, FL 34239). Expressions of condolence sent to the Institute will be forwarded on to the family.

Dale Warland to Guest Conduct Yale Ensembles



DALE WARLAND, the celebrated American musician who has made an indelible impression on the landscape of contemporary choral music both nationally and internationally, will conduct three Yale choral ensembles in a varied program that includes a newly commissioned piece by Daniel Kellogg.

The concert will take place on Sunday, February 28 at 3pm in New Haven's Woolsey Hall (at the corner of College and Grove Streets). No tickets are required for the free concert.

Yale Camerata (Marguerite L. Brooks, director) will perform works by Feigenbaum, Kyr, Barber, and others. Yale Glee Club (Jeffrey Douma, director) will present pieces by Barnett, Harper, Banks, Argento, Hagen, and Paulus; and Yale Schola Cantorum (Masaaki Suzuki, director) has programmed music of Tas and Muehleisen. The three ensembles will join forces for the world premiere of Daniel Kellogg's *Echo*, composed through a joint commission by the Yale Glee Club and the Yale Institute of Sacred Music and its Robert Baker Commissioning Fund. Instrumentalists from Yale School of Music will perform.

Echo is based on a well-known poem by Christina Rossetti (1830-1894), an English poet closely connected with the Pre-Raphaelite movement. The poem pleads for a lost love with joy and pain, the echoes manifesting themselves musically in both the opening and closing sections where the choir divides into eight parts. Much of this music involves simple canonic writing, or musical echoes, to create a musical mist from which the memories emerge with clarity. The setting is for eight part choir, four cellos, piano, and percussion, an unusual combination of instruments that struck the composer as a unique and compelling canvas for the text.

The music world has bestowed its highest honors on Dale Warland, including the 2006 Choral Arts Society of Philadelphia's Individual Leadership in Choral Music Award, the Champion of New Music Award from the American Composers Forum (2005), Honorary Doctorates from Macalester College and the University of Minnesota (2004), a Distinguished Master Artist Award from the University of South Florida (2004), a Grammy nomination of Walden Pond for best choral performance (2003), the prestigious ASCAP (American Society of Composers, Authors and Publishers) Victor Herbert Award (2003) in recognition of Warland's artistic contributions, the Sally Irvine Ordway Award for Vision (2003), and a special award from Chorus America and ASCAP for Warland's "pioneering vision, leadership and commitment to commissioning and performing new choral works at the highest level of artistry" (2002). Other awards and recognition include the 2001 Louis Botto Award for Innovative Action and Entrepreneurial Zeal; the 2001 McKnight Distinguished Artist Award in recognition of his lifetime achievements as a choral conductor and his continued contribution to the arts in Minnesota; and the 1995 Michael Korn Founder's Award, the highest honor for a choral conductor in the United States, previously awarded to Robert Shaw, Margaret Hillis, and Roger Wagner, among others.

Warland's compositions and arrangements have been performed and recorded by choruses throughout the country. As editor, he has established choral series with G. Schirmer, Hal Leonard, earthsongs, Colla Voce, and Walton Music.

Since the closing of the Dale Warland Singers organization in June 2005, Warland remains active as guest conductor, composer, teacher, and producer of choral programs for public radio. Recordings of Dale and the Dale Warland Singers are available through www.gothicrecords.com.

The concert, presented by Yale Institute of Sacred Music and Yale Glee Club, is free and open to the public; no tickets are required. More information is at www.yale.edu/ism.

SUMMER TERM 2010

As in previous years, this June the Yale Institute of Sacred Music will offer weeklong, non-credit courses as part of Summer Term at SDQ. The ISM's courses reflect its commitment to the study of worship, music, and all the arts as integral components of the spiritual life of faith communities. Courses meet

Monday – Friday of each week. Check-in for all courses begins at 8 am on Monday morning at SDQ. More information and a listing of all the Summer Term courses being offered are online at www.yale.edu/sdqsummerterm.

YALE INSTITUTE OF SACRED MUSIC COURSES

June 7 - 11

All-Day Class

ICON WRITING WORKSHOP

Vladislav Andrejev

Prosopon School of Iconology

The course offers a study of the ancient “floating” technique of icon painting in the Byzantine-Russian tradition, which reached its height in the fifteenth and early sixteenth centuries. Students are acquainted with the preparation of an icon board, learn gold leaf application by the bole method, study the horizontal “floating” technique of egg tempera, and are instructed how to finish the icon with boiled linseed oil. As in antiquity, natural materials are used, and the iconographic method is characterized by a multi-step process in which the succession of steps is concrete and definite, as in the liturgical services of the Church. Students are introduced to both the practical and theoretical parts of the ancient iconographic tradition: explanations of iconic symbolism, and the theological and philosophical basis of each step of the process, are presented in parallel with the technical instruction. The main goal of study is to uncover the world of one's inner life and the principles of God's Image and Action in it and in all of creation through the study of the symbolic, “reverse perspective” language. Thus, emphasis is placed on personal spiritual discipline and growth through a study of Christian Church teachings and principles.

Afternoon Session

RENEWING CONGREGATIONAL SONG

Patrick Evans, *Yale Institute of Sacred Music/Yale Divinity School*

How do we help the members of our congregations reclaim or cultivate their own musicianship? This is an important pastoral ministry, and an essential aspect of liturgy. Many, if not most, of the “people in the pews” in our churches have been vocally disenfranchised by some personal experience in which they were told their singing was not good

enough; by the perfection of the recorded music which they listen to on a daily basis, as enabled by ever-advancing technology; and/or by a cultural message, both outside and inside the church, overt or covert, which says that only those who are “trained” singers really need to contribute to the sung portions of the liturgy. Overwhelming cultural forces create passivity and discourage inherent musicianship in all but the trained or highly skilled. This course will examine the theology in the embodied act of singing, as well as the spiritual loss that arises when members of the community are cut off from that act. We will address practical, musical, pastoral ways to help the members of the assembly reclaim their voices and their own musicianship. We will examine space, instrumentation, leadership of cantors and choirs, hymnody, service music, congregational repertoire, and will imagine new ways to be sure that “ALL the earth” is well-prepared and invited to “sing a new song.”

June 14-18

Morning Session

MUSICAL SKILLS AND VOCAL DEVELOPMENT FOR PARISH MINISTRY

Patrick Evans, *Yale Institute of Sacred Music/Yale Divinity School*

This course is designed to help clergy and lay worship leaders develop their own musicianship and is intended primarily for folks with limited musical experience. Through vocal master classes, exploration of hymn tunes, meters, texts, and a wide range of congregational song, participants will increase their confidence levels in planning music for worship and learning to lead congregational song. There are three goals: 1. That participants improve whatever vocal and musical skills are appropriate to their own ways of worshiping (chanting, psalmody, call-and-response, etc.) 2. That they develop confidence with musical as well as textual insight in hymn selection. 3. That levels of understanding, collaboration, and communication between clergy, lay leaders, and church musicians be strengthened.

DAVID: LOVE AND POWER

Peter Hawkins, *Yale Institute of Sacred Music/Yale Divinity School*, and
Victoria Hoffer, *Yale Divinity School*

Our seminar will explore David as beloved of the Lord, as giant-slayer and warrior, as lover and loved, as king and dynasty founder through wives and sons, and as poet and singer. We will encounter him in various ways: first, in biblical narrative (1 and 2 Samuel and 1 Kings) then in the Psalter (especially in those psalms that have been understood as relating to his life), and finally as the progenitor of the messianic dream. Our primary goal will be to see how the Hebrew Bible presents David as a charismatic mass of contradiction. Subsequent tradition will mine this textual resource in many different ways. We will see David in the work of Robert Southwell, Rudyard Kipling, and Robert Frost, in contemporary Israeli poets, such as Moshe Door, Yehuda Amichai, and Natan Zach, and in selections from the fiction of Robert Pinsky's *The Story of David* and Joseph Heller's *God Knows*.

Afternoon Session

NOW WE ARE ONE BODY: GLOBAL SONG IN LOCAL WORSHIP

Patrick Evans, *Yale Institute of Sacred Music/Yale Divinity School*

North American Christians are but a small part of the body of Christ in the twenty-first century. This course will examine hymnody and liturgical music from many parts of that body. We will examine the reasons for singing global song in local worship, the theology behind what happens when we do, and offer practical ways to teach and learn music from non-western traditions in ways that are respectful of the sending culture and that also engage the receiving culture in deeper musical and spiritual experiences. We will learn together ways to help our congregations truly "join our voices with the saints of every time and place."

June 21-25

Afternoon Session

GENDER AND WORSHIP, PAST AND PRESENT

Teresa Berger, *Yale Institute of Sacred Music/Yale Divinity School*

Has gender shaped worship? Is gender inscribed into liturgical practices? How did gendered identities mark worship, for example in seating arrangements, in participation in or exclusions from certain rituals, or in visual representations in sacred

space? And why is gender so hotly contested in worship at the beginning of the 21st century? These are just some of the questions this summer course proposes for intellectual inquiry. The category "gender" will be understood to attend to all gendered identities and sexualities. Gender, in other words, goes beyond binary femininity and masculinity and includes all gendered particularities (e.g., eunuchs in Byzantium and intersexed people in contemporary America, as well as men and women). What relationship is there between gender, thus understood, and worship? Briefly, no liturgy ever was celebrated in a vacuum of cultural referents, and gender constructions were one such fundamental cultural referent. They continue to be a cultural referent, even (or especially?) at a moment in time when traditional gendering processes are breaking down. One could thus say that gender has always been and continues to be a fundamental marker of liturgical life. This summer course opens for scholarly inquiry this rich and complex terrain.

COMPOSITION FOR CHURCH MUSICIANS

Dan Locklair, *Wake Forest University*

This is a course for composers looking for an opportunity to workshop a sacred piece in progress in a master-class setting. Students will participate in individual and group sessions with Dan Locklair, composer-in-residence and professor of music at Wake Forest University. A recipient of numerous awards and one of the most prolific and widely performed US composers of music across all genres, he has a special affinity for sacred music. At the end of the week, students will share their work with each other (as facilities permit). Limited enrollment. Applicants should be trained musicians and at least amateur composers with a work of sacred music in progress. The piece(s) to be workshopped may be of any length and vocal/instrumental scoring; there are no facilities available for electronic works. The applicant must submit a score of a completed sample work, together with a recording on CD if available, in support of the application for this course. The sample work should be representative of the applicant's compositional style, but does not necessarily have to be sacred in character. Those interested in this course should contact the Institute of Sacred Music at 203-432-9753 for application information.

