



PRISM

YALE INSTITUTE OF SACRED MUSIC

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

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YALE UNIVERSITY

Molas: From Eden to Eternity at the ISM

Melissa Maier



Under the auspices of CIVA (Christians in the Visual Arts), the traveling exhibition of 37 vibrant *molas* entitled *Molas: From Eden to Eternity* will be on view at the Yale Institute of Sacred Music from May 20 – June 27.

Molas are panels of reversed embroidery applied to the front and back of the blouses of the women of the Cuna Indians of the San Blas Islands, off the eastern shores of Panama. The *mola* panel consists of several layers of different colored cloth, usually red, orange, and black, which are stitched together and on which designs are created by cutting out portions of the top layers to expose the colors of the lower layers. This technique is usually called reverse appliquéd. In addition, the *mola* artist usually treats the top layer with direct appliquéd, often in several layers and in a variety of stitches to create an even richer surface. The *mola* stands as one of the most delightful, honest, and well crafted expressions of the human spirit. The pieces on display provide visual folkloristic

exegesis upon familiar biblical stories, with whimsical treatments and tender insights, and reflecting a passionate love of color and overall design. The exhibition is open to the public weekdays from 9 – 4.

There will be a reception celebrating the *molas* on Thursday, June 26, from 4:30 to 6:30 at the Institute, featuring the live music of Wenther de Panama y su Orquesta.

Both the exhibition and the reception are being independently produced for presentation at The Edge 2003, the "fringe" festival of New Haven's International Festival of Arts and Ideas. The exhibition is presented with additional support from the Yale Divinity School.



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Students Improvise an Uplifting Event

On the first anniversary of the dedication of the Flentrop Organ donated by William and Loyde Ortel, five students performed on it as part of the **Be Lifted Up!** event held at the Institute on April 27. The students, who study improvisation with William Porter here, each improvised on a different theme in a different style. The performance was simulcast in the Great Hall, where members of the Yale community and local congregations watched and listened and partook of an afternoon tea.

Pictured at left: *Christopher Jennings, Paul Jacobs, Kyle Babin, Jason Roberts, and Jared Johnson.*

ALUMNI NEWS

ISM

Timothy D. Buendorf '92 was appointed Organist at the Church of Saint Mark(RC) in Saint Paul, MN, in the winter of 2001. Since his appointment, he has established two music series at the church. The first, a regular concert series, featured Yale musicians in its first year. Tim played the series inaugural recital featuring the parishes 3/47 Hendrickson organ. For the final event of the first season, Tim was joined by David Baldwin (MM, DMA Yale School of Music) and the University of MN Brass Ensemble for a spectacular program including a transcription of Pictures at an Exhibition for organ, trumpet ensemble and percussion. The second series, entitled Grand Organ Music, features extended postludes following the 11AM Mass once a month. The series has been warmly received by the parish and will feature the major preludes and fugues of Bach in the 03-04 season. Tim and his wife, Stephanie, are

pleased to announce the birth of their first child. Max Christian Buendorf was born on February 16, 2003.

Dale Adelman MM '86 made his debut with the Buffalo Philharmonic Orchestra on April 6 conducting *A Sea Symphony* by Ralph Vaughan Williams and the second-ever performance of *With Music Strong* (1988) by Lukas Foss, who was present for the orchestra's ten-day Foss Festival.

UTS

Dr. Ronald Gould '70 retired January 1, 2003 from his position at Youngstown State University and St. John's Episcopal Church, Youngstown, Ohio, both of which he has served since 1960. During his Youngstown tenure, he founded Youngstown Musica Sacra and functioned as music director and conductor of that choral/orchestral ensemble. Dr. Gould was the Placement Advisor for the Association of Anglican Musicians, serving that organization as a member of its Board from 1992-2002. Currently, he is AGO National Councilor for Education, and is also a member of the American Musicological Association and Music Library Association. He and wife Marcia will continue to live in Youngstown.

STUDENT NEWS

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Photos: Molas, by Bokland Custom Visuals, courtesy of Sandra Bowden; all others by Robert A. Lisak.

Layout and Design: Elaine Piraino-Holevoet, PIROET

Iain Quinn '04 recently presented a lecture on Russian organ music for the conference of the Northeast Chapter of College Music Society at Bowdoin College, Maine. His most recent CD "The Tsar of Instruments" featuring the works of Russian composers and recorded at Winchester Cathedral, England, was released in March. In addition, Iain has been invited to serve on the faculty of the Church Music Institute at the Hartt School, University of Hartford this summer and recently performed a recital at Adolphus Busch Hall, Harvard University.

A WAY OF REPRESENTING ADAM:

AN ADAPTATION OF A 12TH C. PLAY

Margot Fassler

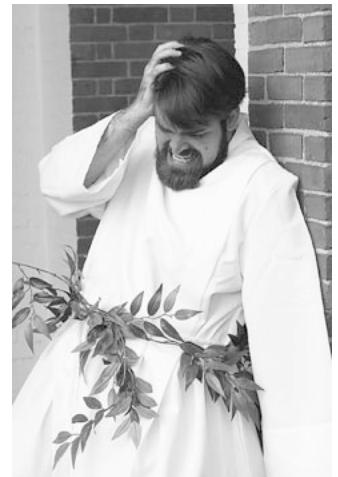
On Friday, April 25, our grand experiment unfolded in the sunshine for which we had all so earnestly prayed. This introduction to our first Quadrangle play is an adaptation of the program notes. Our hope is to share the joy of our performance with you, and also whet your appetite, so that you will accept our invitation to what we hope will be many more performances of this and of many other musical plays, both antique and modern. The renovations of Sterling Divinity Quadrangle have not only transformed older spaces into new ones for YDS and ISM; in the midst of these buildings, one now finds a great outdoor theater!

Dramatic Structure and Theological Meanings

The play, the final project for Fassler and Lara's class in liturgical drama and its settings, offered the Yale community an outdoor staging of a classic in the canon of medieval literature. "Ordo representationis ade" is the first dramatic work written in old French, and is the story of Adam, Eve, Cain and Abel, followed by a Prophets play, and the whole punctuated by appropriate responsories from the medieval office. The Latin title must be translated in the context of the history of liturgical drama, where "ordo" means "a description of a way of conducting a liturgical service," hence the translation we chose for the title: "A Way of Representing Adam." On a simple level, the text is just what the title implies: an explanation of how to enact a dramatic exercise in the twelfth century, with detailed rubrics describing the scenery, the modes of action, the costumes, even the ways of speaking. In addition to offering striking depictions of some familiar figures, the play is also an embodied lesson both in theology and in biblical exegesis. The authors of this work were concerned with the rightful relationships between God and human beings and with



the ways in which they are found in liturgical adaptations of Scripture. The anonymous authors cast the characters found in Genesis in the terms of a feudal landowner and a family of tenants, yet they placed their story within the framework of Augustine's *City of God*. The landowner loves the tenants, and wants them not to be slaves, but free, offering them choices between good and evil. God hopes for the best, yet knows that this work initiates a long history of salvation for a lineage initially made in the divine image. The "happy fault," the "felix culpa" described in the Easter Exsultet chant, causes the humans depicted here to fall from a dewy paradise into the mouth of Hell, coming to serve a new master. Yet they realize that their hard lives and those of their outcast offspring set the stage for a redemption that will occur in a far-distant age. The procession of prophets that follows the Cain and Abel scenes is an adaptation of a traditional medieval genre, the prophets foretelling the messiah to come, as each of them is led to Hell to await the person of whom they speak. In its thirteenth-century source, this section of the play is followed by a reading of the Signs of Doom, an apocalyptic text that was well known in Europe and the East and in a variety of languages and traditions. Scholars have long argued over the liturgical circumstances of this play, and, given that it contains texts and chants appropriate both to Lent and to Advent, the results are inconclusive. It is clear that the play has an apocalyptic tone, pointing both to the Incarnation and Resurrection of the Messiah, as well as to the Second Coming. Its Marian emphasis, seen in the character of Eve and in the ways in which the prophets' texts have been chosen, make it an elaborate Jesse Tree, trunk and roots awaiting the final crowning branches. It is well to remember, when considering matters of time and calendar, that medieval people believed that Adam was expelled from Paradise on the same day that the Annunciation took place and that Jesus was crucified. Many events in the play are pregnant with time to come.



Our Adaptation of the Play

We warned the regional authenticity police that our "representation" might not please them. Our work has been about drama in community, a study of what happens when a group of players and singers embody a work traditionally only read in the classroom; there really is no modern tradition

Continued on page 5



Top left: Margot Fassler and costume. Left: The Temptation of Eve.
Above: Adam's Fall.

PLACEMENT LISTINGS

Connecticut

East End Baptist Church. *Part-time Minister of Music/Organist.* Minister of Music will be expected to participate in two Sunday worship services (8am & 11 am), instruct and teach basic music skills (5 hours weekly) in choir rehearsals as well as participate in occasional special events (approximately 4 hours monthly). East End Baptist Church is an inner city African-American congregation located in Bridgeport, CT. Immediate interviews are available. Interested parties may contact Chaplain Johnson, Jjohnson3@law.gwu.edu. Kindly indicate a telephone number and e-mail address.

Christ Church. *Musician adept at traditional organ-accompanied hymnody as well as contemporary Christian worship music; to support worship for two services per Sunday, 10 a.m. "traditional" and 5 p.m. "contemporary," at a thriving Episcopal church in Bethany, a suburb of New Haven. Strong keyboard skills and improvisational ability a must. No choir; Sundays only (with occasional extra rehearsals). Salary is competitive. Please contact the Rev. Peter Stebinger at 203-393-3399 or christchurchbethany@juno.com.*

Grace Evangelical Free Church. *Part-time Minister of Worship.* Minister of Worship will be responsible for the coordination of the weekly worship service, including selection of congregational and special music scripture (other than the sermon scripture), and leading the service based on the service theme planned by the senior pastor. Minister of Worship must be a God pleaser not a man pleaser, share the spirit and vision of the senior pastor. Grace Evangelical Free Church is located at 241 Courtland Ave, Stamford, CT. The congregation includes people hailing from 25 different countries with a weekly attendance of about 150 of which about one-third are children under the age of 18. For a full job description or if you wish to submit a resume please e-mail worshipsearch@ez13.com.

Neighborhood Music School, CT's largest community arts school, est. 1911, is seeking a *Part-time Children's Choral Director.* Candidate must have a wide range of choral experience and repertoire and ability to build music reading and aural skills. Interviews will begin late Spring. Position begins Fall '03. Please send inquiries and/or resume and cover letter to Larry Zukof, NMS, 100 Audubon Street, New Haven CT 06510 or e-mail larry@nmstmusicschool.org.

Out of State

Second Baptist Church. *Part-time Music Director/Organist.* Primary duties include playing the organ, electric keyboard and/or piano for our weekly service and conducting adult choir rehearsal. Special seasonal performances, weddings and memorial services may also be required. Minister of Music must love both traditional and contemporary Christian music, have a firm Christian faith. Please send resume and references (and any performance tapes if available) to Music Search Committee 589 Granby Road, South Hadley, MA 01075 you may also e-mail tlanse@charter.net.

The Church of the Redeemer/La Iglesia del Redentor. *Musician* needed to play for all services and special events. Please send resume via fax to (718) 278-8093 or e-mail www.redemer_astoria@hotmail.com or mail to 30-14 Crescent Street, Astoria NY 11102-3249.

The Taghkanic Chorale, a community choir of approximately 60 members , located in northern Westchester County seeks a new *Music Director* effective September 2003. Candidates should have excellent skills in voice training, choral and orchestral conducting and in motivating talented amateurs to reach their musical potential. Please send resume along with sample CDs and recent performances to The Taghkanic Chorale, PO Box 144, Yorktown Heights NY 10598.

Union Congregational UCC. *Part-time Director of Music & Organist* for 650 member suburban church 12 miles west of New York City, with history of fine music, congregation with eclectic musical interests, strong worship/pastoral team and beautiful and acoustically sound sanctuary. Compensation is commensurate with AGO guidelines. Position available September 1, 2003. Interested candidates should send letter of interest, resume and references to Stephanie Weiner (sweiner@unioncong.org) , Union Congregational UCC, 176 Cooper

Ave., Montclair NJ 07043 or fax to (973) 744-1364. Feel free to visit the church's website at www.unioncong.org.

Evangelical Congregational Church UCC. *Combined Director of Music/Organist* Congregation size 550 members including 250 children. Piano accompaniment for youth choirs a plus. Combined position \$20k-\$28k. Position available September 1, 2003 or earlier. For more information e-mail westcongmusic@yahoo.com visit the church website at www.rabidou.com/church call (508) 366-2000 or send resume to Director of Music/Organist Search Committee, Evangelical Congregational Church UCC, 8 Church Street, Westborough MA 01581.

Mercersburg Academy. *Organist/Choir Director* needed for a full-time position. Responsibilities include playing the 4 manual Skinner pipe organ at Sunday services and other school meetings, conducting two vocal ensembles, teaching voice lessons, coaching vocalists for the annual school musical and participating in normal school and dormitory duties. The applicant should also have the ability to accompany on the piano. The Academy is located in south-central Pennsylvania. For more information you may contact Richard Rotz at (717) 328-6103 or e-mail Richard_rotz@merciersburg.edu.

First Presbyterian Church. *Minister of Music* needed to serve the church by developing, coordinating and administering an effective and well-rounded music program, provide leadership to and supervision of staff members and volunteers involved in the ministry. The minister of music would also provide appropriate musical accompaniment during worship services and other programs of the church. For more information please e-mail normanfairweather@firstchurchjamaica or call 718-526-4775 ext. 15 or send resume' to 89-60 164th Street Jamaica NY 11432-5194.

St. David's Church. *Full-time Organist/Choirmaster* responsibility includes rehearsing choirs, training children in music skills and music organizing musical events. Requirements include training and experience as choral and preferably orchestral, conductor; expertise in organ performance and improvisation; foundation in Anglican worship traditions and Episcopal church liturgy. Position available September 2003. Send cover letter, resume, references, copies of service bulletins, recordings etc to The Rev. William M. Krulak at St. David's Episcopal Church 4700 Roland Ave, Baltimore MD 21210 or e-mail b.krulak@stdavidsbalt.com

Be Lifted Up!



Other events on April 27 included the Tangeman lecture, delivered by Christopher Dustin (above) entitled *The Liturgy of Theory*. Nicholas Wolsterstorff offered a response. The lecture was followed by a choral evensong, led by Bryan Spinks, with music by the Choristers of St. Bartholomew's Church, NY, conducted by Vincent Edwards (MM '93). Ken Cowan (MM '99, AD '00) was organist. Precentor was Rodney Ayers (MM '93).

of interpretation to uphold or tear down, and so our decisions were based both on study of medieval drama and liturgy and on knowledge of modern adaptations from Latin America as well as analysis of the Assumption Play held annually in Elche, Spain. The first decision we made was to use an elaborate system of AV, making all the players and singers, and blocking the play with the understanding that it would be possible to hear everything from any area on the Quadrangle. We used the space in the ways medievals used the squares in front of their churches: there were "sedes" or seats of action, and these allowed the players to mingle with the crowd as they processed from one area to another, always speaking or singing as they went. Our areas were principally five in number: 1.) Ecclesia, the front of Marquand and its magnificent stairs, and the stone floored area in front where "Figura" signed charters with Adam and Eve; 2.) Eden: the ISM courtyard and the area just in front of it; 3.) the gate out to Prospect St. which was enhanced by a spectacular Hellmouth, constructed by Michael-John Zolli; 4.) the portico of Seabury Hall, where Cain slew Abel, and 5.) the south side, where the prophets moved in turn toward yet another sedes near the Hellmouth.

We rendered the texts in a modern English translation by Lynette Muir, an authority on this particular work; we used only selections from the chants rather than the entire chants, some of which would have taken over twenty minutes to sing; we truncated the prophets' procession, offering only the English translation of the prophecy as found in the Vulgate Bible; each prophet had a "shadow," a person who read

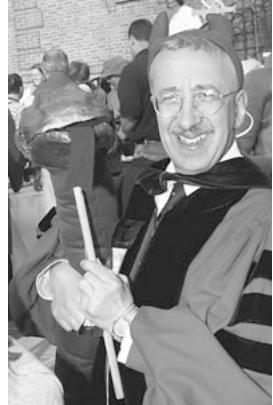


another rendition of the prophecy in a different translation, this making the point that the passages exist in many tongues and religious traditions and are subject to multifold interpretations other than the ones emerging from Jerome's *Biblia Vulgata*; and we adapted a variety of acting styles to the work, suspecting that this play required both scholarly clerics and jongleurs, or secular professionals, at some points in its development. Our production taught us that unlike modern art, which seems to have a stratum for every taste and level of education, medieval art unfolded on a great number of levels, offering its messages to simple and to sophisticated all at once, encouraging each person to drink in as much as his or her capacity allows. And so on the day of our performance, the audience was a mixture of people from many walks of life, young, old, learned in the tradition and not. The play was blocked so that every area was symbolic, and the foods

served at particular times and places enhanced the meanings of the texts and actions: by the gates of Hell, one could try "Last Chance Chili" from a steaming cauldron; Eden was filled with particularly delicious fruits; Cain's side was of grains, and Abel's of meats. Angels and Devils directed the way, and a large snake constructed by YDS student Stephanie Crane loudly proclaimed the apples especially good.

In addition to the people listed in the program, we are especially grateful for the help of ISM Events Manager Melissa Maier, of Louise Johnson, Jenna-Claire Kemper, Pam Shields, Gale Pollen, and Trish Radil, ISM Business Manager Lynette Mitchell, YDS Dean Harold Attridge, YDS facilities manager Eileen Kopjanski, and Dean of Chapel, Siobhán Garrigan.

The response to this, our maiden theatrical effort, has been heart-warmingly positive. Dora Odarenko, (who played Balaam, and provided two donkeys and a baby ox) summed it up thus: "It was wonderful, beyond magical; a miracle, both very moving and funny, as miracles often are; a Great Event that I won't forget; a living theology, which is, I suppose, liturgy."



Left: Maggi Brooks leads the chanting.
Top: In the Beginning...
Center: Last Chance Chili at the Mouth of Hell.
Above: Professor Jaime Lara: typecasting?

A WAY OF REPRESENTING ADAM AND THE PROPHETS: AN ADAPTATION OF A 12TH C. PLAY

THE CAST

CAST – PLAY OF ADAM

God/Father – Gilbert Bond
God/Son – Jessica Lambert
God/Spirit – Erica Jones
Adam – John Thorpe Eve – Carol Wade
Satan – Sid Symington
Serpent (controls puppet) – Stephanie Crane
and Margot Fassler
Cain – Bernard James Owens
Abel – Keri Day

CAST – ORDO PROPHETARUM

Abraham – Katie Trier
Shadow Abraham – Asia Skrzypnik
Moses – Sara Dias
Shadow Moses – John Collins
Aaron – Grace Pritchard Burson
Shadow Aaron – Josh Burson
David – David Lawrence
Shadow David – Michael Volpe
Solomon – Janie Donohue
Shadow Solomon – Lucas Schulk
Balaam – Dora Odarenko
Shadow Balaam – Christopher Tate
Daniel – Stephanie Crane
Shadow Daniel – Christine Bateman
Habakkuk – Dora Odarenko



Shadow Habakkuk – Karen Anne Halac
Jeremiah – Jennifer Kiel
Shadow Jeremiah – Rita Powel
Isaiah – Stephen London
Shadow Isaiah – Mike Hirsch
Nebuchadnezzar – David Collins
Shadow Nebuchadnezzar – Diane Obenchain

DEVILS

Ingrid Lilly Maryann Knag
Christina Manning Vicki Baldwin

ANGELS

Jen Looker Lisa Shoonmaker
Grace Pritchard Burson
Jenn Strawbridge Ray Ward

CHOIR

Director – Marguerite Brooks
Music Transcription – Jacques Chailley,
with copies prepared by Robert Honstein
Joseph Gregorio Richard Gard
Evan Wels Dan Roihl
Jamie Kirsh Christopher Hossfeld
Charles Kamm Kola Owolabi
Garmon Ashby Michael Smith
Andrew Sheranian

THE CREW

PRODUCTION

Director, Play of Adam – Margot Fassler
Set Design Creative Consultant – Jaime Lara
Director, Ordo Prophetarum – Sid Symington
Production Designer – Anne Turner
Technical Director – Tay Moss
Producer and Stage Manager – Betsy Yoder
Translation of Play – Lynette R. Muir

ASSISTANTS

Assistant Props – Dave Collins
Assistant Props – Sara Dias
Assistant Props/Tech – Stephen London

Assistant Tech – Stephanie Crane
Assistant Tech – David Lawrence
Assistant Tech – Janie Donahue
Assistant Stage Manager – Katie Trier

SETS

Hell Mouth Design and Construction –
Michael-John Zolli
Set Design and Construction – Tay Moss
Bench Design and Construction – Sam Sigg

CAMERA

Director of Photography – Jens Ulff-Moeller
Cathyann Plumer
Stills Photographer – Judith Allison

SOUND

Sound Engineer – Sachin Ramabhadran

ART

Publicity Production & Design – Betsy Yoder,
Lynn Santulli

WARDROBE

Costume Designer – Anne Turner
Costume Assistant – Stephanie Crane
Costume Assistant – Jennifer Kiel
Costume Assistant – Dora Odarenko

PUBLICITY

Publicity Designer – Betsy Yoder
Assistant Publicity Designer – Katie Trier
Assistant Publicity Designer – Lynn Santulli

CATERING

Yale Catering

ANIMALS

Animals Arranged by The Stables at East
Haddam and Ducks in a Row Farm, Easton
Damory Rives, Bonnie Bicknell – Grooms
Donkey One – Lily Young Ox – Topsider
Donkey Two – Billy Jack

SPECIAL THANKS TO...

Ort at the Costume Bazaar!
Christ Church and Berkeley Divinity School for
the generous loan of vestments!



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