

# PRISM

YALE INSTITUTE OF SACRED MUSIC

*"Common ground for musicians and ministers, for scholars and practitioners"*

MAY 2001

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YALE UNIVERSITY

## ***Sacred Spaces Going Places*** **Jaime Lara**

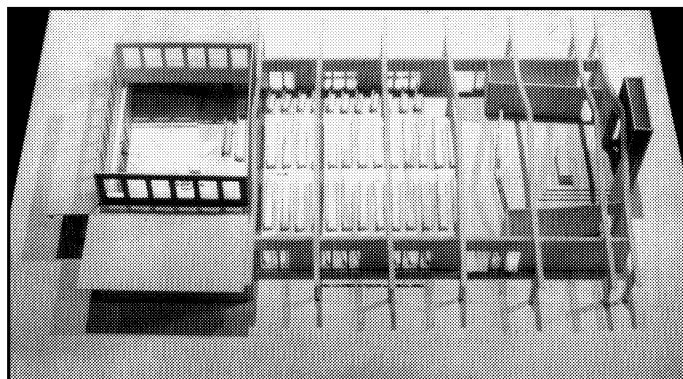


The new ISM logo, pictured here, expresses the breadth of the scope of the Institute's activities. Even with the interdisciplinary mission of the ISM in mind, one might think that architecture would be tangential to what goes on here. But it is not, and it is as no mere afterthought that the ISM has offered an annual course entitled *The House of the Lord: Twenty*

*Centuries of Church Architecture*. With an average enrollment in recent years of forty-five ISM and YDS students, this course has become an integral part of what we do here in an interdisciplinary institute. It has also attracted advanced students from the School of Architecture.

Church musicians and religious leaders conduct worship in spaces considered appropriate for the divine service that we humans owe to the living God. While it is not impossible to accomplish such service in the woods, on the beach, or in an open field, Christians have for twenty centuries preferred to construct buildings or re-adapt buildings for cultic purposes. Such spaces offer musicians and preachers the acoustic properties they need for successful performance, while at the same time affording the ministers of sacraments the walls, floors and ceilings that visually and symbolically support the spiritual "weight" of the awe-inspiring signs we behold. Buildings also provide meaningful shelter for the liturgical assembly, rarely taken to be passive spectators, but rather the priestly people of God playing unique liturgical roles.

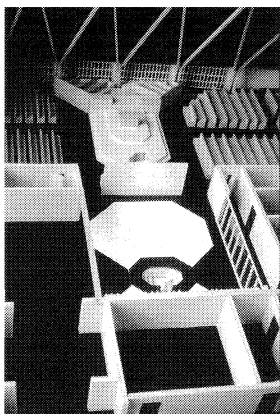
Such edifices have been considered privileged places for the encounter with God in psalm, song, scripture and sacrament. For the most part, they have been considered *sacred* spaces, and used more or less exclusively for those stated purposes. Moreover, the shape, form,



and component parts of sacred spaces in all the world religions have, since time immemorial, been understood as reflective of divine designs for the cosmos and its human inhabitants. The circle, square, cube, dome, portal, etc. are recognized as primordial symbols imbedded deep within the subconscious that relate us mortals to a much larger story and a much larger destiny.

Our course, *The House of the Lord*, is both a historical survey of religious buildings and a hands-on practicum for future leaders, in which they either build a scale model or write a research paper on a selected topic of interest to their discipline. The course begins with an examination of what makes a space sacred. We look at the archetypes of spiritual paths and "holy hot spots" in animism, Buddhism and Hinduism. This year I have been privileged to have as a graduate assistant an architect from Yale's School of Architecture, Cyrus Subawalla, who comes from the Zoroastrian religious tradition. Born and raised in Bombay and trained there by the Jesuits, Cyrus was able to make the visual connections between Eastern religions and Christianity.

continued next page



We then jumped into the architectural world of the Hebrew Bible and the structures of the tent, Temple and synagogue. We examined the biblical texts and the built environments for the dwelling of God among humans. We looked at the many objects and terminology we have inherited architecturally and symbolically from our elder sister, Judaism, and then proceeded to the earliest known Christian building, the third-century house-church of Dura-Europos from what is now Syria. This was especially relevant because Yale owns that house-church. It was excavated by Yale archeologists in the 1920's and transported to New Haven where it was displayed for many years in our Art Gallery on Chapel Street. To Yale's shame, this first monument of Christianity was never adequately cared for, and in spite of the preservation efforts of Prof. John Cook and the ISM, it has deteriorated to the point of decomposition.

The course then moved historically through the ages, from the Constantinian basilicas, early medieval baptisteries, churches and monasteries, to the monuments of Constantinople, the Romanesque, and the Gothic. Students took a "side trip" to the New World of the sixteenth century to study the unique copies of the Temple of Jerusalem which were built for the conversion of the Aztecs and Maya, thought to have been the Lost Tribes of Israel. They then returned to examine Reformation and Counterreformation churches and the New England meetinghouses. At that point they toured

the Congregational churches on the New Haven Green, and savored the local Neo-Gothic delights of Trinity Church and Christ Church Episcopal.

The goal of *The House of the Lord* is, of course, to have students articulate the architectural needs for contemporary worship by real people in the twenty-first century. Students are encouraged to redesign the churches they visit and to correct the inadequacies they notice for sacramental worship with its current emphasis on immersion baptism, an adequate and elegant altar-table for weekly Eucharist, and a strong ambo (pulpit) for reading and preaching the Word. With this in mind, twenty-six students this semester built the ideal church for their particular denomination and liturgical tradition. Many were happily surprised that their denomination's latest worship books demand changes to the liturgical space, and they admirably rose to the challenge. With the counsel of Cyrus Subawalla and the other architects in the class, they learned to do scale drawings of floor plans and to construct models out of balsa wood and foam-board to articulate their vision of the ideal space for song, sacrament and sacred speech. They dealt with topics such as acoustics for organ and choral performance, accessibility for the disabled, biblical symbolism, the sacred archetypes of the pathway, the labyrinth and the *axis mundi*, and they even created an outdoor church in a sacred grove. Each model was presented in class, thereby giving other students the opportunity to make comments and ask for clarifications. The models were then displayed in the Common Room for the sake of the wider YDS/ISM community.

Among the projects were two versions of a neighboring congregation: Bethesda Lutheran Church on Saint Roman Street, which is using the projects to move to a real renovation of its liturgical space. Students interviewed the pastor, congregants and committees, and created a useful resource for studying the space's problems and potential. The relevance of a course like this is realized when it can be used in a practical way by the future leaders being trained here at the Institute of Sacred Music. Several of our students will be ordained shortly, and most of our music students will soon participate on worship committees as part of their employment. They will act as living resources for future congregations, knowing the tradition and articulating it in contemporary terms.

The course is designed to give the student the opportunity to see theology in action, especially the various ecclesiologies that are incarnate in stone and brick. Sacred space is indeed meeting space, the common ground where musicians, artists, theologians, clergy, and educated laity can share each other's gifts in their common service of praise and adoration. It is there that they also meet the living God in time and space. It is why we offer a course entitled *The House of the Lord*.

## PRISM

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### ISM

**Richard A. Crafts** '77 died on March 1, 2001. Richard was an organ major who met his wife, **Lisa Wolff** '78 while a student at Yale. For the past twenty years, he has served as organist-choirmaster of Grace Church, Manchester, New Hampshire. He also served as Director of Admissions at the Derryfield School for twelve years and coordinated student financial aid at that institution. He returned to the classroom full-time three years ago to teach music, history and the humanities. Memorial contributions may be made to the Richard Crafts Memorial Organ Fund of Grace Episcopal Church, 106 Lowell Street, Manchester, NH 03101; or the Richard Crafts Memorial Music Scholarship Fund of the Derryfield School, 2108 River Rd, Manchester, NH 03104.

**Carol Williams** '97 played a series of concerts recently in England. A recital at the York Minster in March included compositions by Tournemire, Bach, Clarke, Lemare, Chappell, Lefebure-Wely and Boellmann. In early April Carol gave a recital on the newly installed Wyvern three-manual organ in All Saints Church at Milford-on-Sea, a church that has Norman and Saxon beginnings. For the fourth consecutive

year, she played the "Mighty" Compton theatre pipe organ at the famous Plough Inn in Hertfordshire. Carol's latest CD "Maid in China" highlights the inaugural concert she played on the Austin organ in Beijing's Forbidden City Concert Hall. The CD may be obtained through her website: [www.melcot.com](http://www.melcot.com).

### UTS

**Mildren McKee "Mickey" Coon** '47 recently moved to a new address: Brentmoor Place, 1001 N. McKnight Road, St. Louis, MO 63132; phone, 314-989-1732; e-mail, [mickeycoon@yahoo.com](mailto:mickeycoon@yahoo.com).

### Faculty

**Richard French**, Professor Emeritus at the Institute and at the School of Music, has been in the hospital since suffering a heart attack at the end of April. His condition, further complicated by pneumonia, fluctuates from day to day. In addition, Professor French's longtime companion, Carl Miller, died during the same week. Cards are welcome, and may be addressed to Professor French in care of Gale Pollen at the ISM.

## Placement Listings

### Church Positions Connecticut

**Grace Episcopal**, 5958 Main St, Trumbull, CT 06611-2497. 203-268-2809. Organist/choir director for one Sunday morning service. 12-member adult choir. Rogers LDM organ. Salary is listed at \$16,000/year, begins 9/1.

Contact Rev. Mark Moore at the church.

**Saint Mary RC**, 626 Willard Ave, Newington, CT 06111. 860-666-1591. Organist/choir director for 4 services, funerals and weddings. Adult and youth choirs, bell choir planned. Folk service and contemporary service in the planning stages. Opus 2478 Austin organ. Salary negotiable; position begins 6/16. Contact Rev. Michael J. Dolan, Assist. Pastor.

**Saint Mary's Parish**, 183 High Ridge Ave, Ridgefield, CT 06877. 203-438-6538. Full-time director of music, for 3,200 family parish with established adult choir. Two-manual pipe organ in the church and piano and instruments in the Parish Center. Duties include directing the adult choir and developing the children's program, coordinate music for all liturgies and participate in planning a new worship space. Competitive salary, with housing available as part of the package, if desired. Contact Fr. Robert Morrissey at the church.

**St. Peter's RC**, 98 Main, Danbury, CT 06810. 203-792-1751. Paid soprano section leader. Adult choir, comprised of four paid section leaders and 14 well-trained volunteers, sings traditional literature from all periods. A high soprano voice is preferred, such as a coloratura or lyric coloratura, but heavier lyric voices with flexibility are also welcome. Thursday evening rehearsal and one Sunday morning mass. The stipend is \$55 per mass and \$30 per rehearsal. Position runs from September through June. Contact Stephen Roberts, ISM alum and Director of Music, at the church or at his home, 203-467-5417.

### Out-of-State

**Basilica of the National Shrine**, 400 Michigan Ave NE, Washington, DC 20017. 202-526-8300. Full-time assistant director of music. Responsibilities include serving as organist for weekday and Sunday liturgies (a number of which are televised internationally); serving as principal accompanist for the resident 30-voice professional choir, serving as assistant conductor and assisting in the administrative needs of the music department as they relate to visiting choirs, concerts and visiting musicians. Present staff consists of music director, administrative assistant, and organist-carillonneur and director of music. Thorough familiarity with the Roman Rite is essential. Two Moeller organs, and a two-manual Schudi. Competitive salary and benefits; additional stipends for events such as pilgrimages and ordinations. Additional information may be obtained by contacting Dr. Peter Latona at the Basilica or by e-mail, [pi@bnsic.org](mailto:pi@bnsic.org).

**Fairmount Presbyterian**, 2757 Fairmount Blvd, Cleveland Hts, OH 44118. 216-321-5800; fax 216-321-1044. Full-time music director and organist to manage all areas of multi-faceted music program, including adult, children's and bell choirs, as well as an on-going music series for 1500-member congregation. Director of Music will supervise

all areas of the music program and serve as primary organist for 3+ services per week. 1996 100-rank Schantz organ. Master's degree in music with 5+ years' experience preferred. A good understanding of Liturgies in the Presbyterian tradition is highly beneficial. Salary commensurate with education and experience. Contact the Music Director Search Committee.

**Niles Congregational**, 255 H St, Fremont, CA 94536. 510-797-0895. Organist for one Sunday service. 15-30-member adult choir rehearses Thursday evenings. 2-manual Allen organ. Salary is listed at \$325-\$400 on a bi-monthly basis; transportation is negotiable. Position begins 4/23/01.

**St. Andrew's Episcopal**, 917 Lamar St, Fort Worth, TX 76102. 817-332-3191. Full-time director of music and organist for a 2000-member parish with a commitment to musical excellence. Three-manual Schudi tracker organ in church, one-manual Schudi in chapel. Adult choir with eight paid section leaders, three children's choirs and handbell choir. The adult choir has sung in residence at three English cathedrals, makes recordings and sings a choral evensong series; residency week at Winchester Cathedral is set for 2002. Parish uses 1928 Book of Common Prayer. Excellent salary and benefits; ample budget for music, instrumentalists, organ and choral assistants, vacation, continuing education, and travel. Master's degree in organ or choral music required; doctorate preferred, as well as proven pastoral, administrative, and communication skills. The parish is attuned to serving the needs of the downtown community, as well as its commitment to Biblical orthodoxy, traditional worship and the importance of excellence. Contact John Sievertson, Parish Administrator.

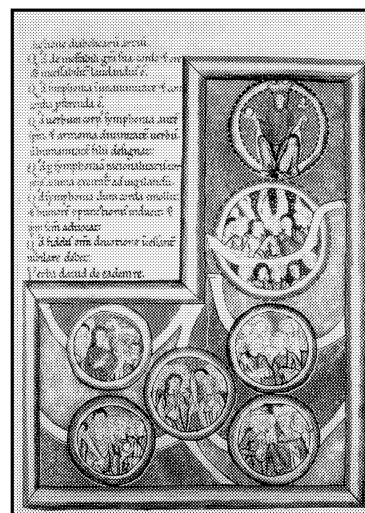
### Academic

**Huntington College**, Huntington, IN 46750. Full-time, tenure-track position with emphasis in choral music education. Teaching assignments include choral conducting, secondary choral methods, choral literature, the concert choir, women's chorale, and the supervision of music student teachers. Basic proficiency in keyboard and voice required, preferably a baritone. Ph.D., DMA, or equivalent, significant music education coursework, public school teaching experience, and proven effectiveness as a classroom teacher, choral conductor, and scholar required. Successful candidate will have a Christian commitment with evangelical persuasion and an understanding of the mission and culture of a Christian liberal arts college. Letters of application with credentials (including a videotape of choral rehearsal and performance) may be addressed to Dr. Ronald J. Webb, Vice President and Dean of the College, Huntington College, Huntington, IN 46750.

**Morris College**, 100 W. College St., Sumter, SC 29150-3599. Assistant or Associate Professor of Religion to teach courses in pastoral ministry and Christian education under a nine-month appointment. Must have a Doctor of Ministry degree or Doctor of Religion degree from an accredited institution and some college teaching experience. Rank and salary dependent upon training and experience. Position begins Fall, 2001. Submit letter of application, c.v., three letters of recommendation and transcripts to Director of Personnel.

# Liturgy Students Present at Medieval Conference

Last year, students in Professor Margot Fassler's seminar "Liturgy in the Latin Middle Ages" prepared a thorough study of the only surviving manuscript thought to contain the office liturgy experienced by Hildegard of Bingen at Disibodenberg in the twelfth century. The source, *Engelberg Stiftsbibliothek Codex 103*, is a compilation of various materials necessary for singing the Benedictine office: a lectionary, an antiphoner, and a complex collectar, or collection of prayers. The students cast their work into a series of presentations constituting a session, and this was accepted for the International Medieval Conference at Kalamazoo, Michigan, May 4 – 7, 2001. Hill Monastic Manuscript Library at St. John University, Collegeville sponsored the session. In addition to Fassler, the group consisted of six Yale students: Tova Choate (Department of Music), Iris Mueller (Medieval Studies), Robert Lagueux (Department of Music), Jennifer Lovejoy (ISM and Yale Divinity School), Elisa Mader (Department of French), and Brian Noell (Medieval Studies). The session was chaired by visiting Professor of Religion and Literature, Kathryn Kerby-Fulton. The scholars believe that the source probably was not used for the specific monastery in which Hildegard lived the first five decades of her life; nonetheless, because it clearly belongs to the same liturgical sphere of the practice she knew, it is a very important source for reconstructing that liturgy and its music.



*Engelberg 103 provides a context for Hildegard's music for the saints. This twelfth-century image from Hildegard's Scivias depicts the blessed ones in paradise.*

In light of the successful presentation, the group has decided to write up the work for presentation at the Medieval Conference in Leeds, England next year, as well as for publication.