



From the Director's Desk

Martin D. Jean

I send you warm greetings from a snowy New Haven.

As I begin my term as the new director of the Institute of Sacred Music, I am filled with a sense of gratitude, honor, and awe for the task ahead. To follow one as well loved and energetic as Margot Fassler is daunting indeed, but my confidence is buoyed by her support and the friendship she has demonstrated during my seven and a half years on the faculty at Yale.

The most common questions put to me in these last few weeks have been, "What will you do?" and "What is your vision?" While I certainly do have hopes for the next steps of this great Institute, answering these questions is not so easy. To make a plan for the future requires long hours of conversation and strategic planning among faculty, students, alums, our colleagues all over the world, and our partners throughout Yale. Rather than gazing into a crystal ball to try to predict the future, let me instead say something about *now*: who I am, who *we* are, and what a few of the issues are that confront an enterprise such as ours.

I am a mid-westerner born and bred, educated in Ann Arbor, Michigan — first at Concordia College with a double major in music and religion, then at the University of Michigan with a Masters in church music and a Doctorate in organ performance. I am a cradle Lutheran, baptized and confirmed in the Lutheran Church-Missouri Synod, and then transferred to the ELCA. Before coming to Yale, I taught organ and church music, first at Concordia and then at Valparaiso University for eight years. In this latter position, I was University Organist and later director of Chapel Music.

Church music is in my bones. My passion for organ and choral music, as well as congregational song, has gone hand in hand with my love for theology and the liturgy. Shortly after coming to Yale, I began work part-time on a Master of Arts in Religion here, which I have now suspended while I serve as director. Throughout all these years, I have maintained an active recital and recording career, which has taken me to many interesting places both in the US and abroad.

The Institute has been a happy home for me since 1997. Every year I have found more to love about the work we do here. Nestled between Yale's Divinity and Music Schools, we grapple here with questions that come from real experiences in real communities of faith, past and present. Our courses, performances, art shows, lecture series, conferences, literary readings, films, and publications; our daily chapel, our special liturgies, and, of course, our weekly Colloquium are all forums for collaboration and lively debate. In fact, such undertakings are an indispensable part of our being. We are, at heart, an interdisciplinary enterprise constituted to bring together theology and the arts — most specifically, though not exclusively, through the practice of liturgy and music.



Photo by Robert A. Lisak

In seeking the heart of the Institute, I am repeatedly and inevitably drawn to the letter written by Clementine M. Tangeman, who, with her brother J. Irwin Miller, endowed the Institute in 1973. Known as "The Spirit of the Grant," it sets us on this broad, encompassing task of considering how the religions of the world are manifested through their ritual and artistic endeavors:

We think it is useful for those who give monies to the University to state, as best they can, what is in their minds as they make the gift.

This letter is intended to bind the University to nothing. Even our predominantly Christian vocabulary is not intended to limit the proposed institute. It is rather our way of talking and thinking, and it arises out of our own Christian conviction and commitment (as does this gift). It is our intent, vocabulary notwithstanding, that all valid expressions (broadly construed) of religious insight be within the compass of this undertaking.

We make this statement, then, not to limit or hamper the officers of the University in administering the funds, nor is it our intent to lay a dead hand upon future generations. Our aim is rather to suggest a broad, and one might even hope, timeless purpose to the enterprise, all the while recognizing that succeeding generations will choose to carry out that purpose in varieties of ways, and will themselves have varieties of understandings of the valid meaning of the purpose. . . .

We hope that, in this new Institute, the function of music and the arts in Christianity will receive new strength through the preparation and training of individual musicians, artists and teachers who understand their calling in broad Christian terms and not exclusively within the limits of their disciplines. We hope that generations of students, in the two schools so intimately involved, but also throughout the University, will discover here the power of the arts and of the Gospel in their lives as they might not have otherwise.

We make this grant for this enterprise then in the conviction that the importance of the Christian Gospel is today in no way diminished; that, next to the example of a committed human life, this gospel is most powerfully revealed by the artists of each generation; and that in the Gospel each of us can most surely find the service and the peace that seem always to escape us. We hope that God will prosper the enterprise, and all who are a part of it.

In fact, there is little to add to these words so full of theological and spiritual insight and devotion. Although it seems a cliché, the Institute truly is greater than the sum of its parts. I suppose

one liability of any enterprise made up of so many talented specialists is that the focus of its members may become single-minded on their own discipline. (I know that my own busy schedule has sometimes led to this dilemma for me.) But I remain confident that the deeply shared ethos of the ISM faculty is that our disciplines are all the richer by their contact with each other. Only in this kind of solidarity can we hope to respond calmly and intelligently to the tensions which are rife throughout the worlds of liturgy, of choral and organ and vocal music, and of the related arts. For example, organ programs throughout the country are closing down, and fewer people seem to sing anymore (except, perhaps, with their walkmans!). Less than 2% of the population buys classical music CDs, and the worship practices of mainline churches are changing faster than some are ready to deal with, even as attendance dwindles.

We as an Institute could stand to sweat a bit more as we review our own mission vis-à-vis these challenges. We need to work together to model ways that the arts can embody theology and that theology can give meaning to the arts. We need to expand our vision ever more widely as we seek ways to understand the diverse religious practices, rites, music, and arts of the world. My hope is that we can be of greater service to communities of faith, to cultural organizations, to educational and ecclesial institutions, and to our students through our teaching, research, creative work, and outreach.

After thirty years of working as a church musician, I am convinced that now more than ever musicians, artists, and theologians need each other. Music and the arts serve to enliven and crystallize religious practice. Without sound, image, gesture, story, and rite, theology finds no way to become present in human lives. We owe it to ourselves and to our students to become conversant in many forms of religious practice. In order to be citizens of the world, we must know our similarities and our differences in the hope that foolish boundaries based on race, class, taste, and creed are diminished and new bonds forged. In fact, it is ironic that in our post-modern world, notions of high and low art seem no longer useful, and yet in churches and synagogues, people still equate them with ideas of

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

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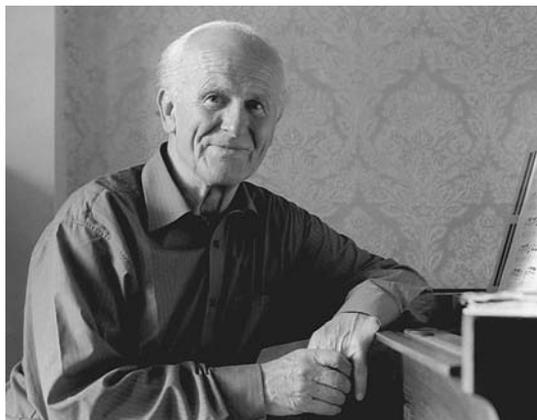
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Three Yale Choirs Present

Choral Masterworks with Sir David Willcocks



Sir David Willcocks, known as “the dean of British choral music,” will conduct the Yale Camerata, Yale Glee Club, and Yale Schola Cantorum in a concert of works by British composers. The culmination of the conductor’s weeklong residency at Yale, the concert will take place at 5 pm on Sunday, February 27 at Woolsey Hall in New Haven. The ensembles will perform separately, and will also join forces, accompanied by trumpets and drums, for Handel’s stirring *Zadok the Priest*, first performed in 1727 at the coronation of George II, and sung at every English coronation since.

Sir David has long been associated with the music of Benjamin Britten, and he will conduct the Yale Schola Cantorum, directed by Simon Carrington, in Britten’s miniature masterpiece for unaccompanied chamber choir, *Hymn to St. Cecilia*. Britten began this in 1940 in collaboration with W. H. Auden, when the poet and composer were both living in the US, and he completed it on a steamship on the way home to England in 1942. The first performance was given by the BBC Singers on November 22nd of that year — St. Cecilia’s Day, and also Britten’s birthday. The choir will also perform *Rejoice in the Lord Always* by Henry Purcell.

Georg Frideric Handel’s *Dixit Dominus* was written in 1707 when the composer was serving as household musician to Francesco Ruspoli in Rome. Scored for strings, chorus, and solo voices, this brilliantly pictorial setting of Psalm 110 will be performed by the Yale Camerata. Marguerite Brooks is the Camerata’s founder and director.

The Yale Glee Club will offer Willcocks’s own recent *Magnificat* and *Nunc dimittis* settings, both of which are rarely performed here in the States, and New Haven audiences will enjoy this rare opportunity to hear them under the baton of the composer. The Glee Club, whose director is Jeffrey Douma, will also perform Parry’s rousing perennially popular anthem *I Was Glad*. All three will be accompanied by Thomas Murray on Woolsey’s Newberry Organ.

Known worldwide as a conductor, organist, composer, and music educator, Sir David Willcocks began his musical training as a chorister at

Westminster Abbey, and has enjoyed a long and distinguished international career as a concert and recording artist. He is known for presenting the premieres of many important works, including the British premiere of Duruflé’s *Requiem*, and he also introduced audiences in Italy, Japan, Hong Kong, Portugal and the Netherlands to the *War Requiem* of Benjamin Britten.

Sir David was made Commander of the Order of the British Empire in 1971, and was knighted in 1977 in the Queen’s Silver Jubilee Honours List. He is currently Music Director Emeritus of King’s College Choir Cambridge. The recipient of numerous honorary degrees, Sir David is an Honorary Fellow of King’s College, Cambridge, and has also served as general editor of the Church Music Series of the Oxford University Press.

At the concert, Robert Blocker, the Lucy and Henry Moses Dean of Music, will present Sir David with the Sanford Medal, Yale School of Music’s highest award. It was established in honor of Samuel Simonds Sanford, the first professor of music performance at Yale, to recognize the highest levels of musical achievement.

Presented by the Yale Institute of Sacred Music and the Yale Glee Club with additional support from the Yale School of Music, the concert is free and open to the public. No tickets are required. For more information, call 203-432-5062.

Sacred Vocal Music in Marquand Chapel

Sunday, February 20 5 pm

PATRICK EVANS,
baritone



Djordje Nestic, piano
with

Augustine Mercante,
countertenor
and the Marquand Chapel Choir
Kimberly Dunn, conductor
Michael Smith, organ

VAUGHAN WILLIAMS
Five Mystical Songs
arias from *Pilgrim’s Progress*

BRITTEN
Canticle 1: Abraham and Isaac
arias from *Billy Budd*

Religion, Science & Technology: Issues in Encounter

Tamara Shantz, with IRST staff



Debates about evolution, abortion, stem cell research, or genetic engineering; these often come to mind when relations between theology and science are mentioned. But what about changing ideas of suffering in a technological society, or the impact of

contemporary developments in neuroscience on how theologians think about what makes a person a person, or explorations into the “hum” at the base of the universe, or artistic rendering of the beginnings of everything, or the invention of the idea that something like “life” exists abstracted from actual living things and the “Life” promised in faith? These days, surprising discoveries and puzzling dilemmas such as these are also capturing attention in discussions of science and theology. And now they have entered conversations in the ISM, through the programs of the Yale Divinity School Initiative in Religion, Science and Technology (IRST), directed by ISM Assistant Professor of Communication, Wesley Avram (jointly appointed with YDS). With the help of YDS graduate and current Research Affiliate James VanPelt, Research Assistants Sarah Scherschligt and this author, and a group of advisors from throughout the university, in only a short time the Initiative has become a fixture of life on the Divinity Quadrangle.

IRST was made possible by a three-year grant from the Center for Theology and the Natural Sciences in Berkeley given to Avram and then YDS Dean Rebecca Chopp. Current YDS Dean Harry Attridge, as well as former ISM Director Margot Fassler, continued support for the effort as Professor Avram developed the program. A year of listening became a year of initiation, which has become in 2004-05 a year of numerous activities. These include a Religious and Spiritual Issues Working Group supported by Yale’s Interdisciplinary Bioethics Project, a Graduate and Faculty Forum in which graduate students and young faculty present works-in-progress, and a series of invited speakers. The Initiative was even highlighted in a feature story in the *New Haven Register* (Abram Katz, March 14, 2004, “Yale Scientists, Theologians Bring Their Beliefs to the Same Table”).

“We have imagined a variety of opportunities for folks from YDS, ISM, the University, and the community at large to come together in important conversation about timely concerns,” Avram said. “As the modern fusion of science and technology changes our world with dizzying pace, and the questions those changes force on us leave folks both fascinated and troubled, this seems a perfect place to move beyond stereotypes and on toward respectful

encounter and passionate expression. It’s been gratifying to see that happen.”

This past term, for instance, IRST’s various forums hosted speakers on topics such as “The Bioethics of *Tuesdays with Morrie*,” “Religion, Health, and Wholeness,” and “Why the Sciences Do Not Threaten Consciousness, Free Will, or Miracles.” Student presentations have been on analogies between contemporary string theory and the cosmology of Jonathan Edwards, the theological critique of technological culture, medieval healing rituals, and more. As these gatherings continue, IRST is also coordinating a new course called, “Religion, Science & Technology: Issues in Encounter.” It is being co-taught by Avram and Nihal de Lanerolle, Associate Professor of Neuroscience and Neurosurgery at Yale School of Medicine, and Yale’s Episcopalian Chaplain.

“Issues in Encounter” is structured by what Avram calls an “inductive” form of learning, beginning with notable practitioners in the religion and science dialogue and moving to conclusions only later, if ever. The class moves around seven guest lecturers, with each giving a public lecture and also offering a private session with the class over a meal. Topics vary, with concentrations in recent debates about evolution, neuroscience, and ecology taking center stage. Lecturers include Paul Wason of the Templeton Foundation; Nancey Murphy of Fuller Theological Seminary; John Haught from Georgetown, Michael Gazzaniga from Dartmouth; Bill McKibben, author of *The End of Nature*; and more. The Yale Interdisciplinary Bioethics Project and the Episcopal Church at Yale, as well as the Institute of Sacred Music, are providing additional support.

“The encounter between faith and science has produced great struggle even as it has produced great beauty,” says Avram, “and we mean to dwell in both, waiting for new insight into God’s good creation along the way. And in the end, we may learn that there is in each a certain kind of art.”

See page 5 for more about the spring speaker series (Information is also available online at [www.yale.edu/divinity/religionand science/index.html](http://www.yale.edu/divinity/religionand%20science/index.html).)

TAMARA SHANTZ is a candidate for the M.Div. degree at Yale Divinity School.

WESLEY AVRAM is Stephen Merrell Clement — E. William Muehl Assistant Professor of Communications, a joint YDS/ISM appointment.

Religion, Science and Technology: Issues in Encounter

A SERIES OF LECTURES HOSTED BY
THE YALE DIVINITY SCHOOL INITIATIVE IN RELIGION, SCIENCE AND TECHNOLOGY

WESLEY D. AVRAM, DIRECTOR



Free and open to the public · Wednesday evenings at 8 pm
Niebuhr Hall · 409 Prospect Street, New Haven · Free parking available



**JANUARY 19 THE "FIELD" OF SCIENCE AND RELIGION:
WHAT FUTURE FOR A GUILD OF GUILD TRANSCENDERS?**

PAUL WASON

Director of Science and Religion Programs, John Templeton Foundation;
author of *The Archaeology of Rank*



**FEBRUARY 2 IN SEARCH OF HUMAN UNIQUENESS:
THEOLOGY IN DIALOGUE WITH PALEOANTHROPOLOGY**

J. WENTZEL VAN HUYSSTEEN

James I. McCord Professor of Theology and Science, Princeton Theological Seminary;
author of *The Shaping of Rationality: Towards Interdisciplinarity in Theology and Science*



**FEBRUARY 16 CROSSING MORAL THRESHOLDS: THE MEANING OF
THE HUMAN IN AN AGE OF GLOBAL WARMING AND GENETIC ENGINEERING**

BILL MCKIBBEN

Scholar-in-Residence, Middlebury College; author of *Enough: Staying
Human in an Engineered Age*



MARCH 23 SCIENTIFIC PERSPECTIVES ON THEOLOGICAL ANTHROPOLOGY

NANCEY MURPHY

Professor of Christian Philosophy, Fuller Theological Seminary;
author of *Theology in the Age of Scientific Reasoning*



MARCH 30 DARWIN, ETHICS, AND THEOLOGY

JOHN HAUGHT

Professor of Theology, Georgetown University; author of *Deeper than Darwin:
The Prospect for Religion in an Age of Evolution*



APRIL 6 THE NEUROBIOLOGY OF OUR MORAL COMPASS

MICHAEL GAZZANIGA

David T. McLaughlin Distinguished Professor and Director of the Center
for Cognitive Neuroscience, Dartmouth; Member of the President's Council
on Biotethics; author of *Psychological Science: Mind, Brain, and Behavior*



More information at (203) 432-9588 or www.yale.edu/divinity/religionandscience

Made possible by a grant from the Center for Theology and the Natural Sciences,
Berkeley, California

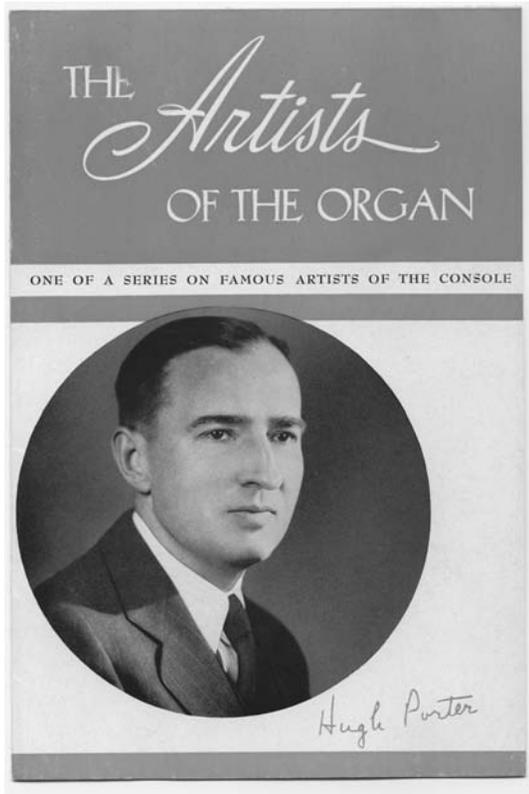
Presented with support from the Yale Institute of Sacred Music

IN RETROSPECT: Union Days

Second in a series of reminiscences about the School of Sacred Music at Union Theological Seminary, and the early days of the Institute of Sacred Music at Yale

Memories of HUGH PORTER

1897–1960



The following article is adapted and abridged from two separate Memorial Minutes formally adopted by the faculty of Union Theological Seminary in 1960. The tributes previously appeared in the booklet for Hugh Porter's memorial service on September 26, 1960 in the James Memorial Chapel of Union Theological Seminary.

Morgan Phelps Noyes and William H. Hudnut, Jr. (1960)

In Hugh Porter, Union Seminary was blessed to have as its second Director of the School of Sacred Music a man providentially equipped, by background, native gifts, experience, and dedication, for a position which is almost unique in the musical and theological worlds.

Hugh Porter grew up in a home where there was a great deal of music. As a boy of ten he studied piano with a German teacher who came to the Porter home for one half day each week, giving music lessons to the three Porter brothers. The son of a

minister, Hugh quite naturally learned at an early age to play the queen of instruments, and while still in high school, he had the satisfaction of receiving his first financial remuneration as a musician when he became organist at the Methodist Church in Hartford City, Indiana. At sixteen he toured forty-eight states with a Prohibitionist group known as "The Flying Squadron," serving as accompanist for soloists and for group singing at the organization's public meetings. The tour was cut short when finances ran out.

After graduating from high school, Hugh Porter studied at the American Conservatory of Music in Chicago, receiving the degree of Bachelor of Music with honors in 1920. During this period he served as organist at the Wilmette Presbyterian Church and for a time at the Christian Science Church in Evanston. After leaving the Conservatory he went to take his Bachelor of Arts degree at Northwestern University, serving as organist in the University Chapel until he received the degree in 1924. He then came to New York City where he was granted a fellowship by the Juilliard Musical Foundation which had just been established. Since there was no Juilliard School at the time, he used the grant for study at the Mannes School of Music and for private study with Frank La Forge and with Lynnwood Farnam. He became organist at Calvary Episcopal Church on Fourth Avenue, and in later years at the Church of the Heavenly Rest and at the Second Presbyterian Church. He is most widely remembered, however, as Organist and Choir Master at the Collegiate Church of St. Nicholas on Fifth Avenue, a position which he held with great distinction from 1936 to 1947, establishing his reputation as one of the city's foremost church musicians. Early in his career he began to receive

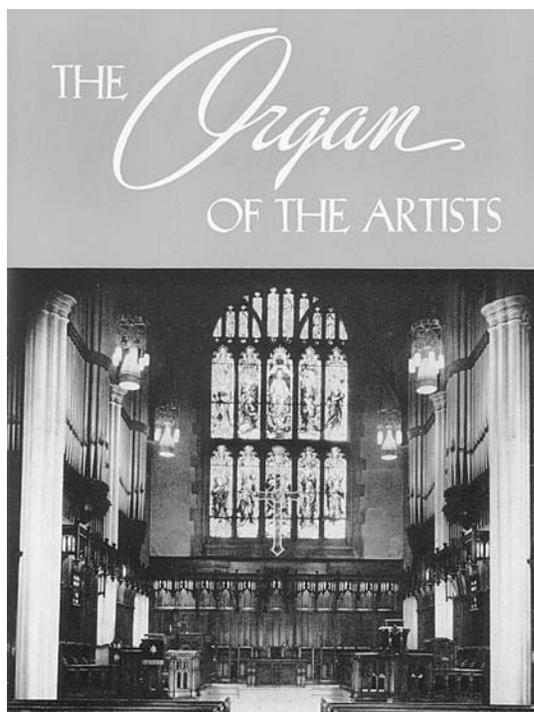


Hugh Porter (I), "the baby pianist," with the Flying Squadron in 1913.

invitations to serve in different capacities with a variety of musical organizations. He was for a long period organist for the Oratorio Society of New York, at one time acting also as its assistant conductor. He was conductor of the Lutheran Oratorio Society and of the Washington Heights Oratorio Society. For several years he was organist at the Chautauqua Institution at Chautauqua, New York. He gave recitals in the Town Hall and in the Wanamaker Auditorium in New York City, at Kimball Hall in Chicago, and in many churches and auditoriums across the country. He was a soloist at the Elizabeth Sprague Coolidge Auditorium at the Library of Congress, and frequently a soloist with the old New York Symphony Orchestra. He was also in demand as a teacher, instructing in the organ at New York University and at the David Mannes School. From 1932 to 1945 he was in charge of the organ department at the Juilliard School during the summer term. To the leadership of the Union School of Sacred Music he brought musicianship of a high order.

He also brought to the School a lifelong devotion to the Christian church. In fact, he entered Union Seminary as a candidate for the degree of Bachelor of Divinity. At the end of one year, however, he was persuaded by Dr. Henry Sloane Coffin to transfer to the School of Sacred Music which was just being launched, and to study instead for the degree of Master of Sacred Music. As Dr. Coffin delighted to tell the story, he said to Hugh Porter, "Why do you want to spoil a first rate church musician to become a second rate preacher?" He was a member of the School's first graduating class in 1930, and was the first person to receive the degree of Doctor of Sacred Music from the School in 1944. From its inception he was on the faculty of the School, giving classes in conducting, transposition, and vocal and orchestral score reading. When Dr. Clarence Dickinson retired as Director of the School in 1945, the only name suggested to the Nominating Committee of the Board of Directors was that of Hugh Porter, and he was enthusiastically elected as Dr. Dickinson's successor. In 1947, when the Collegiate Church of St. Nicholas was dissolved, Dr. Porter was free to give his full time to the Seminary, and assumed the direction of the music in the James Chapel Sunday services, as well as of the weekday chapel services. Having no outside affiliation, he was now eligible to be elected a full professor and on November 12 of that year he was inaugurated as Clarence and Helen Dickinson Professor of Sacred Music, the first full professor of music on the Seminary faculty.

In the work of the School, Dr. Porter was fortunate in having the support and assistance of his gifted wife Ethel Flentye Porter, who shared with him the detailed planning for the School, taught courses in music for children, opened up musical opportunities for the wives of students, and made their home a center for frequent social gatherings which added greatly to the fine spirit of the School. Their professional partnership reached its culmination in their joint service as music editors



Interior of James Chapel, Union Theological Seminary, New York City, where a Möller four-manual pipe organ was installed in 1941. Hugh Porter was then the Seminary's Professor of Music.

of the new *Pilgrim Hymnal* which appeared in 1958, a distinguished contribution to American hymnody and to the United Church of Christ.

As Director of the School of Sacred Music, Hugh Porter was a wise and painstaking administrator, communicating to colleagues and students his own enthusiasm for high standards of taste and performance. His life was marked by unremitting service, the hardest kind of work, a complete lack of ostentation, a quiet humor and deeply felt joy. There was no "front" about Hugh Porter, but only an utter genuineness and sincerity.

Dr. Porter's untimely death occurred on Thursday morning, September 22, 1960, when he was stricken with a sudden heart attack while in the chapel organ loft repairing a cipher for the benefit of a student who was preparing to play for the morning chapel service. Thus even at the moment of his death we see the keynote of his life: the unstinting gift of self. His contribution to the life of the Seminary was incalculable, not only because he never withheld himself from his students, but also because he had so much to give them from his rich background and broad scholarship. He strengthened the School in many ways, but perhaps most of all through the humility, the gentleness, and the self-effacement of his leadership: a truly Christian person who, without thought of self, gave his life away day after day.

Special thanks to David H. Porter for supplying the memorial booklet, photographs, and memorabilia of his father.

value. The Institute is primed for the future with a diverse, multi-faceted faculty and one of the most intelligent and resourceful staffs I know to do important and useful things. It is my hope that these resources of the Institute of Sacred Music can serve ever more widely the worship, musical, and artistic practices of religious communities in our world.

I close, for now, with the desire to honor one important person who has set the table for a banquet



Photo by William Cowan

feast of which we are all already taking part. For over a decade, Margot Fassler has led this institution with a steady hand and boundless love and energy. Half of what she has accomplished you will probably never know, but rest assured that the Institute would not now be what it is were it not for her careful leadership. I hope you who read this newsletter, especially you alums, will join the faculty and me sending her our heartfelt thanks and good wishes for a productive and happy year's leave. We will miss her!

As we continue to build and expand upon the foundation of our established vision, you will hear more from me about our efforts and offerings. And as always, the input and collaboration of our alums and friends is vitally important, so do let me hear from you as well. Here's to the past, present, and future of the ISM!

The Place of Christ in Liturgical Prayer: Christology, Trinity, and Liturgical Theology February 24–27

Hosted by **BRYAN D. SPINKS** *Professor of Liturgical Studies and Chair of the Program in Liturgical Studies*

This conference at the ISM brings together international liturgical scholars and theologians to address the articulation of trinitarian faith and christology in worship practices of the churches, past and present. Registration is still open online at www.yale.edu/ism/liturgprayer/index.html, or by calling John Hartmann at 203/432-3220.



- PAUL BRADSHAW** • *God, Christ, and Holy Spirit in Early Christian Praying*
- MARGOT FASSLER** • *Modes of Address in Hildegard's Sequences*
- DANIEL FINDIKYAN** • *Christology in Early Armenian Liturgical Commentaries*
- KATHRYN GREENE-MCCREIGHT** • *The Place of Christ in Biblical Interpretation: The Rules of Faith, Love and Hope*
- LARRY HURTADO** • *The Binitarian Pattern of Earliest Christian Devotion and Doctrinal Development*
- PETER JEFFERY** • *The Meaning and Functions of "Kyrie eleison"*
- MAXWELL JOHNSON** • *Theotokos and Worship*
- LESTER RUTH** • *The Explicit and Implicit Role of the Trinity in the Core of Contemporary Christian Music since the Mid-1980s*
- BRYAN SPINKS** • *Reflections On What Jungmann Omitted To Say*
- KENNETH STEVENSON** • *Christology and Interpretations of the Lord's Prayer*
- ROBERT TAFT** • *Christology in the Eastern Orthodox Divine Office*
- BABY VARGHESE** • *Christology, Trinity, and Liturgical Theology: the Syrian Orthodox Tradition*
- GEOFFREY WAINWRIGHT** • *"[Jesus] rejoiced in the Holy Spirit and said, 'I thank thee, Father...': Systematic Reflections on Luke 10:21-22*
- KAREN WESTERFIELD TUCKER** • *Christology in Hymns*
- GABRIELE WINKLER** • *Trinity and Liturgy: the Syrian Tradition*
- JOHN WITVLIET** • *Christology, Trinity, and Reformation Worship*

Yale Literature and Spirituality Series

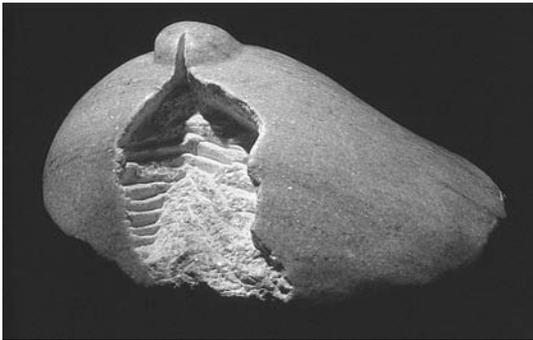
The poet Li-Young Lee will present a reading in the Divinity Bookstore as part of the Yale Literature and Spirituality Series at 4:15 on Thursday, March 3. The reading, which will be followed by a reception, will be streamed live to the ISM website.

Li-Young Lee was born in 1957 in Jakarta, Indonesia, of Chinese parents. In 1959, his family fled Indonesia, and by 1964 they arrived in America. Lee has studied at the University of Pittsburgh, the University of Arizona, and the State University of New York College at Brockport. He has taught at numerous colleges and universities. His books of poetry include *Book of My Nights* (BOA Editions, Ltd. 2001), *Rose* (BOA Editions, Ltd. 1986), winner of the Delmore Schwartz Memorial Award from New York University, and *The City in Which I Love You* (BOA, 1990), the 1990 Lamont Poetry Selection from The Academy of American Poets. He is also author of an autobiography, *The Winged Seed* (Simon and Schuster, 1994; reissued 1999 by Hungry Mind Press). Lee's honors include fellowships from the National Endowment for the Arts, the Lannan Foundation, and the John Simon Guggenheim Memorial Foundation, as well as grants from the Illinois Arts Council, the Commonwealth of Pennsylvania, and the Pennsylvania Council on the Arts. In 1988 he was the recipient of a Writer's Award from the Mrs. Giles Whiting Foundation.



The Yale Literature and Spirituality Series, organized by Lana Schwebel, Assistant Professor of Religion and Literature at ISM/YDS, is presented by the Institute in collaboration with the Yale Divinity Student Book Supply. The series will continue in April with readings by novelists Gail Godwin and Doris Betts.

Sculpture Exhibition at the Anlyan Center



Body Memories: An Exploration of Breast Cancer in Marble, an exhibition of the sculpture of Wisconsin-based artist Susan Falkman, will be on display weekdays from 9 to 4 from March 3 through April 29 at the Anlyan Center, 300 Cedar Street, in New Haven. Sculptor Susan Falkman, whose works have appeared in exhibitions throughout the United States and in Europe in Italy and Greece, is the recipient of numerous awards and commissions, including large-scale public sculptures in France, Italy, and South Australia, as well as in Wisconsin.

A reception will be held to honor the artist and the exhibition on Wednesday, March 2, from 4 to 6 pm at the Anlyan Center. Both the exhibition and the reception are free and open to the public. The exhibition is presented by the Yale Program for the Humanities in Medicine and the Yale Institute of Sacred Music, with support from the Arts Council

of Greater New Haven. For further information call (203) 785-4744 or visit the website at www.yale.edu/ism/anlyan.

The artist recalls that “the thought that I must carve a white marble breast sculpture for my dear friend Jean woke me in the middle of the night.” She continues, “Jean had recently informed me of her decision to have a mastectomy. The next morning...a breast shape emerged along with a vision of an entire room filled with breast sculptures.” This exhibition grew from that initial vision.

The artist says that she felt “possessed” by the idea. “As I carved these these sculptures I thought about breasts – nurturing – pornography – religion – technology – implants – nursing mothers – pesticides – baby formula – medicine – sexuality – our earth – women. The interweaving of these complex issues led me on a transforming journey.”

The Yale Program for the Humanities in Medicine is a series of lectures, workshops, and exhibitions offering dynamic opportunities to experience the important connection between healing, health care, and the literary, visual, and performing arts. Many of these programs for the Yale Medical community are open to the public. For a schedule of events, visit www.med.yale.edu/intmed/hummed/ or call (203) 785-4744.

CONNECTICUT

FIRST CONGREGATIONAL CHURCH, DARIEN

Music Director (part time). The Church seeks an enthusiastic person to work with our clergy, choirs, and congregation to bring inspiration to our worship. The ideal candidate will have outstanding skills in sacred music as both a choir director and an organist. In addition, the candidate will have excellent skills as a teacher, motivator, and communicator, comfortable with adults and children alike. The ideal candidate also will play our two-manual, 22 stop Walker tracker organ proficiently. Interested applicants, please visit our web site – uccdarien.org. Applications to: Music Director Search Committee, The First Congregational Church of Darien, 14 Brookside Road Darien, CT 06820. Phone: 203-655-0491. Fax: 203-656-3406

ST. MARK'S EPISCOPAL CHURCH, BRIDGEPORT

Part-Time Organist and Choir Director. Responsibilities include playing for the congregation at the principle Sunday morning Eucharist and special services during the liturgical year. Must be an efficient reader of music, have strong hymn-playing and improvisational skills. Responsible for rehearsing and directing volunteer choir, as well as developing others to be members of the choir; ensuring proper care of the organ; and collaboration with the rector in hymn selection and other suitable music for worship. The organ is a two manual Allen Digital Computer Organ System ADC 1130. Resume and tapes (if available) to: The Rev. Trevor R. Babb, 401 Newfield Avenue, Bridgeport, CT 06607 or call (203) 335-5655 should you require additional information. You may also email your resume to: rector1995@aol.com.

ZION EPISCOPAL CHURCH, NORTH BRANFORD

Director of Music (part-time). Principle duties: play organ at 10:00 Sunday liturgy and Holy Days; direct adult choir (8-10 volunteers); meet with Vicar on regular basis to plan all liturgical music. Adult choir (8-10 volunteers, currently rehearses on Thursday evening); children's choir and contemporary music ensemble are organized for special liturgical seasons such as Christmas and Easter. Organ description: 12-year-old, two-manual McNeely organ. Send resume via email to psearle@snet.net or mail to Zion Episcopal Church, 326 Notch Hill Road, North Branford, CT 06471.

OUT OF STATE

DEPARTMENT OF MUSIC AT THE UNIVERSITY OF CHICAGO

Director of Choral Activities. Responsible for three choirs, the Rockefeller Chapel Choir; University Chorus; and the Motet Choir. Work with the Rockefeller Chapel staff and with the Director of Public Relations in publicity, logistical, and scheduling arrangements for rehearsals and performances. Supervise student assistants for clerical, library, and logistical work related to the three choirs. Compensation and rank commensurate with training and experience. Send letter of application; resume; list of repertoire conducted in performance; one recent conducting videotape; sample CD, and three letters of reference to: Prof. Robert Kendrick, Choral Director Search, University of Chicago Department of Music, 1010 East 59th Street GoH, Chicago, IL 60637. Application Deadline: Tuesday, February 1, 2005. Position begins: August 1, 2005

FIRST BAPTIST CHURCH, NEW LONDON, NH

Music Director/Organist (part-time). The Church seeks a new Director of Music and organist to replace its retiring Minister of Music in leading a thriving and vital music program. The responsibility of this position is to serve as the Director of all the musical activities for the church. In that role, the employee will be responsible for the church choirs, serve as organist and direct and/or oversee all other performing groups. A minimum of a Bachelor's Degree in music, preferably organ or sacred music, is required. (Division of duties into two positions would be considered). The full job description may be found on the church website. www.fbcnlh.org. Resume sent to the First Baptist Church, Attention Music Director Search, P.O. Box 336, New London, NH 03257.

TRINITY PRESBYTERIAN CHURCH, CLEARWATER, FL

Director of Music (full-time). The Director of Music is responsible for the energetic leadership and creative design of the blended worship and other music related activities in the life of the church, maintaining the integrity and excellence of the established music ministry. The candidate must possess genuine inter-personal skills, advanced keyboard ability, be familiar with Internet and composer programs and media. Master of Music with five years full-time experience preferred. Web-site: <http://www.trinityonrainbow.com/musicdirector> Mail, FAX or e-mail resume, letter of interest and references to Trinity Presbyterian Church, 2001 Rainbow Dr., Clearwater, FL 33765 (Attn: Steve Lang, Search Committee Chair.), Phone: 727-446-6210, FAX: 727-461-4592, e-mail: deborah@trinityonrainbow.com. Mail CD or tape of example of presentations, if available.

BIBER CD RELEASED



A live recording of the Yale Schola Cantorum's North American premiere performances of Biber's *Vesperae longiores ac breviores* (1693) is available free to alums in limited

quantities while supplies last. Conducted by Simon Carrington, the performances took place in December in New Haven and New York. Alums (ISM or Union) interested in receiving a copy should phone Will Cowen at the Institute at 203/432-1580.

WORK AND PRAY DVD

Written and produced by Margot E. Fassler, the first title in a video project made possible by the Lilly Endowment, Inc. was released last April, and is available for purchase at the Yale Divinity Student Book Supply, online at www.yale.edu/divinity/sbs, or by calling 203/432-6101.

CAROL WILLIAMS (AD '97), San Diego Civic Organist, informs us that the 90th birthday marathon concert on January 1 for the Spreckels Organ drew crowds of over 7000 people. The five hour concert included performances by Robert Plimpton, Jared Jacobsen and eminent singers and instrumentalists. There was much press and TV coverage for the event. A photo display can be found at the Spreckels website www.sosorgan.com. Dr. Williams has just released a new CD "Mainly French" recorded on the exciting Austin organ in St. Mary's College, Moraga, CA. Works include Gullmant's First Organ Sonata, some transcriptions of Debussy, Toccata's by Paponaud and Jongen.

DAN LOCKLAIR (UTS SMM '73) has, late this autumn, released a new 2-CD set entitled "Dan Locklair: Chamber Music" featuring six of the composer's major chamber works. The set has been receiving rave reviews. In November, the nationally acclaimed Mallarme Chamber Players presented an evening devoted to the chamber music of Lacklair in the first concert in the new auditorium of the Mary and Charlie Babcock wing of the Reynolda House Museum of American Art in Winston-Salem, North Carolina, and celebrated the release of Locklair's 2-disc set. Among Locklair's other work, his *In Mystery and Wonder (The Casavant Diptych)*, received its Canadian premiere in Montreal in September of 2004, at Saint-Nom-de-Jesus Church as performed by organist Jacquelin Rochette. The CBC broadcast the performance nationwide on October 21. For more news about Dan Locklair, visit his website at www.locklair.com.

IN MEMORIAM

JEAN HALBING HAY (UTS SMM '49) died July 31, 2004.

On display at the
Yale Institute of Sacred Music
through February 28
Weekdays 9 - 4

GOSPEL DREAMS
The Art of Laura James



Free and open to the public.

Presented with support from Yale Divinity School.
Organized by Jaime Lara, Associate Professor of
Christian Art and Architecture and Chair of the
Program in Religion and the Arts (ISM/YDS).

In Memoriam: Jason Richardson, YDS



With great sadness, I report to you the untimely death of our young colleague and friend, Jason Richardson, YDS alum and director of the Marquand Gospel Choir. Jason died of a heart attack while leading the music ministry at his home church in New York City. He is survived by his wife, Althea

Marshall Richardson.

I didn't know Jason well, but what I knew of him, I knew largely through his music and presence in Chapel. He was an exquisite singer, a superb pianist, and a real spiritual force at Yale Divinity School. In addition to directing the gospel choir, he offered us weekly solos, led

prayers, and many times presided at the Lord's Supper in chapel, sharing his Southern Baptist tradition and pastoral gifts.

The ISM has been proud to sponsor the Gospel Choir, and many of us, students and faculty alike, have learned much through working with Jason.

I marveled at Jason's ability to improvise, to lead congregational song, to inspire the choir, and to create beautiful music. Jason's song came from his heart, proclaiming an extraordinary love of God and a deep, and deeply tested, faith. He was adept at finding musical ways for us to praise God and to acknowledge the Spirit's activity in our lives.

Jason's death has left a huge hole in our lives, and he will be sorely missed.

— Contributed by Martin D. Jean

Upcoming Events

February-March 2005

Through February 28. *Gospel Dreams: The Art of Laura James* on display at the Institute.*

Wednesday, February 2. Student Organ Recital:
Stephen Fraser, Woolsey Hall, 12:30 pm (half hour).

Thursday, February 3. Reception for artist Laura James,
ISM Great Hall, 4:30 pm.

Sunday, February 6. Student Organ Recital:
Mina Choi, Woolsey Hall, 8 pm.

Sunday, February 13. Student Choral Conducting Recital:
Michael Smith, Battell Chapel, 3 pm.

Monday, February 14. Student Organ Recital:
Colin Lynch, Battell Chapel, 8 pm.

February 20 - 27. Sir David Willcocks residency.

Sunday, February 20. Student Organ Recital:
John-Eric Gundersen, Battell Chapel, 3 pm.

Sunday, February 20. Student Organ Recital:
Timothy Spelbring, Woolsey Hall, 8 pm.

Wednesday, February 23. Student Organ Recital:
Vincent Carr, Woolsey Hall, 12:30 pm (half hour).

February 24 - 27. Liturgy Conference: *The Place of Christ in Liturgical Prayer: Christology, Trinity, and Liturgical Theology.* ISM Great Hall.

Sunday, February 27. Camerata, Schola Cantorum, Yale Glee Club: *Choral Masterworks with Sir David Willcocks*, Sir David Willcocks, conductor. Woolsey Hall, 5 pm.

Thursday, March 3. Yale Literature and Spirituality Series: Li-Young Lee. Reading followed by a reception. Divinity Book Supply, 4:15 pm. Also live webcast.



Laura James: *Christ Enthroned*

March 4 - April 29. *Body Memories*, exhibition of marble sculptures by Susan Falkman. Anlyan Center, 300 Cedar Street. (Co-sponsored by the ISM.)*

March 7 - April 27. *Think on These Things: The Art of Wisnu Sasongko* on display at the Institute.*

Sunday, March 20. Student Organ Recital:
Lindsey Henriksen, Woolsey Hall, 8 pm.

Thursday, March 31. Reception for artist Wisnu Sasongko.
ISM Great Hall, 4:30 pm.

All events are free and open to the public.

*Open weekdays 9-4.



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