

Prism

MUSIC · WORSHIP · ARTS

YALE INSTITUTE OF SACRED MUSIC COMMON GROUND FOR SCHOLARSHIP AND PRACTICE



In Memoriam: Robert Stevens Baker

Martin D. Jean



It is with great sadness that we announce the death of our founding director, the renowned organist Dr. Robert S. Baker. Dr. Baker had been in failing health for some time and his family was with him when he died peacefully in his home Monday morning, January 24, 2005. He is survived by his son Jim, his daughter Martha, and their families.

One of the iconic figures in the Institute's history, Robert Baker, together with music historian Richard French, seminary chaplain Jeffery Rowthorn, and administrator Mina Belle Packer, made the pilgrimage in 1973 from New York City and Union Theological Seminary to begin a new Institute of Sacred Music at Yale. All of us here, and all of the nearly three hundred alums of the ISM, share in the rich legacy of Robert Baker's visionary leadership and consummate musicianship.

A memorial service was held on January 29 at Spring Glen Congregational Church in Hamden. A second memorial service will be held on Sunday, May 1 at 4 pm at First Presbyterian Church in New York, where Dr. Baker was for many years the organist and choir director. In addition, the Institute is planning a special event in celebration of Dr. Baker's legacy on October 10, which we hope will be an occasion for alums to come together again in New Haven. Please mark your calendars and plan to join us.

Memorial contributions may be made to the New Organist Fund of the American Guild of Organists, 475 Riverside Drive, Suite 1260, New York, NY 10015.

The two eulogies given at the Hamden memorial service are printed here.

ANDREW SHENTON (MM '93) has moved to Boston to take up joint appointments at the School of Music and the School of Theology at Boston University, where among other responsibilities, he will direct the Master of Sacred Music program. Dr. Shenton will (was) installed as James R. Houghton Scholar of Sacred Music in a ceremony and concert at the Marsh Chapel at Boston University on March 18 2005. He will be working alongside former ISM faculty member Peter Hawkins who is Director of the Luce Program in Religion and Literature at Boston University.

Ed. Note. Several people have expressed appreciation for last month's article on Hugh Porter. This letter was written by one of the original band from Union who traveled to New Haven to found the Institute of Sacred Music at Yale.

I want to express my appreciation for the February PRISM and the article about Hugh Porter. Please permit me to add a bit of nostalgia to that report!When I began study for the SMM degree at UTS in 1953, Hugh Porter was my organ teacher. His strengths as an organist and as a gentleman were obvious to all his students, and I will ever be indebted to him for his leadership - at the organ bench and as the Director of the School of Sacred Music. When I graduated in 1955, for personal reasons I remained in New York City and Hugh invited me to be the secretary for the School, and to assist him as organist/choir director for the Sunday services in the James Memorial Chapel at the Seminary. (After his death in 1960, I continued with that latter assignment for four years.)

One final thought. The last sentence of your Retrospective captured the persona of Hugh Porter in a way that few others have: "He strengthened the School.....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." One can only add a resounding *Amen!* — Mina Belle Packer Wichmann

To all Alums and Friends of the Institute
 You are most cordially invited
 To a special celebration of the life and legacy of
Robert Stevens Baker
 Monday, October 10, 2005, 8 PM
 Woolsey Hall, New Haven

Corrigendum

Last month's PRISM announced the release of the new CD by the Yale Schola Cantorum, and offered a limited number of free copies while supplies last to alums of the ISM and UTS. The phone number was listed incorrectly; please call 203/432-5180 if you would like to receive a copy of Heinrich Biber's *Vesperae longiores ac breviores* (1693) conducted by Simon Carrington, and featuring soloists from the new graduate voice program in Early Music, Song, and Chamber Ensemble.

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

Martin D. Jean, director

409 Prospect Street
 New Haven, Connecticut 06511

telephone 203.432.5180

fax 203.432.5296

EDITOR Melissa Maier
 melissa.maier@yale.edu

ALUMNI AND JOB PLACEMENT EDITOR William Cowen
 william.cowen@yale.edu

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AD DESIGN Maura Gianakos, Yale Publishing Services

LAYOUT AND DESIGN Elaine Piraino-Holevoet, PIROET

In Memoriam: Robert Baker

Michael-Thomas Gilman



In the Bible, in the third chapter of the Book of Ecclesiastes, we read, “To everything there is a season, and a time for every purpose under the heaven.” Now is the time when our common purpose is to pay tribute to and honor the memory of a truly great man – Robert Baker.

Some lives arch over others as the heavens arch over the earth. His example nourished our lives and souls in ways that are beyond measure.

Ecclesiastes further tells us that wisdom shall make a man’s face to shine. Surely all of us who knew him have many unique cherished memories, but one which we all hold in common is the way in which his entire countenance would light up for an old friend, a fond memory, or a job well done. He was most generous in sharing that light.

He was exceedingly generous, but he never called attention to that fact, and when he gave, there were never any strings attached. He made us want to be better – not just as musicians, but also as men and women. He made the world a better place by his life and works.

He was brilliantly intelligent, in the first rank of performing musicians, and well read all around, but he was not in the least vain. He exuded such true leadership that he inspired an almost fanatical devotion among his pupils, those who sang in his choirs – and my, weren’t they good choirs? – and among his friends. To know him was to love him.

He was a great teacher. So many of his pupils have gone on to great careers of their own. Even the least talented among us received his full attention

and encouragement. He believed in us long before most of us believed in ourselves. He rarely told us what to do, but through questioning he taught us to teach ourselves, to listen to the ideal sound in our mind, to attain as near as possible that ideal – and by so doing, he set us free.

He was a devoted husband and father. How proud he was of the accomplishments of his wife and children and grandchildren. It was clear to anyone who ever saw Dr. and Mrs. Baker together that they were truly joined as one by the power of the Almighty Father himself. Their love for each other shall remain forever a shining example to us all.

He was a true epicure – he loved good food, good conversation, good wine, good music, a good game of golf, good books, and good companionship. He was equally excellent as a host or a guest. He was no snob. He loved Mrs. Baker’s gourmet cooking and the blueberry pie at the Automat. He loved Bach, Beethoven, and Brahms at Carnegie Hall, and the singing of Billie Holliday in the jazz clubs of West 52nd Street. He loved the theatre, and the movies of W. C. Fields; a good game of baseball and – to the horror of Mrs. Baker – pro-wrestling.

Let us not forget that God looked upon his handiwork and found it good. Dr. Baker often remarked that we humans had made a mess of things, but he was always able to see the true good amidst so much that was not, and for all of his honest appraisals of a bad situation, he was a real optimist. You wanted him on your team. And he was.

He helped so many people in his long and productive life. He was a true friend – and there aren’t many of those in any generation. He was a mensch.

Now, at the close of his earthly life, we are left to contemplate our loss. How we shall miss hearing his voice on the phone, seeing him at a concert, or just relying on him for a sympathetic ear. We must comfort ourselves that we were blessed to have him among us for so long, and that he has been called home to the shelter of the Almighty, where his soul is in the hands of God. Though he has gone on to Life Everlasting, he is still with us, in our hearts and memories, and his work shall live on in his pupils and their pupils. For as long as there is music on this earth, Robert Baker will live on. Amen.

MICHAEL-THOMAS GILMAN is Director of Music at United Congregational Church in Holyoke, MA. He was a student of Robert Baker, and a friend of both Robert and Mary Baker for many years.

In Memoriam: Robert Baker

Margot E. Fassler

(Ed. Note: the final hymn of the memorial service was For All the Saints.)

What makes a saint?

St. Paul gives his own definition of blessedness, and it has to do with love. 1 Cor. 13 complements Matt. 5 with its list of beatitudes, characteristics of the blessed. The Pauline text, too, offers a list of magnificent attributes, and on the surface, each of them would seem to indicate the state of blessedness. But each is systematically undercut -- unless, that is, it is driven by the force of love. Today we remember and celebrate the life of Robert Baker. It is well to list his accomplishments and wonder at them: the extraordinary playing both as a soloist and from the console while conducting the choir. His work of this sort is the very model of complete music making, and shows especially in his vast conceptions of the oratorio. This taste for, and ability with, big and bold musical conceptions lives out in his vision for the interdisciplinary study of music, liturgy, and the arts in the Institute he founded at Yale. And then, of course, there is no legacy like that of his teaching -- of organists, to be sure, but of so many others, from choir members to singers and performers on other instruments, to colleagues and friends. But all these things, the great and the small, were blessed because of the power of his love, for it filled them and made them what they were. The Baker touch that blew out circuit breakers with its power was generated from a heart of love.

When lives of saints were offered in the Middle Ages, they proceeded by miracles, and so it was with our friend Robert Baker. So many times he told me the miracles of his life, the great turning points or people in it, and always with a sense of awe and gratitude for God's goodness. Five are chosen from a long list and the last unfolds today and looks to a future extending his legacy.

The first is the miracle of music in his life. He would recount the questions: how could he go against wishes of his father for a different career; how could he pay for it if he did commit to it; and how could he make a way for himself and the family to come? He loved to tell the story of playing for Clarence Dickinson, of the miraculous scholarship



he received, the beginnings in New York City, and the unfolding of life as Dickinson's successor and the leader of the School of Sacred Music at Union.

The second miracle for him was New York City itself, where he continued to work and be centered even after he no longer lived there. The churches, the synagogues, the instruments, the many people with whom he made music on Sunday afternoons, each time in a different place, to the club where the musicians met to talk about their work; it was before our own "age of communication," but everyone seemed to be in touch and to love the fellowship, a thing we have little sense of today, a regional community of music makers!

The third miracle was that of his founding of the Institute at Yale, and these were stories he particularly loved to tell. The dark days of the closing of the School of Sacred Music transformed to the radiant light of glorious expectation. Something new was going to start, something exciting, wonderful, and he and the beloved Mina Belle Packer would perform the transplant with their colleagues Richard French and Jeffery Rowthorn. He loved to speak of early meetings with Clementine Tangeman, with J. Irwin Miller, and with the chance to "dream your dreams," as a company official once put it in an early phone call. Of course, it didn't quite work out that way, he would say with that wonderful laugh and twinkling eyes, but the times of planning for the complex at the center of Yale's campus with magnificent facilities, these were times of miracles, and the joys of those days never left him, and delighted him even in his final years.



CONTINUED ON PAGE 5

The fourth miracle is that of Mary. Like so many of you, I was privileged to stand in the circle of their love, the tenderness, the chivalry, the extra caring. Last summer was a hard one for them with Mary in hospice and her constant desire to go home, and yet there were always times to laugh even then. If you have not done so, do read Mina Belle Packer Wichmann’s account of Mary Baker (PRISM Nov. 2004), and you will experience the miracle better than I could ever convey it. In her way of speaking and in her no-nonsense, collar-tucking love of Bob, of her son and her daughter, the grandchildren, M.-T. and the students, she was the force that both led him and amazed him at every turn. “My dear, what wonderful thing have you done now,” he said to her with every gesture and look.

The fifth miracle is that of the end, for in a saint’s *vita*, there are always amazing features about the close of life and the beginnings of what we believe is a better and more blessed journey. I was going to see him and Mary every few weeks for taping interviews about his work, with Mary often supplying forgotten details. Working with M.-T. Gilman, he hit upon the idea of a CD, and I loved it! This grew into an extended joke between us, for every few weeks he and M.-T. unearthed yet another batch of not-to-be-missed performances for our burgeoning CD box. We stopped at six discs, but only because deadlines prevented us from adding still more, and turning that box to a crate. Mary whispered to me that the project was keeping him alive. When she was not in the room, he confessed that the project kept her going. And he loved at the end to listen to this work, as we know, joy flickering on his face at passages he loved the best. What joy, too, we both took at the appointment of Martin Jean

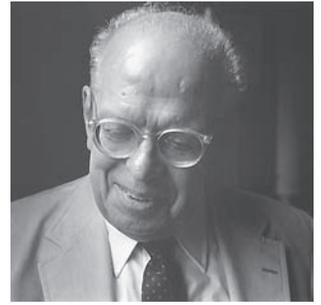
as the new director of the Institute. It seemed so right that after thirty years, with directors and acting directors and interim directors coming from the ranks of liturgists, preachers, choral conductors, art historians, and musicologists, that we should come full circle back to an organist! He felt something like triumph. It is a special miracle that this “medical enigma,” as he loved to term himself, survived to see Martin take up the torch.

One of the things I cherish about Bob, about Dr. Baker, as his students call him, is his versatility, his cross-pollination of the sacred and the secular, of various kinds of music, of various traditions. His own was that of northern European concert music, especially that of the British Isles, with its particular organ and choral splendors, its own particular sense of pathos and skilled tunefulness. I would close with a poem that reminds me of the qualities of his particular love, for music, for Mary, for his family, and for his friends, and for the love that we return to him and to her, with a boundless energy that has no end. We can call it “A Scottish ‘Song of Songs’ with Allusions to the Rose Ere-Blooming”:

O, my luve’s like a red, red rose
That’s newly sprung in June
O, my luve’s like the melodie
That’s sweetly play’d in tune
As fair art thou, my bonie lass
So deep in luve am I
And I will luve thee still, my Dear
Till a’ the seas gang dry.

(Robert Burns)

MARGOT FASSLER is Robert Tangeman Professor of Music History. She served as director of the Institute from 1994 – 2004.



Michael Thomas Gilman

Upcoming Events through April 2005

March 4 - April 29. *Body Memories: An Exploration of Breast Cancer in Marble.* Sculptures by Susan Falkman. Anlyan Center, 300 Cedar Street. Co-sponsored by the Institute of Sacred Music, in association with the Program for the Humanities in Medicine.

March 7 - April 27. EXHIBITON: *Think on These Things: The Art of Wisnu Sasongko.* In collaboration with the Overseas Ministries Study Center, with support from Yale Divinity School.

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

Thursday, March 31. Reception for the artist Wisnu Sasongko, with Wesleyan Gamelan Ensemble. ISM Great Hall, 4:30 pm.

Sunday, April 3. Student Choral Conducting Recital:
Kimberly Dunn, Battell Chapel, 3 pm.

Monday, April 4. Liturgy Symposium: Stephen Marini, Visiting Professor of Liturgical Studies. Great Hall, 4:30 pm.

Thursday, April 7. Yale Literature and Spirituality Series: Gale Godwin. Reading followed by book-signing and reception. Divinity Book Supply, 4:15 pm.

Sunday, April 10. Charles Ives Recital: **Woo-sug Kang**, Center Church on the Green, 3 pm.

Sunday, April 10. Student Organ Recital:
Brian Harlow, Trinity Church on the Green, 5 pm.

Monday, April 11. Repertory Chorus, Battell Chapel, 5 pm.

Wednesday, April 13. Noontime Student Organ Recital:
Fred Teardo, Battell Chapel, 12:30 pm.

Thursday, April 14. Rodolfus Choir, Battell Chapel, 7:30 pm.

Friday, April 15. Student Organ Recital:
Erik Eickhoff, Woolsey Hall, 8 pm.

Saturday, April 16. Student Organ Recital:
Stephen Fraser, Dwight Chapel, 3 pm.

Sunday, April 17. Student Organ Recital:
Vincent Carr, United Church on the Green, 8 pm.

April 18 - 22. Krzysztof Penderecki Residency.

Tuesday, April 19. Yale Schola Cantorum: "Musical Book of Hours," as guests of the Yale Collegium Musicum, Beinecke Rare Book and Manuscript Library, 5:15 pm.

Wednesday, April 20. Noontime Student Organ Recital:
Timothy Spelbring, United Church on the Green, 12:30 pm.

Thursday, April 21. Yale Literature and Spirituality Series: Doris Betts. Reading followed by a reception. Divinity Book Supply, 4:15 pm.

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Think on These Things

THE ART OF WISNU SASONGKO



ON DISPLAY AT THE INSTITUTE

March 7–April 27 | Weekdays 9–4

RECEPTION FOR THE ARTIST

with chamber gamelan music by
the Wesleyan Gamelan Ensemble

Thursday, March 31 | 4:30–6:00 pm
Yale Institute of Sacred Music, 409 Prospect Street
Information 203.432.5062 · www.yale.edu/ism



OMSC



Presented by the Yale Institute of Sacred Music in collaboration with the Overseas Ministries Study Center, with additional support from the Yale Divinity School.

Yale Institute of Sacred Music Summer Study and Scholarship Opportunities

Music • Worship • Arts



Summer Term at Sterling Divinity Quadrangle is a series of short, non-credit courses presented by the Yale Institute of Sacred Music, Yale Divinity School, and Berkeley Divinity School, and taught by their faculty and guest faculty. A full listing of all courses is available in the brochure or online at www.yale.edu/sdqsummerterm.

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- Siobhán Garrigan and Patrick Evans
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Heavenly Glory on Earth: The Art of Icon Painting in the Orthodox Church
- Jorge Lockwood
Global Song and the Local Congregation
- Bryan Spinks
Planning and Presiding in the Post-Modern World

Application materials online at www.yale.edu/sdqsummerterm



Yale Institute of Sacred Music
Summer Term Admissions Office
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New Haven, CT 06511
tel 203.432.5187 fax 203.432.9680
summerterm@yale.edu



Yale Divinity School
with Berkeley Divinity School

Upcoming Events Continued

Friday, April 22. Student Choral Conducting Recital:
Holland Jancaitis, Battell Chapel, 5 pm.

Friday, April 22. *Penderecki Conducts Penderecki*, Yale Camerata with Yale Glee Club and the Yale Philharmonia, Krzysztof Penderecki, conductor. Presented by ISM and Yale Glee Club in conjunction with the Yale School of Music. Woolsey Hall, 8 pm.

Sunday, April 24. Noontime Student Organ Recital:
Colin Lynch, Woolsey Hall, 12:30 pm.

Wednesday, April 27. Yale Schola Cantorum: *Ecstatic Meditations* Music of Pierre de Manchicourt and Aaron Jay Kernis. Christ Church, 8 pm.

Friday, April 29. Yale Schola Cantorum: *Ecstatic Meditations*. Cathedral Church of St. Paul, Boston, 7:30 pm.

Saturday, April 30. Student Organ Recital:
Dong Ho Lee, Battell Chapel, 3 pm.

Saturday, April 30. Student Organ Recital:
Kristin Naragon, Woolsey Hall, 8 pm.

Most events are free and open to the public.

Exhibitions open weekdays 9-4.

More information at www.yale.edu/ism/events.

Reception for Laura James Draws Wide Audience



Katya Ouchakof

Over a hundred people braved the cold to attend a reception for the artist Laura James on February 3 at the Institute, where her work was on display through February.

MEMORIAL SERVICE

In Celebration and Thanksgiving For the life of

Robert Stevens Baker

July 7, 1916 – January 24, 2005

Sunday, May 1, 2005, 4:00 PM

First Presbyterian Church In City of New York

Fifth Avenue between 11th and 12th Street

MUSIC

Let All the World in Every Corner Sing Robert S. Baker

Requiem, Op. 48 Gabriel Fauré

The Joy of the Redeemed Clarence Dickinson

Choir, Soloists and Orchestra of
First Presbyterian Church

Dr. Jon M. Walton, Pastor

Dr. William F. Entriken, Organist and Choirmaster

Think on These Things: The Art of Wisnu Sasongko and Gamelan Music at the ISM

Think on These Things: The Art of Wisnu Sasongko will be on display from March 7 through April 27 at the Institute. Wisnu Sasongko, a 2002 graduate of the Faculty of Fine Art, Institut Seni Indonesia Yogyakarta, is the 2004-05 Paul T. Lauby Artist in Residence at the Overseas Ministries Study Center in New Haven.

A painter of evocative acrylic and oil images, Sasongko has exhibited in Germany, Canada, the United States and Indonesia. His art has been published by the Asian Christian Art Association.

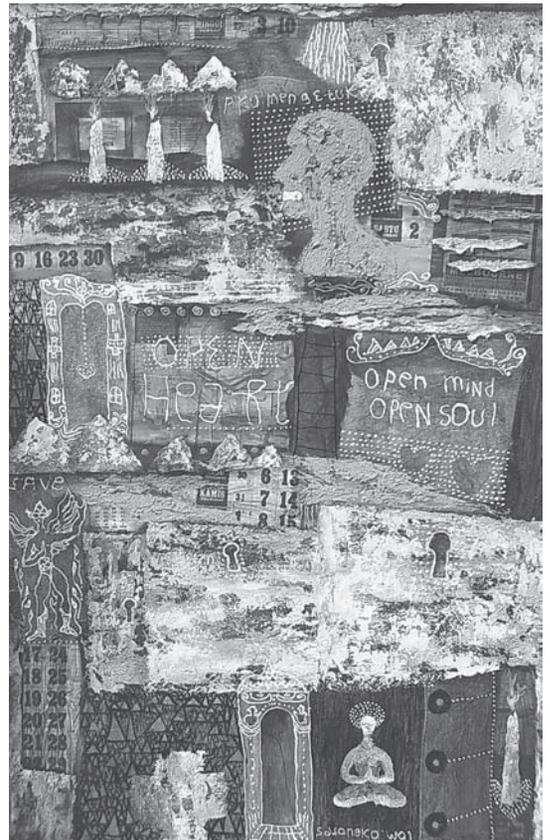
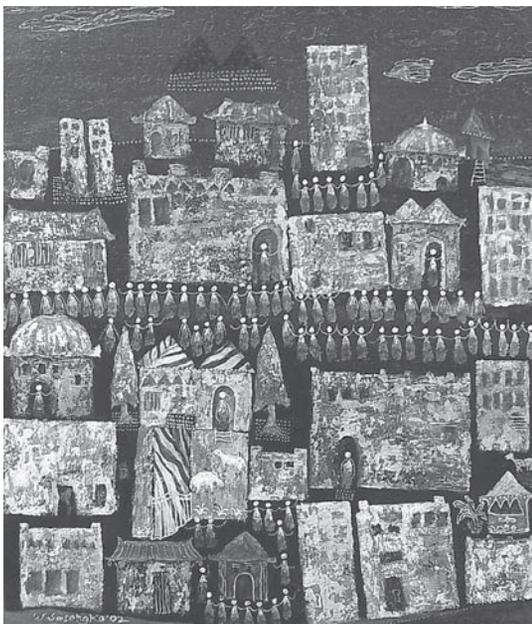
Sasongko, raised in a Christian home, committed his life to Christ in 1997, which transformed the “cultural and spiritual mandates” of his artistry and gave fresh purpose for his life. “Now my paintings retell the true story of how we are to love each other.”

A reception will be held to honor the artist and the exhibition on Thursday, March 31 from 4:30 to 6 pm at the Institute. Chamber gamelan music by the Wesleyan Gamelan Ensemble will be featured at the reception. Free parking is available.



The exhibition, presented in partnership with the Overseas Ministries Study Center with support from the Yale Divinity School, is open weekdays from 9 to 4. Both the exhibition and the reception are free and open to the public. For more information, call the Institute at 203/432-5062, or visit the ISM website online at www.yale.edu/ism/events.

More Artwork by Wisnu Sasongko



Art photography courtesy OMSC

PLACEMENT LISTINGS

CONNECTICUT

FIRST CONGREGATIONAL CHURCH, MERIDEN

Director of Music (part-time). Accompany congregation, voice and bell choir on organ and piano; conduct weekly rehearsals from Sept - June. The congregation welcomes a variety of musical influences. Degrees in music preferred. 56 rank Austin Organ (1929). Salary \$14,000. Send resume to the Rev. Dr. John Clarke, pastor at 62 Colony Street, Meriden, CT 06451, or email johnlittleone@aol.com. Web Site: <http://www.geocities.com/fccmeriden>

FIRST CONGREGATIONAL CHURCH, UCC, WATERTOWN

Director of Music Ministry (full-time). First Congregational Church, United Church of Christ of Watertown, Connecticut seeks full time Director of Music Ministry to become part of the ministry team with responsibilities in areas of music in worship, adult vocal choir, youth vocal choirs, and English handbell choirs. Competitive salary and benefits. Professional education and significant level of accomplishment as an organist and music director required. Email résumé along with philosophy of church music ministry to fccwtn@snet.net or mail to: Music Ministry Selection Committee, First Congregational Church, 40 DeForest Street, Watertown, CT 06795.

ST. MARK'S EPISCOPAL CHURCH, BRIDGEPORT

Organist/Choir Director (part-time). Must be an efficient reader of music, have strong hymn-playing and improvisational skills and is willing to utilize classical as well as contemporary resources in worship and other musical presentations. Will be responsible for rehearsing and directing a ten to twelve voice volunteer choir as well as developing others to be members of the choir. Other responsibilities include 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 in excellent condition. Please send resume and tapes (if available) to Rev. Trevor R. Babb, 401 Newfield Ave., Bridgeport, CT 06607. You may also email your resume to: rector1995@aol.com

OUT OF STATE

GRACE LUTHERAN CHURCH, OAK RIDGE, TN

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SAINT BERNARDINE PARISH, FOREST PARK, IL

Music Director/Organist (full-time). Responsibilities include: directing adult Choir, cantor program, Adult Handbell and Childrens Handbell choirs; providing music for funerals, weddings and weekly school liturgies; playing music at the Saturday 5:00PM and Sunday 8:00 AM and 9:30 AM and 11:30 AM Masses; required attendance at monthly Liturgy Committee meetings and staff meetings; managing the music budget. Qualifications: Strong organ and conducting skills are a must, and the candidate should be able to conduct the choir from the console. Send cover letter, resume, references, and salary history to St. Bernardine Parish 7246 W. Harrison Street Forest Park, Illinois 60130. Contact: Rev. Patrick Tucker. All Archdiocesan employees must successfully pass a background check before hire. Web Site: <http://home.speedsite.com/videoc/StB/>

Tour of Southern England

May 11–20 2005

Simon Carrington *conductor*



SATURDAY, MAY 14

7:30 PM Edington Priory Church,
Wiltshire
Vesperae longiores ac breviores
(1693) Heinrich Biber (1644–1704)*

SUNDAY, MAY 15

7:30 PM Marlborough College Chapel,
Wiltshire, recital with Chapel
Choir to include Biber *Vespers**

MONDAY, MAY 16

1:10–2:00 PM Winchester Cathedral Recital
Vesperae longiores ac breviores
(1693) Heinrich Biber*

5:30 PM Winchester Cathedral
Evensong

TUESDAY, MAY 17

6:00 PM Magdalen College Chapel, Oxford
Evensong
8:00 PM *Vesperae longiores ac breviores*
(1693) Heinrich Biber*

WEDNESDAY, MAY 18

5:15 PM St George's Chapel
Windsor, Berkshire
Evensong

THURSDAY, MAY 19

7:30 PM Fairford Church, Gloucestershire
Pierre de Manchicourt
(c1510–1564) *Missa Veni Sancte
Spiritus*
Aaron Jay Kernis
Ecstatic Meditations (1998)



*Yale Institute of Sacred Music
honors the memory of its founding Director*

Robert Stevens Baker

1916–2005



*dedicated teacher, artist, organist,
choir director, longtime leader in the field of sacred music*

memorial contributions may be made to the New Organist Fund of the American Guild of Organists
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