



The New England Singing School: Sacred Music and Ritual Community in Revolutionary America

Stephen A. Marini

Adapted from talk given April 4 as part of the 2004-05 Liturgy Symposium

The New England singing school movement of the late eighteenth century produced America's first major sacred music style. Grounded in a late Puritan call for the reform of praise, the rise of music professions in urban centers, the reception of the Evangelical poetics of Isaac Watts, and the transmission of English Country Parish music across the Atlantic, the singing school grew slowly from the 1720s to the eve of the Revolution. With the 1770 publication of *The New-England Psalm-Singer*, the first tune collection by William Billings of Boston, the movement found its preeminent leader and master composer. Through the Revolutionary decades and on to 1800, the singing school spread with extraordinary rapidity throughout New England and beyond to New York, Philadelphia, and Baltimore, while singing masters published tunebooks containing hundreds of original sacred choral compositions.

Music historians have established the compositions of New England singing masters like Billings and Daniel Read of New Haven in the American musical canon. Far less work has been done, however, on the religious and cultural dimensions of the singing school. Yet the explosive growth of singing schools after 1770 suggests that they were a characteristic cultural institution of Revolutionary society and performed important functions beyond those of music education. Three of those functions—sociological, ritual, and textual—were especially important because they transformed traditional religious belief and practice. My argument, in sum, is that the singing school changed the religious culture of Revolutionary New England by challenging the traditional authority structure of Congregationalism, creating a new form of community for ritual experts in sacred song, and transmitting an alternative form of popular religion through the texts printed in its tunebooks.

I: Singing Masters and Religious Authority

The New England Puritans followed Reformed liturgical practice by employing only metrical psalms in worship sung to unaccompanied unison. They performed them sequentially, two or three each Sunday, by "lining-out," whereby a deacon read out a line or two of the psalm which the congregation then sang back according to a tune that had been previously set and pitched. Lining-out admirably fulfilled the Reformed imperative for the primacy of the word of God in worship, but it produced disastrous liturgical results. By 1720, Congregationalist psalmody had broken down so badly that a group of eastern Massachusetts ministers called for its reform by the institution of "regular singing," or singing by rule. The sociological point to be emphasized here is that regular singing began as a reform proposed and carried out by the ecclesiastical elite. Ministers and

deacons, whose offices included the performance of the liturgy, also supervised and conducted the early singing schools designed for its improvement.

This situation changed abruptly after 1770 with emergence of Billings, who began to itinerate in eastern Massachusetts as a singing master, employed by parishes and towns to improve the quality of singing in worship. Despite the Revolutionary crisis, Billings acquired enough notoriety and resources by 1778 to publish a second original tunebook, *The Singing-Master's Assistant*, followed by five more collections between 1779 and 1794. At the same time, he and his students developed a regional network of lay itinerant singing masters. Billings occasionally identified students of special talent who apprenticed with the master, struck up local schools, and embarked on their own itinerancy. By the 1780s the singing school had become professionalized. Parishes and towns hired the itinerants to conduct six to eight week schools, at the conclusion of which the scholars would perform a public concert, often with new compositions written for the occasion by the singing master. These conditions permitted some masters to accumulate enough new compositions to publish as new textbooks for their schools. Supply Belcher and Jacob French, for example, were two Billings students who published original tune collections during the 1780s and 1790s.



A page from *The Harmony of Maine* by Supply Belcher, in a republication of the first edition from 1794 by The Da Capo Press (1972).

What has escaped notice about this process is the profound change it brought to local religious authority. For the first time in the long history of New England Congregationalism, non-ordained persons exercised significant control of a major aspect of parish life. Ministers traditionally held complete cultic control, designing and leading the Sunday services. The only possible countervailing authority was that of deacons, who, while they did lead the performance of psalmody, were hardly ritual specialists. Indeed it was their failure to achieve even minimal performance standards that provoked the singing school reform in the first place. The emergence of singing masters as lay ritual specialists sharply challenged this traditional authority structure. The singing master provided training for a highly visible dimension of public religious culture. Skills requisite to proper liturgical performance had been relocated beyond

the competence of ministers and deacons, whose authority now rested in their certification of outside ritual specialists rather than in the performance of that specialty.

2: Singing Schools and Ritual Community

If the emergence of professional singing masters changed the structure of local religious authority, the practice of the singing school itself created an alternative form of ritual community for singers. By its very nature the singing school introduced socio-cultural discriminations into largely undifferentiated local parish communities. In a world where everyone prayed and presumably at least tried to sing together in worship, the singing school admitted only those who could perform certain musical skills and introduced them to new ritual modalities of community.

These modalities included the ritual instruction of the singing school, the ritual processes that transformed students into a community of sacred singers, and the ritual effects of the singing school on liturgical practice. Ritual instruction in the singing school is amply documented by the rules of singing prefaced to the tunebooks with the clear intent that they be used and mastered in order to sing the compositions that followed.

The singing school proceeded by teaching these lessons in sequence, with several sessions devoted to each lesson. Scholars were evaluated both individually and by section to assess their progress. Masters also employed the traditional Lancashire Solfa scale to sound out parts by solmization, a practice that led to the development of shape-notation systems around the turn of the century. Lessons required constant give-and-take between master and scholars and extensive repetition of lesson elements. Scholars even learned new ritual movements such as beating time, for which Billings's instructions were notably precise. These skills, however, were also intended for display in public worship. The singing school was therefore also located in a paraliturgical context that

CONTINUED ON PAGE 4

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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

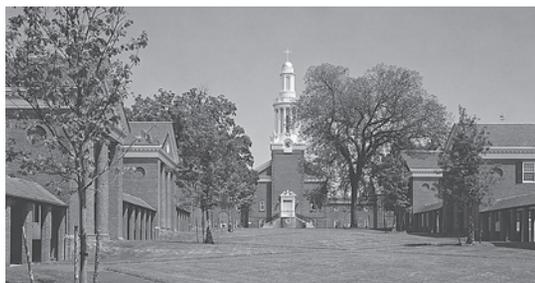
ALUMNI AND JOB PLACEMENT EDITOR William Cowen
william.cowen@yale.edu

PHOTOGRAPHY Halsband and Kliment, page 3
Dan Nicholas, OMSC, page 5 top
William Cowen, page 5 bottom

LAYOUT AND DESIGN Elaine Piraino-Holevoet, PIROET

Summer Term 2005

Summer Term at Sterling Divinity Quadrangle offers clergy and practitioners, as well as church musicians and those with an interest in worship and the arts, a series of short courses in subject areas ranging from history and biblical scholarship to worship and the arts. Presented jointly by the Yale Institute of Sacred Music, Yale Divinity School, and Berkeley Divinity School at Yale, and taught by their faculty and guest faculty, Summer Term courses are held during the month of June against the backdrop of New Haven's International Festival of Arts and Ideas. Space is still available. Register now by calling 203-432-5358 (for information on Yale Divinity School and Berkeley Divinity School courses) or 203-432-5187 (Yale Institute of Sacred Music courses).



ISM Summer Term Courses 2005

June 7 – 10

Worship for the Whole Congregation. *Siobhán Garrigan, Assistant Professor of Liturgical Studies and Assistant Dean for Chapel; and Patrick Evans, Senior Lecturer in the Practice of Sacred Music.* Working with a mixture of musical, symbolic and written resources, this course will show how to be more creative in leading congregational worship. Much of the music will be drawn from global hymn traditions, especially those that support congregational song. Techniques for enhancing congregational participation through visual media, liturgical listening and developing the imagination will be emphasized. The course will be led by the team that designs worship at the ecumenical chapel at Sterling Divinity Quadrangle, and a large part of their input will be teaching the art of collaboration in team ministry.

Planning and Presiding in the Postmodern World – Baptism and Eucharist. *Bryan D. Spinks, Professor of Liturgical studies and Chair of the Program in Liturgical Studies.* The course explores central readings concerned with the ideals and tenets of postmodernism and their importance to modern ritual theory. These ideas are applied in practical ways to contemporary understandings of the sacraments and of worship. There will be a practicum for presiders offered as part of the course.

June 14 – 17

Cultivating the Gift, Art, and Power of Music in African American Worship. *Mellonee Burnim, Associate Professor of Folklore and Ethnomusicology, Indiana University (Bloomington); former Distinguished Faculty Fellow in Ethnomusicology and Ritual Studies at the ISM.* The overall character of worship in African

American churches is defined in large part by its music. The singing of the congregation, choir, soloist or small ensemble, whether a capella or accompanied, is a dynamic which charges the atmosphere as it engages the worship community in celebration. This one-week intensive workshop explores, both through theory and practice, the cultural and religious principles which govern music ministry in traditional African American worship. Participants will gain a working knowledge of standard musical repertoire which crosses denominational boundaries, as well as the cultural and aesthetic values which govern vocal production, conducting, song selection and instrumental technique. Participants will have daily opportunities to apply theoretical principles to actual practice in both individual and group contexts.

Musical Skills and Vocal Development for Parish Ministry. *Patrick Evans, Senior Lecturer in the Practice of Sacred Music.* Designed for the clergy/lay person who would like to be better equipped vocally for liturgical leadership, the course will explore theological and practical aspects of singing communally, and what it means to invite the assembly into song. In individual and small-group vocal lessons, we will work to achieve mutually agreed-upon goals. We will explore the role of cantor in many traditions including chant, psalmody, global hymnody, African-American call-and-response, and contemporary Christian praise music. Practical strategies for confident vocal leadership will be developed, and issues of clergy/musician communication, collaboration, and worship planning will be explained.

Planning and Presiding in the Postmodern World – Marriage and Funerals. *Bryan D. Spinks.* See description from previous week.

Global Song and the Local Congregation. *Jorge Lockward, Global Praise Program Coordinator, General Board of Global Ministries of the United Methodist Church.* In an economically globalized modern world, the church has the urgent task to understand, appreciate, and learn from other cultures. This course will explore practical ways in which Christian song from other cultures may help congregations engage this transformational charge, opening the way to a deeper understanding and worship of God.

June 21 – 24

Heavenly Glory on Earth: The Art of Icon Painting in the Orthodox Church: Theory and Practice. *Giorgos Kordis, Reader, Athens University School of Theology.* The Byzantine style is the traditional mode for painting Orthodox icons. This style is a complete and integrated system that was developed over centuries and demonstrates the ethos of the Orthodox Church. This mode of painting is based on the theology of the Fathers of the Church and represents nature in a very specific manner, allowing viewers the opportunity to participate in the iconic world and its qualities. This intensive double course, meeting both morning and afternoon each day, aims to present patristic theology-aesthetic theory of the icon and to demonstrate how an Orthodox icon is painted in the Byzantine style.

lent emotional intensity and religious solemnity to the instruction, which was insisted upon by masters and ministers alike.

Something else happened to the scholars as they acquired their knowledge and skill. They were initiated into a new communal status as sacred singers, especially those who became dedicated members of the gallery choirs that frequently formed after singing schools dismissed. More than fifty such choirs have been documented in New England between 1760 and 1790, and there were certainly more. As anyone who has sung in a small choral ensemble knows, such musical communities foster powerful emotional, social, and ritual bonds. Given the familiarity of church choirs today, it is difficult to imagine the communal impact of gallery choirs when they were first organized in New England more than two centuries ago. Ironically enough, they were an unintended consequence of the schools' potent ritual processes. Few tunebooks before 1800 even acknowledged the existence of gallery choirs, let alone claimed to promote them. Despite this disavowal, however, local groups of singers petitioned parishes to grant them special seats in the center of the gallery to lead congregational singing. From this location above and behind the congregation they proposed to assist communal singing simply by providing strong and accurate vocal leadership.

This simple goal of improved praise, however, also fell afoul of the singing school's ritual processes, for the emergence of gallery choirs undermined the substance of Congregationalist psalmody itself. The more accomplished and ritually bonded the singers became, the more they wanted the congregation to attempt complex singing school compositions in worship or to perform them as an elite choral ensemble. As parishes embraced this new harmonized music, the singing school subverted the very form of unison praise it was originally designed to improve and maintain.

3: Tunebooks and Textual Transmission

If the singing school wrought these changes on Congregationalist religious authority and ritual community, it would seem to follow that such institutional subversions might be accompanied by an alternative form of religious belief and practice. Given that hymn texts were the only substantive form of belief and practice that tunebooks contained, the best way to test this hypothesis is to ask whether singing masters printed a different set of texts than denominational hymnal editors. The provisional answer is yes, tunebooks did transmit an alternative hymnody, and therefore the singing school was an arena of religious cultural dissonance as well as an agency of institutional challenge and community transformation.

A list of the most printed hymn texts in thirty-three American hymnals from the eighteenth century shows hymnals performing their primary function as denominational doctrinal guides to the faithful. While praise was the most prevalent hymnal theme,

essential doctrines like creation, trinity, incarnation, atonement, and invitation were solidly represented. It is an interdenominational list appropriate to a society whose religious foundations were Reformed and was in process of becoming Evangelical. But no theme or author predominated; indeed no single text appeared in even half of these hymnals.

A parallel database of hymn texts printed in sixty-eight American tunebooks from the same period reveals a completely different list of texts, all of them by Isaac Watts (1674-1747), the proto-Evangelical English Congregationalist whose sacred lyrics were immensely popular in late colonial America. It is not at all surprising that tunebooks sung by congregations and gallery choirs would have hymn texts about worship, and this theme is clearly more represented in them than in the hymnals. Praise is also a predictable theme, but the proportion of praise hymns is about the same in both lists. More distinctive to the tunebooks is a cluster of hymnodic themes that is clearly Evangelical in character: divine sovereignty, death and sin, atonement and perseverance. While this cluster does not express the full morphologies of conversion and the Christian life that became utterly dominant in American hymnody after 1800, a rudimentary version of that pattern appears in late eighteenth century tunebooks, while it is still absent in the hymnals of that period.

A comparison of these two lists leads me to the provisional conclusion that singing schools were seedbeds of Evangelical piety. The tunebook texts, which speak of the cosmic drama of human sin, divine salvation, spiritual warfare, and heaven at last had a heightened impact in the context of the ritual community and laicized religious authority of the singing school. Watts's Evangelical emphasis on religious emotions, on what Jonathan Edwards called "holy affections," provided the ideal lyrical style for singing school compositions, while the emotive power of communal singing increased singers' receptivity to Evangelical belief and practice.

The New England singing school thus can and should be approached as more than simply an important initial chapter in the history of American sacred music. It also possessed sociological, ritual, and textual dimensions that positioned it as one of the characteristic institutions of religious culture in Revolutionary America. In its democratization of authority, its creation of new ritual communities, and its nascent Evangelical worldview, the singing school belongs with other distinctively American ritual institutions of the Revolutionary period, including Methodist quarterly and conference meetings and Baptist associations. Like them, it helped to launch American popular religion on its fateful course toward Evangelical hegemony. It thereby demonstrates the vital importance of understanding that religion was deeply engaged in creating American identity as the very moment that the Revolution achieved our political independence.

STEPHEN MARINI is Visiting Professor of Liturgical Studies. He is the Elisabeth Luce Moore Professor of Christian Studies at Wellesley College.

Think on These Things: The Art of Wisnu Sasongko

Jaime Lara

Remarks offered at the reception for the artist in the ISM Great Hall, March 31, 2005. The Wesleyan Gamelan Ensemble provided music.

There is nothing worse than trying to explain art... and I will not attempt to do so today. I would just like to call your attention to certain ways of looking, as you do what this extraordinary artist has invited us all to do: to think on these things.

Art is usually thought of as a work, like the action of creation itself. The word *artist*, closely allied to the word *artisan*, implies a skill and an energy that is expressed. The art we have on display today is not only a work or an action, but it is also a meditation. It is not just the result of thought; rather it is thinking out loud itself. Such, I think, is the essence of the art of Wisnu Sasongko.

First, I would suggest that you initially stand back from the paintings, but then look closely. Allow yourself at first to simply feel the effect of color and shape, before identifying the human figures, animals, or locale. By all means, do read the tags that accompany each image, because they contain the deep insights into life and human beings that only come by detaching and contemplating the human situation. Allow yourself to take in the whole image but also its individual parts. Look at the animals, notice the occasional dabs of humor; look for PacMan listening to the Teacher of Life.

Then notice that the artist uses several techniques associated with twentieth century modernism: painting on canvas, painting on paper, the use of mixed media and collage, appliqué, and the thick paint technique that we call *impasto*. Since about the time of Vincent van Gogh, modernist artists have employed this technique. Wisnu has used a palette knife or spatula to apply thick masses of paint. Occasionally, he aggregates the paint by adding some solid material, like sand, to make the paint even more textured and three-dimensional. He also employs paint modeling; that is, sculpting the surface, carving into the still-wet paint with the palette knife. So also look at the painting from the side to appreciate the buildup of layers leaping off the canvas. On his paintings done on paper, Wisnu also uses a light wash; that is, a thin transparent layer of acrylic color as contrast and frame to the thick brushwork and the *impasto* technique.

Members of Wesleyan Gamelan Ensemble



Left to right: Martin Jean, Jaime Lara, Wisnu Sasongko, Jonathan Bonk, and Harold Attridge

I cannot help comparing Wisnu's paintings to those of Vincent van Gogh (although you notice that Wisnu has both his ears intact); but they also remind me at times of the solitary and lonely paintings of Edvard Munch; at other times of the surrealism and playfulness of Marc Chagall, while also evoking that unique Indonesian art form known as *batik*.

Their subject matter spans all the emotions and big questions of the human heart. Written into one of his painting are the words of a Javanese saying, "Create peace within the richness and abundance of nature." The paintings call us to meditate on life in its beauty and in its ugliness; they remind us to obey nature, which tries to teach us lessons; they entice us to come out from behind our masks, and to make of the secular city a place, a home of peace and kinship. As one of our students commented, "It appears that all of Wisnu's works are person-centered, concerned with people who are experiencing the divine in the midst of the seemingly ordinary events of daily life." Another student observed that, "Some paintings are larger-than-life faces with lovely and inviting eyes." There is something about larger-than-life that lifts us up and lifts us out of our petty selves and makes us remember that we are part of a larger body. For those of us who are believers, it is the corporate body of Christ.

Finally, other paintings raise real adult questions, questions about whether the promises of God are utopian dreams, or real possibilities for people who live in a world where tsunamis and earthquakes and religious wars are recent experiences. But it appears to me that, at their core, all of Wisnu's works are statements of faith, as well as statements of hope. They are meditations on the deep realities, the below-the-surface realities seen in the light of grace. We are thankful to the artist for calling us, by color, by shape, and by the rich textures of his *impasto*, to meditate on these things.



PLACEMENT LISTINGS

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GRACE BAPTIST CHURCH, MILFORD

Choir Director (part-time). Grace Baptist also seeks mature Christian to lead our choir. This person must be familiar with traditional choir music. Also must play piano and/or keyboard. This is a part-time position and salary is commensurate with experience. We are looking for someone to lead our choir both musically and spiritually. See previous entry for contact information.

St. John's EPISCOPAL CHURCH, NORTH HAVEN

Organist / Choir Director (part-time). For permanent position starting in Fall 2005. Responsibilities include: Thursday night rehearsal; Sunday morning worship at 10am; staff meetings during the week; performance at holidays, weddings, funerals. Adult choir, occasional children's choir. Contact Reverend Matthew Lincoln, St. John's Episcopal Church, 3 Trumbull Place, North Haven, CT 06473. Phone: (203) 239-0156; email: mlincoln@stjohns-northhaven.org.

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Choral Director / Organist (part-time). The United Church of Christ is seeking to expand its ministry of music in a growing church. Director-15hrs/wk ; Organist 12hrs/wk OR 25-hour combined position. One Sunday service per week, holidays, and special services. Practices 1-2 nights week. Primary responsibilities include coordinating adult, youth and bell choirs; variety of traditional arrangements & contemporary music; 3-manual Allen digital organ; compensation based on education and experience. Please send resume to: Music Search Committee, United Church of Christ, 283 Main Street North, Southbury, CT 06488. Fax (203) 264-1283; email: united.ch.Christ@sbcglobal.net

CD Review

Yale Schola Cantorum's first cd of the *Biber Vesperae longiores ac breviores (1693)* has met with critical success in Britain, where the *Early Music Review* describes the performance as "idiomatic, and the solo soprano singing is particularly lovely." The reviewer also says that "the choir is bringing the programme to England...., and on the strength of this disc they and the music are well worth hearing." The review appeared in the April 2005 issue (page 27).

OUT OF STATE

CHRIST CHURCH, SUMMIT, NJ

Minister of Music: Desire person who will: provide spiritual leadership through music; have energy and good interpersonal skills; plan musical liturgy with ministers for 2 services of different character: hymns, preludes and postludes, anthems; coordinate and develop diverse and creative musical programs: classical, jazz, folk, gospel. Play and oversee maintenance of organ(3 manual Austin pipe, 37 ranks, 1956) and pianos (2 Steinway grands, 1 Yamaha upright). Responsible for several adult's and children's choirs, and bell choirs. Contact by email: jobs@ccsnj.org. Please provide the following: cover letter, resume, statement describing your philosophy of music, references. Web site: www.ccsnj.org

FIFTH AVENUE PRESBYTERIAN CHURCH, NEW YORK, NY

Director of Music Ministry (full-time). Responsibilities include providing music for Sunday worship, special services and concerts, encompassing many styles and traditions of worship, utilizing professional musicians and inspiring volunteer involvement. A key responsibility will be to develop a vision for, plan and implement an integrated, comprehensive and varied music program. Candidates for the position must have a degree in music with an emphasis on sacred and choral music or equivalent experience; an advanced degree and ten years experience is preferred. Inquiries may be made to the Director of Music Ministry Search Committee, Fifth Avenue Presbyterian Church, 7 West 55th Street, New York, NY 10019; by email: musicsearch@fapc.org; or by telephone (212) 751-5028. Web site: www.fapc.org

PLYMOUTH CONGREGATIONAL UNITED CHURCH OF CHRIST, DES MOINES, IA

Director of Youth & Children's Music. Plymouth Congregational United Church of Christ is seeking a Director of Youth and Children's Music. This energetic director must have experience in leading junior high and senior high school choirs. The Director will be expected to collaborate with the existing youth program. The qualified candidate should have: minimum B.A. degree; experience directing 7th-12th grade choirs; ability to offer guidance and leadership; compassion to help youth grow and learn; strong skills in organizing and team building; ability to direct instrumental music. Send inquiries to Youth Music Search c/o Plymouth Congregational United Church of Christ, 4126 Ingersoll Avenue, Des Moines, Iowa 50312, or youthmusicsearch@plymouthchurch.com. Web site: http://www.plymouthchurch.com

UNIVERSITY BAPTIST AND BRETHREN CHURCH, STATE COLLEGE, PA

Music Director / Organist (part-time). Position focus is on developing and leading a comprehensive music program. Responsibilities include direction of adult, children and handbell choirs. 20-25 hours weekly, competitive salary with paid vacation and insurance. Instruments: 1990 Holtkamp 18 rank pipe organ, 2-manual, Steinway baby grand piano, 3 octaves Shulmerich handbells and 3 octaves hand chimes. Send resume to Music Search Committee, University Baptist and Brethren Church, 411 South Burrows, State College, PA 16801. Phone (814) 237-2708; email: ubbc@earthlink.net

ISM ALUMNI

JIM BOLINE (STM '94) has moved to 3333 Cardiff Avenue, LA 90034-2813. Jim was elected to serve as a voting member from the Southwest California Synod to the upcoming Churchwide Assembly of the Evangelical Lutheran Church in America in Orlando. He has been appointed as assistant to The Rev. Dr. Thomas Schattauer (former ISM/YDS professor of liturgy and current president of the North American Academy of Liturgy) for the Annual Meeting of the Academy in San Diego, in January 2006.

DAVID MCCONKEY (MusM '77, MDiv '79): has left Zimbabwe early in 2003 to become Rector of St Mark's Church, Swindon, UK. His new address is St Aldhelm's Centre, Edgeware Road, Swindon SN1 1QS UK.

IN MEMORIAM

JAMES ROGERS (MM, MA 92) passed away on March 24. The Minister of Music at First Church of Christ, Congregational in Suffield, MA, he also taught music at The Macduffie School in Springfield. He was a noted recitalist on organ, piano and harpsichord, and a much sought-after tenor soloist in the area, as well as a member of the professional chamber choir *Novi Cantori*. A memorial service will be held at the First Congregational Church on High Street in Suffield on Saturday, May 7th at 11 am.

UNION ALUMNI

DAN LOCKLAIR's (SMM '73) *Concerto for Harp and Orchestra* was given its world premiere performance by harp virtuoso Jacquelyn Bartlett, Music Director John Gordon Ross, and the Western Piedmont Symphony on April 16 at First Baptist Church in Hickory, North Carolina.

SAVE THE DATE
September 15 - 18, 2005
Sex and Religion in Migration

An international interdisciplinary conference will examine how religious and gender identities arise and develop in relation to one another in the context of globalization. Ten internationally-recognized scholars, authors, artists, and filmmakers have been invited to reflect on the bodily practices of migrants in both refugee situations and immigrant populations in Europe and the USA. An edited volume of essays addressing religion, sexuality, and globalization will emanate from the conference.

Organized by: **Siobhán Garrigan**, Yale Institute of Sacred Music and Yale Divinity School; **Shannon Craigo-Snell**, Yale Department of Religious Studies; **Ludger Viefhues**, Yale Department of Religious Studies and Women and Gender Studies; **Rebecca Kobrin**, New York University (formerly Blaustein Post-Doctoral Fellow in Judaic Studies at Yale)

Look for more information in an upcoming **Prism**, or call 203 / 432-3220.

STUDENTS

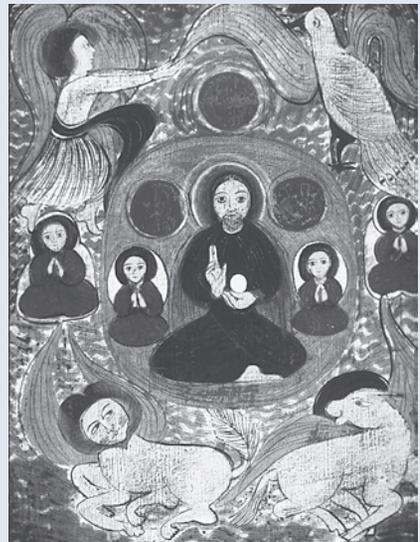
VINCENT CARR (MM '06), organist, has been declared the winner of the Elizabeth Grieger Wiegand Sacred Music of the Faiths National Competition.

MATTHEW KUSTENBAUDER's (MDiv '06) first work of translation from Swahili has been included in the *Yale Journal of Translation*. "She Saw It" is the English translation of the Swahili play "Alikiona", written by one of Tanzania's foremost playwrights, Ebrahim Hussein. The inaugural presentation of the *Yale Journal of Translation* was held April 19 at the Whitney Humanities Center in New Haven.

BETSY MOSS (MAR '05) has been accepted to the history of art department at the University of Toronto. She and her husband Tay will be moving to Toronto, Ontario, over the summer, where she will begin her doctorate in Byzantine art history.

*A Time for My Singing:
 Witness of a Life by
 Nalini Jayasuriya Released*

New from OMSC Publications – a 127-page book that displays the paintings of Nalini Jayasuriya of Sri Lanka. Known round the world, the former OMSC artist-in-residence and former ISM research fellow and visiting faculty offers richly diverse and evocative expressions of faith from an Asian perspective, in full-color paintings and in poetry. As Kshanika Goonesekera observed in the *Daily Mirror* (Sri Lanka), "(As) a sculptor, musician, stained glass artist, history, art, religion and English teacher, also a very warm and dedicated person, Nalini has touched the lives of millions." The book is the first in a series devoted to the OMSC artists-in-residence. Exhibitions of these artists take place annually at the ISM. For a printable order form visit www.OMSC.org (Mission Books), or call 203 / 624-6672 ext. 315.



Alumni Event

CONSTANTINOPE

An alumni excursion out of the ordinary in New Haven with **MARKUS RATHEY**, *Assistant Professor of Music History (Institute of Sacred Music/ Yale Divinity School /Yale School of Music)*

Friday, June 10, 2005

6:30 pm Caffé Adulis (228 College St.)
Conviviality and Conversation (with cash bar). Professor Rathey will briefly introduce the work.



8 pm Shubert Theater
CONSTANTINOPE, a multi-media musical event where faiths converge. By Greek-Canadian composer **Christos Hatzis**. Opening Night at the International Festival of Arts and Ideas.

Afterwards at Caffé Adulis
Dessert and Discussion, led by Professor Rathey.

Reduced-price alumni ticket package includes all three events: \$30.
Limited availability. RSVP to Peggy Ojeda 203 / 432-5359 or peggy.ojeda@yale.edu by June 1.

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