



Christ's Passion in Context

Theological, Historical, and Artistic Considerations of the Passion

Honoring the memory of J. Irwin Miller



Courtesy Jaime Lara

Fray Diego Valadés, *Rhetorica christiana: ad concionandi et orandi vsvm accommodata, vtrivsq; facultatis exemplis svo loco insertis; quae quidem ex Indorum maximedeprompta svnt historiis*. Perugia, 1579. Beinecke Rare Book and Manuscript Library.

In April the Institute is producing 2-week, multi-part event dedicated to the memory of one of the ISM's founding benefactors, J. Irwin Miller. Entitled *Christ's Passion in Context: Theological, Historical, and Artistic Considerations of the Passion*, it will consist of three performances and a symposium. The Yale Schola Cantorum and Yale Camerata will perform Bach's St. John and St. Matthew Passions; Martin Jean will perform Marcel Dupré's *Le chemin de la croix*; Professors Markus Rathey of Yale and Daniel Melamed of Indiana University School of Music will give preconcert talks before the two Bach performances; and professors Adela Yarbrow Collins and Jaime Lara of Yale, and Guy Erwin of California Lutheran University will address the topic in different lights in a symposium. Members of the Miller family will be in attendance, and honored at a lunch before the April 9 performance of the *St. Matthew Passion*.

CONTINUED ON PAGE 4



Peace Be Still



Mary Magdalene

He Qi Exhibition at ISM March 6- April 26

Look Toward the Heavens: The Art of He Qi is on display through April 26 in New Haven at the Yale Institute of Sacred Music, 409 Prospect St. He Qi, one of China's most sought-after contemporary Christian artists, is the 2005-06 Paul T. Lauby artist in residence at the Overseas Ministries Study Center in New Haven.

Dr. He Qi is a professor at Nanjing Union Theological Seminary and a tutor for master's level students in the philosophy department of Nanjing University. He is a member of the Chinese Artist Association and a board member of the Asian Christian Art Association. His art has been featured on the BBC and HK Cable TV, by Faith Inkubators, and in *Asian Week*, *Far Eastern Economic Review*, *Christianity Today*, *Upper Room*, *Augsburg Fortress*, *Sing Tao Daily News*, and *The World Daily*.

The artist in residence program at the Overseas Ministries Study Center is made possible through a generous grant from the United Board for Christian Higher Education in Asia.

A reception will be held to honor the artist and the exhibition on Thursday, March 23 from 4:30 – 6 PM at the Institute. Free parking is available.



The exhibition, presented in partnership with the Overseas Ministries Study Center with support from 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 203-432-5180.

ALSO IN APRIL

Yale Schola Cantorum, Simon Carrington, conductor; with Thomas Murray, organ; and Thomas Troeger, presider

Transfigured by Song: A Celebration of Spring in Words and Music

Monday, April 24 / 8 pm / Christ Church Episcopal, 84 Broadway, New Haven

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

LAYOUT AND DESIGN Elaine Piraino-Holevoet, PIROET

From the Director's Desk

Remembering J. Irwin Miller: Part 3

Martin D. Jean

As we lead up to our interdisciplinary artistic, theological, and historical celebrations of the Passions in April, it is a good time to reflect upon our own artistic, theological, and historical traditions as an Institute. The integration of arts and inquiry has always been fundamental to our pursuits here, and I would like to turn once more to J. Irwin Miller, whose eloquent words expound upon the beautiful and passionate relationship between religion and the arts.

From Part Two of "A Pilgrim's Progress," the Hugh Thomas Miller Lecture, delivered by J. Irwin Miller on March 16, 1983 at the Christian Theological Seminary.

This word, "Religion," is a most mysterious word. We can only guess at its roots. It could mean our tie back to God. It almost certainly carried in it some implication of the restraints under which humans must live. But we do not know whence it came, exactly what it first meant. The meaning of "Religion" escapes the compass of words alone. Words alone can never express all the thoughts, feelings, and desires of men and women.

Leonardo da Vinci sensed this when he said: "The poet ranks below the painter in the representation of visible things, and far below the musician in that of invisible things."

We have turned to music to express feelings within us that we can release no other way. We have invented the dance, sculpture, painting, architecture, poetry, drama, handcrafts, to express feelings and thoughts that are important to us, and for which words are not adequate.

[Christianity....] has produced ... towering creators in the arts. The list includes Bach, Händel, Beethoven, Mozart, Haydn, Brahms, Stravinsky in music; Christopher Wren and the great architects of the Medieval Church; Michelangelo, Leonardo, Raphael, Rembrandt, Giotto, and a host of others in painting and sculpture. In lists like these are to be found [some of] the most creative humans who ever lived, creator children of the creator God.

To quote Proust again: "Without art, we know nothing of ourselves or of anyone else." Do you know intimately the works of the greatest creators Christianity has produced? Can you name a painting, an aria, a building, a dance which can reduce you to tears?

The theology of J.S. Bach, as expressed in his music, ranks him among the greatest theologians. The "incarnatus est" from the *B-minor Mass* is a profound and unique exposition of what the mysterious words "and became flesh" meant to one great Christian. Unless you know this work, this insight is shut off from you.

Most seminary education today gives no more than a passing nod to one of the most important treasures of Christianity. Art is treated as an ornament not a necessity. Few pastors use their adult lives to remedy this omission from their education. Is it any wonder then that sensitivities atrophy and finally disappear, that worship services abound in third-rate music and liturgy which touches no one, and in embarrassing poetry which is no more than a chain of clichés?

John Donne in an Easter sermon said (and parenthetically in highly relevant language to people of his day): "All our life is but a going out to the place of execution, to death. Now was there ever any man seen to sleep in the cart between Newgate and Tyborne? Between the prison and the place of execution does any man sleep? And we sleep all the way; from the womb to the grave we are never thoroughly awake."

We are not awake because we have let much of the best part of us die, and that is why our worship services and so many of our programs and hence the Gospel itself seems half dead to those who sit in our pews.

Well, it is never too late, and I encourage you to make this great Christian treasure your treasure too, assuring you that it is for you a matter of long life or early death, and for your ministry as well.

We hope to see many of our alumni at these events. Read on for more information, and see Martin D. Jean's article on page 3 for another excerpt from the extraordinary writings of J. Irwin Miller.

April 1 / 8 PM / St. Mary's Church

J.S. Bach: *St. John Passion* (1725 version)

Preconcert talk / 7 PM / Yale Collection of Musical Instruments

(repeated April 3 at St. Michael's Church in New York)



Johann Sebastian Bach's *St. John Passion* is sometimes dismissed as the "little sister" of the monumental *St. Matthew Passion*, but the piece, composed in 1724 after Bach had taken the position of cantor in Leipzig, is definitely more than that. It has its own unique view of the Passion of

Jesus Christ. Bach performed the piece a second time the following year (1725), but made several significant changes, altering both the musical and the theological profile of the passion. While the first version emphasizes the majestic superiority of the son of God, the second version focuses on the sins of men, which had caused the suffering of Jesus Christ.

The Yale Schola Cantorum, graduate voice soloists, and the Yale Collegium Musicum, directed by Simon Carrington, will perform this second, rarely-heard version. Even for listeners who know the *St. John Passion* very well, this version will provide a fresh look at Bach's interpretation of the passion narrative in the gospel of John. Professor Markus Rathey will give a preconcert talk entitled *John Meets Matthew: The Second Version of Bach's St. John Passion* at 7 PM at the Yale Collection of Musical Instruments, 15 Hillhouse Ave.

The talk and the concert are both free and open to the public; no tickets are required. For more information, call 203-432-5062.

April 2 / 5 PM / Christ Church Episcopal

Marcel Dupré: *Le chemin de la croix*, op. 29

The second concert in the *Christ's Passion in Context* series is also the last offering of this season's Great Organ Music at Yale recital series. On Sunday, April 2, Martin Jean will perform Dupré's *Le chemin de la croix* at 5 PM at Christ Church Episcopal. It will be performed as part of a traditional service of the Stations of the Cross.

Martin Jean, in addition to being Director of the Institute and Professor of Organ here and at the School of Music, enjoys an active career as a concert organist, and is widely recognized as a brilliant, warmly communicative artist. He has concertized extensively throughout the western hemisphere, Europe, and Asia.

April 8 / 4-8 PM / Linsly-Chittenden Hall

Symposium: *Christ's Passion in Context: Theological, Historical, and Artistic Considerations of the Passion*

Passion Narratives in the Gospels, Adela Yarbro Collins, Buckingham Professor of New Testament Criticism and Interpretation, Yale Divinity School
Seeing with the Heart: The Passion of Christ in the Theology and Culture of Early Lutherans, Guy Erwin, Gerhard and Olga J. Belugum Professor of Lutheran Confessional Theology; Director, Segerhammar Center for Faith and Culture; and Associate Professor of Religion and History, California Lutheran University

Sacred Blood: The Rehabilitation of Human Sacrifice, Jaime Lara, Associate Professor of Christian Art and Architecture, and Chair of the Program in Religion and the Arts, Yale Institute of Sacred Music and Yale Divinity School

Reservations recommended; reserve online at www.yale.edu/ism or by calling 203-432-3220.

April 9 / 3 PM / Woolsey Hall

J.S. Bach: *St. Matthew Passion*

Preconcert talk / 2 PM / Presidents Room in Woolsey Hall

More than any other piece in Bach's canon, the *St. Matthew Passion* influenced the rediscovery of Bach's music in the 19th century. Performed for the first time in Leipzig in 1727, it was revised by Bach several times for different performances between 1729 and the late 1740s. After the composer's death it lay forgotten until 1829, when the young Felix Mendelssohn Bartholdy conducted it in Berlin and initiated the revival of Bach's music whose impact is still felt today. The piece is one of his most monumental works.

Bach set the narrative of the Passion according to Matthew for two independent choirs and two orchestras. He juxtaposes the grandeur of the large-scaled first movement with intimate moments: reflections about the sins of men and women, and meditations on the death of Christ, full of desperate compassion.

The performance will take place on Sunday, April 9 at 3 PM at Woolsey Hall. Marguerite L. Brooks will conduct the Yale Camerata, orchestra, and soloists: Thomas Cooley as the Evangelist, David Arnold as Jesus, and Julia Blue Raspe, Judith Malafronte, Jeffrey Douma, and Andrew Wentzel; with Edward Clark, Stephen Rapp, and Steven Thomas providing the continuo. There will be a preconcert talk entitled *Staffing the St. Matthew Passion Then and Now* by Daniel Melamed of Indiana University at 2 PM in the Presidents Room at Woolsey Hall.

All events free and open to the public; no tickets are required. Reservations are recommended, but not necessary, for the symposium on April 8. For more information, call 203/432-5180, or visit the website at www.yale.edu/ism.

A Little Help from Our Friends

Third in a series of articles contributed by the Friends of the Institute, a group of talented professionals appointed by the Director, who work in the various disciplines represented by the Faculty and who serve to promote and advise on the programs, student recruitment, and activities of the Institute throughout the world.

Cows, Rock Bands, and Methodist Preachers

Kathleen LaCamera

Courtesy Kathleen LaCamera



The best part of my work as a broadcaster and writer is listening to people tell their stories. Whether reporting from a mean street in Northern Ireland or from the parish church around the corner, with few exceptions people are more generous, more open, and more surprising with what they reveal in an interview than I ever expect. One of the more delightful experiences of the past year was writing short profile of Glastonbury Music Festival founder, Michael Eavis. I share it with PRISM readers courtesy of Interpreter Magazine where it first appeared in the February/March 2005 issue. I hope it offers a bit of cheer, especially to Methodists and old rockers.

Every summer for the past 34 years British Methodist dairy farmer Michael Eavis has invited people around to his farm to listen to a bit of live music. Last year 150,000 showed up. Now in his late 60s, Eavis is the founder and producer of the Glastonbury Music Festival. Some of the most famous musicians in the contemporary music scene, including the likes of Paul McCartney, David Bowie and Rod Stewart, have performed on Glastonbury stages.

Eavis believes that everyone needs to work to put something back into society and each year hundreds of thousands of dollars are raised for good causes through the festival. Oxfam, Water Aid and Greenpeace were some of the major beneficiaries of last year's festival. Many of the 30,000 plus volunteers who help make this complex event run smoothly are "paid" in donations to good causes large and small.

Michael Eavis' family has been dairy farming on Worthy Farm in Somerset, England for six generations. The farm now has 330 milking cows.

The family's Methodism runs just as deep. His dairy farming father was a Methodist minister. So were several uncles and a brother. Eavis says his father used to plan his sermons while doing the milking. "I'd be holding the cow's tail and he'd try his sermon out me. I'd tell him 'too boring' or 'not funny'."

His father died when Eavis was only 19 years old. By that time young Michael already had worked as a coal miner and a merchant sailor. After his father's death, he took over responsibility for the family farm. It was in 1970 that Eavis and his wife Jeanne came up with the idea for the music festival that would become Glastonbury. Jeanne died of cancer in 1999. Eavis is now married to midwife Liz and counts 10 children and 15 grandchildren all totalled. He is a regular church-goer and attends a small Methodist chapel where he says he particularly enjoys singing Wesley hymns with great passion.

"I'm supposed to be the loudest singer and it is noticeable when I'm not there I'm told," reports Eavis. He says he likes the fact that the people at his church are not involved with his "other" life. "They give me reassurance that there are some really reliable, sensible people out in the world."

For more information on the 2007 festival visit: www.glastonburyfestivals.co.uk



KATHLEEN LACAMERA (MDiv '83) is a writer, broadcaster and media consultant living in Manchester, England. Her most recent projects include a 2005 Jazz Nativity Christmas special for BBC World Service Radio and a course for the Cambridge Theological Federation called "God Meets Press Release: Communicating Faith in a Multimedia World." She has served as a "Friend" of the Institute of Sacred Music since 2003. In 2002 she was the recipient of the Yale Divinity Alumni Award for Distinction in Ministry.

Where Are They Now?

Part of a continuing series on the careers of our alumni

The Organ Program Headed by Stephen Roberts (MM '76)

with photos from the study tour to Austria

Gloomy stories abound concerning the closing of distinguished organ programs, the shortage of church organists, and the small number of young people studying classical music in general and the organ in particular. Such a time would not seem to be particularly favorable for the establishment of a new organ program, but that is exactly what Stephen Roberts has done at Western Connecticut State University in Danbury over the past six years. WCSU had not had an organ student in many years when Steve was asked to teach an entering student who wished to major in organ. There were no organs on campus—not even a practice instrument—and there was no scholarship money to attract new organ students. At the same time, Steve realized that there were a number of factors that augured well for the development of an organ class. The high cost of education is a major concern to most college students these days. WCSU is a state school with low tuition located in affluent Fairfield County, where church jobs pay well. Its music department has a long established reputation for providing a solid undergraduate education, especially in the areas of jazz and the training of music educators. Since many of the organ programs in New England have traditionally been in expensive private colleges and universities, a state school with affordable tuition is an attractive alternative to many students who wish to major in organ, but who cannot afford to attend a private school or conservatory.

At the same time that Steve came to WCSU, he was hired to follow Rachel Manalili Segger (MM/MA '97) as Director of Music at St. Peter Roman

Below: The Vienna Musikverein



Above: Gustav Auzinger coaches a work by Frescobaldi with WCSU student, Stephen Price, on an Italian organ from c. 1700 in Herr Auzinger's home. Gustavo Andres, a WCSU student from Argentina, looks on.

Catholic Church in Danbury. This lucky turn of events gave WCSU organ students access to the church's three manual pipe organ. A second student soon registered for organ lessons, and then a third. Through the generosity of the late Alan Laufman, Director of the Organ Clearing House, the school was given a two manual 1937 Wicks practice organ; this organ was installed by Richard Hamar, the organ builder father of one of the WCSU organ students. Things were beginning to move along.

Another stroke of luck came when Steve received a forwarded email from the National Headquarters of the AGO. Juan Mesa, a young organist from Chile, had written to the AGO asking about undergraduate organ programs in the USA. Though Juan received a number of cordial replies from organ teachers around the country, Steve was the only college organ professor who kept in touch with Juan and made consistent efforts to enable the young Chilean to come here to study. Steve found a sponsor for Juan, and helped him to overcome the bureaucratic red tape to receive a student visa. As a result, Juan Mesa became the first international organ student at WCSU. At the suggestion of Ezequiel Menendez (an alumnus of the School of Music) who is a native of Argentina, a second South American student, Gustavo Andres, entered Steve's class the following year.

When Steve was invited to play a recital at St-Sulpice in Paris in 2003, he decided to invite his organ students to come along. The students were able to play a number of historic organs, including the Cavallé-Coll at St-Sulpice, where they had a master class with Daniel Roth, the *organiste-titulaire*. The following year Steve and his South American students played recitals in Chile and Argentina. These trips evolved into a plan to take WCSU's organ class to Europe every year to

CONTINUED ON PAGE 7



Above: House Organ by Pirschner Orgelbau in the home of Gustav Auzinger, Puerntstein, Upper Austria. The case is modeled after the 1726 Franz Richter organ in nearby Steinbruch.

play historic organs and have master classes with distinguished musicians.

In addition to these activities, the students also visit museums and learn about the cultures of the countries they visit. A particularly instructive activity on these trips is attending church services, where the students learn what role music plays in the dominant liturgical traditions. These trips are feasible because of WCSU's proximity to Kennedy airport in New York, and by a month long intersession between the two semesters.

In January 2005 Steve and his class visited the Netherlands and North Germany, where they played several Schnitger organs and had masterclasses at Alkmaar with Pieter Van Dijk, the organ professor at the Amsterdam Conservatory. They attended a Dutch Reformed service at Oude Kerk in Amsterdam, where they were able to hear Dutch psalm singing and organ improvisation. This past January, they traveled to Austria, where they played organs from the 17th century to the present, and had classes on the organ music of South Germany, Austria, and Italy with Gustav Auzinger and Michael Radulescu. They also studied the music of Brahms and Liszt with Peter Planyavsky and Martin Haselböck and visited some of the many cultural sites in Vienna. A particularly moving experience for everyone was a visit to Vienna's Zentralfriedhof, where many composers are buried, including Beethoven, Schubert, Brahms, and the Strauss family. In January of 2007 the WCSU will visit central Germany, especially the area around Leipzig, and in 2008 they will again go to France.

Plans are underway at WCSU to build a new Center for the Arts that will include a new concert hall and a new recital hall. Since Steve's organ

students have won several organ competitions over the past several years and have distinguished themselves academically, the university administration has agreed to include an organ studio and two practice organs in the new complex. The plans for the concert hall also include an organ; this will be the first organ installed in a new concert hall in Connecticut since Hartford's Bushnell auditorium was built in the late 1920s.

About the same time that funding for the design study for the new Arts Center at WCSU was approved by the State Legislature, the organ in the former Immanuel Lutheran Church in Danbury came available. The Moller organ contained much pipework from an earlier Johnson tracker organ that had been played by the composer Charles Ives, a Danbury native. Working with local musical organizations and the historical society, WCSU was able to acquire this historic instrument for eventual installation in the new concert hall. This project was made possible through a grant from the WCSU University Foundation, and it received the enthusiastic support of WCSU's president, James Schmotter.

During the past six years the enrollment in the WCSU organ class has grown to a high of six organ majors this past fall. Stephen Roberts' class is now attracting students from all over the Northeast and several foreign countries, and though recruitment of new students is still a major issue, as it is for any music school these days, the future looks very bright. Graduates of the WCSU organ class are now beginning to enter graduate school. Steve has been particularly pleased that some of his students are also hoping to attend the YISM. Despite the prevailing opinion that it isn't possible to establish a new organ class these days, the success of Stephen Roberts' organ class at Western Connecticut State University proves that it can be done.

Below: Stephen Roberts and his students pay homage at the grave of Beethoven in Vienna's Central Cemetery.



STUDENT NEWS

ROBINSON MCCLELLAN is the recipient of a Charles Ives Scholarship from the American Academy of Arts and Letters. The Ives Scholarships are among the most prestigious in the field, awarded annually to composition students of great promise.

FACULTY NEWS

MARGOT FASSLER's expert commentary on the Shroud of Turin was featured during NBC's coverage of the Winter Olympics from Italy on February 27.

Fond Memories of My Student Days 66 Years Ago at Union Theological Seminary School of Sacred Music in New York City

M. Louise Miller

I first started studying organ with Dr. Clarence Dickinson, the Co-Founder with Henry Sloan Coffin of the School of Sacred Music, in the fall of 1938. Because I was "working my way through school," I gradually added more subjects during the succeeding years. I was most fortunate to study organ with "Dr. D" for six years. Only because of that great privilege was I able to have the confidence and, yes, courage, to form an Oratorio Choir in 1942 at my Church, the First Congregational at Stratford, CT. Through the years, this dedicated and wonderful group sang with the Connecticut Symphony (now the Greater Bridgeport Symphony) for five seasons under the direction of Jonel Perlea, doing Bach's Christmas Oratorio, Brahms' Song of Destiny, Elijah, the Verdi Requiem, and the Beethoven Ninth. It was only through Dr. D's nurture, guidance, and help that I was able to do this!

My other teachers at Union included Helen A. Dickinson, Liturgies and History of Sacred Art; T. Tertius Noble, Composition; Morris Watkins, Conducting; Walter Russell Bowie, Bible; Corleen Wells, Voice; William Schiedler, Improvisation; Professor Robinson, Philosophy of Music. It was the time of Reinhold Niebuhr, Paul Tillich, and Henry Emerson Fosdick at Union.

I was privileged to make LP recordings with the Oratorio Choir of Elijah, the Messiah, and Music from the Great Oratorios.

It was also a great experience to train a Motet Choir for Noah Greenberg and Eric Leinsdorf, who directed a Mozart Festival at which my Oratorio Choir sang the Mozart Coronation Mass.

Both of these concerts were under the auspices of what was then called the American Shakespeare Theatre, in Stratford, CT.

Dr. D was my inspiration, mentor, and wonderful friend.

Shalom!



**Don't miss the ISM Reception
at the AGO convention**

**Tuesday, July 4
5 – 7 PM**

**Chicago Marriott Hotel
The Armitage/Belmont Rooms**

GWEN ADAMS (MM '78): For the past 10 years, Gwen Adams has been a member of Yale's Alumni Schools Committee, a national network of alumni who interview prospective candidates for admission to Yale College. From 1979 to 1995 Gwen was on the admissions staff at Stanford University, serving from 1993 - 1995 as the Director of Admissions for the graduate Dept. of Electrical Engineering. She has served as Director of Music at All Saints Episcopal and First Lutheran churches in Palo Alto.

IN MEMORIAM

ARCHIE McEWEN BROWN (MSM '60) has passed away.

TIMOTHY BUENDORF (MM '92): Timothy was recently appointed Principal Organist at Saint Philip's Lutheran Church in Fridley, MN. He continues as Chapel Organist at the University of Saint Thomas in Saint Paul, MN. Timothy presented two concerts on the 3-56 Gabriel Kney organ at Saint Thomas in 2005 - one including various settings of the hymn Ave Maris Stella and an all-Bach program. He also performed at Saint Mark's Catholic Church (in Saint Paul) in a concert series celebrating 25 years of their 3-47 Hendrickson organ.

WILLIAM HARGROVE (MSM '64) was recently featured in the Arts Council of Rockland County, NY's newsletter as a winner of the Annual County Executive Arts Awards. He was lauded as a Supporter of the Arts, who has taken "personal responsibility for the initiation, administration, and artistic cultivation of a project that takes place almost every Saturday of the year." Bill, "with his own hands, heart and money," has created the St. Paul's Festival of Music [in South Nyack, NY], a "monument to fine music that just keeps on running." We offer our congratulations!

M. LOUISE MILLER (MSM '44) has donated several pieces of music to the choral library, a recording of her choir, and notebooks, pictures, and other materials related to the history of UTS and the ISM. We are very appreciative of her gift. Read her memories of UTS on page 8.

MAUREEN M. MORGAN ('63) donated several books on musical and religious topics to the ISM, and we are most grateful for the gift.

JOANNA WEBER (MAR '89 is currently an Associate Curator at the Ringling Museum of Art in Sarasota, one of the greatest collection of Baroque paintings in the world. She just opened an exhibition of Pre-Raphaelite paintings and is getting ready for one on Yale's collection of great drawings. Joanna recently published a small book on St. Jerome at the Ringling. She lives now in Sarasota with Mark (who teaches philosophy at the Univ. of Tampa), Soren (13) and Anselm (10). Her email address is: jweber@ringling.org

NADINE (JURGENSEN) WHITNEY (MM '91): Nadine graduated with the Choral Conducting major, having studied with Maggie Brooks and Lili Chookasian. Now, she is Associate Professor of Music at Wesleyan College in Macon, GA and Chair of the Music Department. At Wesleyan she teaches applied voice and conducts the choral ensembles.

MARCIA KING WILKE (MSM Union '61): Marcia directs an intergenerational church handbell choir, a chime choir of children 1st-4th grades and a homeschool choir of children 3rd through 10th grade. She also has a private piano studio of ten students. "Taking piano lessons from a teacher who has her doctorate in piano performance from the University of Colorado, Boulder," writes Marcia, "is a joy!"

In response to our alumni mailing after the Robert Baker celebration in October, we heard from many of our alumni. Cards received after press time will be included in the next issue. Here is a sampling of notes from all over:

UTS

HEYWOOD ALEXANDER (DSM '67) basically "retired" in Hanover, NH, but is still active, both conducting and playing some. His book *To Stretch our Ears/A Documentary History of America's Music* was published by W.W. Norton, 2002. He also has a book to be issued next fall (2006) on the history of the Handel Society of Dartmouth College, in conjunction with the society's bicentennial celebration.

S. WILLIAM AITKEN'S (SMM '68) experience is "...like many—Episcopal Parish—volunteer/prof.singers—concert series—director of music for large reform Jesuit congregation..." He has gotten to design and build (with builders) three pipe organs in the UK.

Mary S. Archer's husband of 54 years, **HERB ARCHER** ('59), died Aug. 17, 2005. She writes that Yale's former faculty member Martha Moore-Keish and her husband Chris are very active in the Atlanta Community—in fact, Chris succeeded Herb Archer as Parish Visitor Jan. 2005 (Atlanta's First Presbyterian Church).

JOHN G. BARR (SMM '62, SMD '77) is retired from Bridgewater College (Professor of Organ and Piano Emeritus).

JAMES A. BLOX (DSM '64) was on the faculty of Maryville College for forty years (1953-1993). In retirement he continued with a church organ job but now just serves as a substitute organist.

JAMES L. BRAUER (SMM '72) just recently had a book published—*Worship, Gottesdienst, Cultus Dei: What the Lutheran Confessions Say about Worship* (St. Louis: Concordia Publishing House, 2005).

LORA LEE BROWN (MSM '65) is currently retired from UPS-IS-NJ as well as various church music positions in New Jersey. In Seattle, she is organist for SandPoint Community UMC; she volunteers with ACLU, and is active in Kent UMC Women's Society and others.

JOHN F. BULLOUGH (SMM '58) retired in 1993 from Fairleigh Dickinson University faculty and in 1994, and also retired after 22 years as Organist/Director at St. Paul: Episcopal Church, Englewood, NK. He is presently serving as Chair of Board of Managers of the John R. Rodland Music Scholarship Fund.

ARTHUR CARKEEK (SMM '50) died Oct. 19, 2003.

MAUREEN CARKEEK (SMM '50) is Adjunct Professor of Piano and a private teacher at DePauw University in Greencastle, Indiana. She and her late husband had a Taylor-Boody house organ built in 1990.

J. RICHARD COULTER (SMM '57) retired from St. Luke's Episcopal Church, Los Gatos, as organist/choirmaster.

REV. PHILIP R. DIETRICH (SMM '66) still composes and subs as an organist and director.

CAROL G. DORT (SMM '71) is Director of Music at the Presbyterian Church in Garden City, LI, NY.

F. CONRAD EADDY (MSM '59) is still active, part time, directing the adult choir and coordinating the music program at Beymer Memorial United Methodist in Winter Haven, FL.

LINDA WILBERGER EGAN (SMM '71) became Minister of Music of Pohick Church in January of 2006.

DONNA DIXON ERVIN (SMM '71) continues her music ministry at St. Martin's Lutheran in Annapolis, MD and is taking post-graduate classes in early music at the University of Maryland.

SIDNEY HUDDALL FEINSTEIN (MSM '72) is happily participating in the activities of the local Reformed Church, where she is a member. They have a well-maintained three manual instrument, the only pipe organ in Hastings.

DR. JOHN E. FLOREEN (MSM '67) is a full Professor of Music at Rutgers University, at the campus at Newark, NJ. He is in his 27th year as Conductor of the Rutgers University Chorus. His wife, Susan McAdoo is Assistant Conductor, and both of them are enjoying the chorus and have made five international concert tours. He is also organist and choir director at First Lutheran Church in Clifton, NJ.

ANNABETH MCCLELLAND GAY (MSM '49), after serving churches in Ohio, is retired now and living in Lincoln, NE.

RAYMOND F. GLOVER (MSM '54) retired in 2000 from Virginia Theological Seminary, Alexandria VA, and is now living in Richmond, VA. He remains busy as a workshop teacher, an emeritus faculty member at VTS and as Board Chair and faculty member of the VA leadership training program.

C. ISABELLE HARTMAN (MSM '55) says she is "still retired...no fiddling...a little singing..." and getting much enjoyment from Yale news.

RAMON L. HASS (SMM '61) retired June 1, 2001, after 40 years as a Minister of Music in Columbus, IN. He continues an active music career as an organ sub, piano teacher, and accompanist.

KATHLEEN HEALY-WEDSWORTH (SMM '65) is the Minister of Music at the 2,700 + member Presbyterian Church of Toms River, in Toms River NJ, where she has been since February 1999. Her husband, the Rev. Thomas Healy-Wedsworth, died in June, 2005.

MICHAEL R. HEINTZ (SMM '65) recently concluded 35 years as organist/choirmaster at St. Paul's Episcopal Church in Alexandria, VA.

ROBERT W. JOHNSON (SMM '63) retired from 2nd Church in Newton, U.C.C. in June of 2005.

WINSTON A. JOHNSON ('51): graduated from the S.S.M. in New York City, after studying under the following professors: Dr. and Mrs. Clarence and Helen Dickinson, Robert Baker, Alfred Greenfield, Mrs. Neidlinger, etc. Under the USA Army, he studied the Bill of Rights; he served in USA Army from May 1942-March 1946. In Chicago he studied at the American Conservatory of Music. He won two organ contests: played Guilman's *Organ Concerto in D-minor* with SPM orchestra at Orchestra Hall, Chicago and also at the Society of American Musicians in recital at Kimball Hall, (which received very favorable comments in the Chicago newspapers), and played several organ concerts, many of them in the Midwest area. He taught music theory, organ, and piano in two colleges in Chicago, and beginning in 1951, in two music departments of colleges in Seattle for over 30 years. He served as Church Organist and Choir Director from 1932 into the 1990s – the main one at University Presbyterian Church in Seattle for 32 years. He has held several official positions in the Seattle AGO chapter, concluding as Dean.

PAUL E. KNOX (MSM '57) writes "This is my 62nd year on the bench," where he is now playing and directing (part-time) at First Church Congregational, Fairfield, CT.

RAYMOND J. MARTIN (MSM '48, SMD '63) is Professor of Music, Emeritus, at Agnes Scott College, in Decatur, GA. He is also Organist Emeritus at Lutheran Church of the Redeemer, in Atlanta, GA.

JOHN D. MCCOY (MSM '50) is 81 years old and plays two services each Sunday. He is working with Carla Oliver –voted Most Outstanding Choral Director in the K.C. area.

Doris S. Penick writes that her husband, **R. COCHRANE PENICK** ('33) passed away January 14, 2005.

In 2001, **DR. DANIEL G. REUNING** (SMM '60) was awarded the Doctor of Musical Arts degree from the University of Illinois at Champaign/Urbana, after which he founded the Bach Collegium-Fort Wayne, a community ensemble of 28 singers and 18 instrumentalists, of which he is the artistic director.

WILLIAM N. ROBINSON (MSM '55) was Minister of Music at First Baptist Church-Clarksville, TN from 1957-63 and then at First Baptist Church Kingsport, TN from 1963-92. His wife, **MILDRED COOPER ROBINSON** (MRE '54), retired in 1992. William directs a string ensemble of 18 players, most of whom were his beginning students.

DR. K. BERNARD SCHADE ('65) is Director of the Singing Boys of Pennsylvania.

MARK SLEGERS (MSM '72) has been Director of Music Ministries (for 29 years) at 1st Unitarian Church of Portland, OR "with 12 choirs – 3 adult choirs which I direct

– Music Staff of 8 – accompanying and directing choirs – 300 singers and ringers in the program – largest in the denomination.”

WILLARD E. THOMEN (BM '69) has been on the music faculty at Concordia University in River Forest, IL, for over 25 years teaching class and private voice; also six years at the University of St. Francis in Joliet, IL, where he teaches *Our Musical Heritage* and *Exploring the Fine Arts* classes as well as private voice. He just started as Director of Music at St. Luke Presbyterian Church in Downers Grove, IL, after 17 years as Director of Music Ministries in Naperville, IL, at the Community United Methodist Church. He has conducted 17 Messiah Sing Alongs. He moved to Joliet, close to the university, this past June.

NICHOLAS A. TINO, JR. (MSM '73) currently holds three positions: Organist and Music Director, St. Elizabeth's Episcopal Church, Elizabeth, NJ; Organist and Director, Temple Sinai, Summit, NJ; and Church Organ Sales, Altenburg Piano House, Elizabeth, NJ.

At 84, **D. DeWitt Wasson** (MSM '47, DSM '57) has given up reviewing in *The American Organist*. He served from the beginning of *Music* magazine and then in *The American Organist*. He no longer plays the organ, due to a foot ailment.

MARCIA K. WILKE (MSM '61) has a small studio of ten piano students and continues to direct three handbell choirs – two at her church and one made up of homeschoolers. She is also studying piano and thoroughly enjoying it. Her son died last February from cancer. The **REVEREND JAMES ELLIOTT** (his godfather and also an SMM 1961 graduate) celebrated his life at the funeral by officiating.

ISM

TIMOTHY BUENDORF (MM '92) will be joining the staff of St. Philip's Lutheran Church in Fridley, MN as organist, and continuing as Chapel Organist at the University of St. Thomas, St. Paul, MN.

BRYAN CAMPBELL (MM '91) is a music teacher in the Cheshire public schools, in Cheshire, CT. He is also music director at Trumbull Congregational UCC, Trumbull, CT.

MARK HOWE (MM '88) received his Ph.D. in 2004 from NYU. This year he spent four months on sabbatical from his job as Canon Precentor at St. Paul's Cathedral in Burlington, VT. The leave included a course at St. George's College in Jerusalem, a class in West African drumming, participation in the McGill Summer Organ Academy, and a lot of practicing at the University of Vermont, where he's been teaching organ.

LAURA JULIET IDE (MAR '03) is teaching English to grades 8 and 10 at the American School of Milan.

KAREN SCHNEIDER KIRNER (MM/MAR '90) gave birth May 24th, 2005 to Joseph William Kirner, 9 lb. 4 oz. 22" long. His twin sisters turn 4 this December. Karen is still Adjunct Organ Faculty at St. Mary's College and full-time as Campus Minister working in liturgical music at the University of Notre Dame. She just completed writing a

"Mass of Forgiveness" to be featured at the Grand Rapids, MI National Pastoral Convention in summer of 2006.

THE REVEREND ZACHARY MABE (ZACK) (MDiv '03, STM '05) is now Pastor of the Terryville Congregational Church (UCC) in Terryville, CT.

BETSY MOSS (MAR '05) is a Ph.D. candidate in History of Art, in the Department of Fine Arts at the University of Toronto. She is studying Byzantine Art.

During the summer of 2005, **NIGEL POTTS** (MM '02) traveled to Reykjavik, Iceland where he gave recitals at the Hallgrímskirkja, one of which has also been broadcasted on Icelandic National Radio. www.nigelpotts.com

REV. GAIL RANSOM (MAR '76) writes "My two daughters are almost grown. Shira, 22, is a political writer in D.C. Ilana, 18, is at Boston Conservatory. The most cohesive accomplishment so far for me has been the 11 years I spent as Minister of Taize Prayer and the Creative Arts at East Liberty Presbyterian Church, an inner-city cathedral in Pittsburgh, PA." The Taize service and educational component became a national model, spawning several other services nationwide. Ransom is now Minister of Education at First United Methodist Church of PA while she pursues a Doctor of Ministry with Matthew Fox, at Wisdom University.

REV. PAUL E. TURNBULL (STM '81) traveled with Ars Musica Chorale as baritone soloist in 2004 to Finland and Russia, and will travel with them again this summer to Iceland and Scotland.

PATRICIA PHILLIPS WRIGHT (MMA '76, DMA '82), now in her 20th year at Metropolitan United in Toronto, has mentored 5-6 undergraduate/graduate organ majors who have served as "Assistant Organist." She writes, "we continue to work hard at [teaching 'real life' conditions] in the RCCO and in the United Church of Canada Association of Musicians."

Others sent in thoughts on the Baker celebration concert and reminiscences about Dr. Baker:

ESTHER K. BORDEN (MSM '42): Bob was a classmate at UTS, and often the class clown!

CHARLES BURKS (MM-O '03): Had a great time at the Baker Memorial Events.

RICHARD COFFEY (SMM '72): A marvelous occasion which moved me deeply, but nothing [moved me] more than the singing of hymns. Dr. Baker, one of my UTS "mentors" helped inspire and inform my own hymn-playing to this day. Congratulations to you all!

ANNABETH McCLELLAND GAY (MSM '49): I would have loved to have been at the Baker festival last month. I have many fond memories of Robert Baker, who was my organ teacher when I was at Union. My lesson, whether at Temple Emmanuel on 5th Ave. or at First Presbyterian in Brooklyn, was always the high point of the week.

PIERCE GETZ (SMM '53): Heartiest congratulations on the increasing expansion of quality and study programs in the Institute. As a former student of Robert Baker, I very much appreciate the recognition he has been given, both before and since his death.

LURIE HARTZEL HALLER (MM '78): Robert Baker was my teacher in 1976-78, and he made an indelible impression on my life.

FARLEY K. HUTCHINS (MSM '46, DSM '45): I was an MSM student when Robert Baker was a DSM student at UTS. We were in some classes together, and talked together constantly, and then had correspondences over the years.

WINSTON A. JOHNSON ('51): I heard Robert Baker play organ service at Temple Emanu-El in NY city and also he directed *Elijah* at a local New York City church.

PAUL E. KNOX (MSM '57): The Woolsey Hall concert honoring Robert Baker's memory and legacy was tremendous! Thank you.

JOHN D. MCCOY (MSM '50): Thanks for the Baker CDs. Have shared them constantly. We have kept in touch with Liz Thomas (Dr. Dickinson's niece). Bless you all.

RICHARD N. PALMQUIST (SMM '61): He was a wonderful man – strong, intelligent, kind, articulate, talented, etc. Dr. Baker was very important to me – he played the dedicatory organ recital on our new Casavant in 1972 – North Broadway UMC Columbus, Ohio. He was also present at our 1961 Class reunion (30 yrs – 1991) at Union. Sorry I couldn't be there – I have mantle cell lymphoma and have just finished chemotherapy.

FRANKLIN E. PERKINS (MSM '51) and **ALINE RUPLE** (MSM '51): Aline studied with Dr. Baker and was babysitter for young Jimmy. I studied with Hugh Porter. Dr. Porter and Dr. Baker brought us together!

LOIS BROOKE SIMEN (MSM '48): I began studying organ one summer at Interlochen in Michigan and Robert Baker was my teacher. His influence brought me to Union '46-'48. What an example he was to me at such an influential time in my life.

CHARLES DODSLEY WALKER (UTS faculty '62-'73): Thank you for keeping me on the mailing list. Bob Baker was a dear friend and colleague whom I admired very much.

JAMES W. WINN (MSM '48): *Prism* publication very much appreciated. I was a friend of Bob Baker at Illinois Wesleyan, a student of Bob Baker at Union Seminary, and a host when he gave an organ recital on our Aeolian Skinner organ here. His leadership steered my life.

Still others wrote in expressing general good wishes and enthusiasm, including

THE REV. MARJO ANDERSON (ISM, MDiv '80)

GARMON ASHBY (ISM, MM '02, AD '03)

MARK BAILEY (ISM, MM '89)

ROBIN W. BALDWIN (UTS, SMM '70)

BETTY HENDRICKS BASKWILL (UTS, MSM '62)

JOHN W. BECKER (UTS, SMM '54)

DAVID H. BINKLEY (ISM, MSM '73)

FRANK BROWNSTEAD (UTS, SMM '67)

CHARLES BURKS (ISM, MM '03)

DR. ROBERT CHASE (UTS, SMM '64)

THE REV. MATTHEW T. CURRY (ISM, MDiv '01)

JONATHAN DIMMOCK (ISM, MM, MAR '83)

CAROL G. DORT (UTS, SMM '71)

KIMBERLY I. DUNN (ISM, MM '05)

CHARLES T. GAINES (UTS, SMD '71)

PIERCE GETZ (UTS, SMM '53)

RONALD L. GOULD (UTS, SMM '56, SMD '70)

DR. GERRE HANCOCK (UTS, MSM '61)

DR. ADEL HEINRICH (UTS, MSM '54)

ANDREW HENDERSON (ISM, MM '01)

CALLISTA ISABELLE (ISM, MDiv '05)

MARJORIE MILLER KELLNER (UTS, SMM '68)

PAUL E. KERLEE (UTS, MSM '58)

PAUL E. KNOX (UTS, MSM '57)

DAN LOCKLAIR (ISM, SMM '73)

RUTH R. MAIER (UTS, SMM '49)

JOHN OBETZ (UTS, SMD '62)

RAYMOND H. OCOCK (UTS, SMM '52)

KATHERINE J. REIER (ISM, MAR '84)

REV. ROBERT A. SCHILLING (UTS, MSM '59)

DR. RUSSELL SCHULZ (UTS, SMM '68)

JOHN SLANEY (UTS, SMM '72)

JEFFREY SMITH (ISM, DMA '94)

TIMOTHY SPELBRING (ISM, MM '05)

NORMAN SUMMER (UTS, SMM '71)

SIDNEY SYMINGTON (ISM, MDiv '04)

BRENNAN SZAFFRON (ISM, MM '00)

RICHARD J. TAPPA (UTS, MSM '56)

CHERYL WADSWORTH (ISM, MM '95)

A. DEWAYNE WEE (UTS, MSM '60) and

THEO RAYBURN WEE (UTS, MSM '61)

PAUL WESTERMAYER (UTS, MSM '66)

ANNETTE SHERWIN WHITE (UTS, SMM '67)

TIMOTHY WHITE (UTS, SSM '68)

DR. JOHN E. WILLIAMS (UTS, MSM '41)

KENNETH EDWARD WILLIAMS (UTS, SMM '58)

MICHAEL WUSTROW (ISM, MM '86)

Sex and Religion in Migration: the Conference in Retrospect

Ludger Viefhues-Bailey

In September of last year an international interdisciplinary group of religious scholars, sociologists, theologians, visual artists, and novelists gathered at the ISM to discuss how the experience of migration influences sexual and religious identity formation. While it has been well established that modern models of citizenship imply a specific interaction between what counts as sexually appropriate and religiously orthodox, few scholars have reflected on how these interactions change in a world of global migration. Those who do engage the subject often pursue their work in virtual disciplinary isolation. Professors Siobhán Garrigan of the ISM and Divinity School, Shannon Craigo-Snell and Ludger Viefhues-Bailey of the Department of Religious Studies, and Dr. Rebecca Kobrin of New York University's Department of Hebraic and Judaic Studies organized this conference to break this academic isolation. The conference was underwritten by several Yale entities in partnership with the ISM, including the Edward J. and Dorothy Clarke Kempf Fund; the Larry Kramer Initiative for Lesbian & Gay Studies; the Program in Judaic Studies; and the Department of Religious Studies.

A prime example of the interdisciplinary dialogue was the keynote address by Professor Homi Bhabha of Harvard University, who for the first time in his prolific career reflected on issues of migration within a context of religious scholarship. Professor Siobhán Garrigan, Assistant Professor of Liturgical Studies and Assistant Dean for Marquand Chapel, welcomed a diverse audience of over a hundred conference participants, students, and faculty, and visitors from the wider university and New Haven communities.

Professor Bhabha's talk gave a complex framework for thinking about the many facets

of migration and identity formation in a globalizing world which were explored by other conference presenters. Over the four days, we heard about bodily ritual practices of Tamil communities in Switzerland; the role of sexuality in Hindu female identity in Trinidad; Irish nationalism and migration; African-American theologies of migration; Sudanese refugee camps; the debate about female veiling in France and Turkey; Asian-American narratives of selves; and historical notes on identity and religion in the early Rabbinic Judaism. Despite the geographic reach of these talks, our conversation seemed to return again and again to the bodies of women who are made to be the bearers of what are imagined as authentic religious and sexual identities. The video installations of the Albanian artist Adrian Paci made viscerally present how the experience of being a refugee and a wanderer between cultural worlds ruptures any stable sense of identity. His work and the reading of the novelist and McArthur Fellow Han Ong made vivid in a special way the pain, absurdities, and creative inventions involved in modern visions and migrations of self. Constructively, the conference highlighted how attention to the social and human realities of global migrations provides novel ways of rethinking the



Homi Bhabha at Marquand Chapel

Robert Rattner ©2005

CONTINUED ON PAGE 14



Left to right:
Siobhán Garrigan,
Homi Bhabha,
YDS Dean Harold Attridge,
Rebecca Kobrin, and
Ludger Viefhues-Bailey

Robert Rattner ©2005

Robert Rattner ©2005



Guest speakers Jonathan and Daniel Boyarin with Rebecca Kobrin

Robert Rattner ©2005



Shannon Craigo-Snell greets a guest.

vexing contemporary issues of culture and identity. In the words of sociologist Professor Nilüfer Göle (Paris & Istanbul), “We need more gatherings like these where people from different disciplines come together to reflect on these pressing issues!”

LUDGER VIEFHUES-BAILEY is Assistant Professor of Religious Studies and Assistant Professor of Women's Gender, and Sexuality Studies at Yale. He was one of the organizers of the conference.

Robert Rattner ©2005



Yale professors Dhooleka Raj (South Asia Studies Council) and Jonathan Katz (Larry Kramer Initiative)



Yale Institute of Sacred Music 2006 Summer Study

SUMMER TERM AT STERLING DIVINITY QUADRANGLE
WEEKLONG NONCREDIT COURSES IN JUNE

- Preaching and Worship in a Postmodern Context
- Worship for the Whole Congregation
- Church Music Clinic
- Writing Workshop: Contemporary Poetry as Theology
- Music Composition Workshop
- Mozart's Sacred Music and the Sacred in Mozart's Music
- Heavenly Glory on Earth: The Art of Icon Painting in the Orthodox Church: Theory and Practice

Tuition scholarships available. Other courses offered through Yale Divinity School. Details at www.yale.edu/sdqsummerterm

YALE AT NORFOLK
YALE SCHOOL OF MUSIC SUMMER SCHOOL / AUGUST 14–20 / NORFOLK, CT

- Chamber Choir and Choral Conducting Workshop

Information at 203.432.2692

Yale Divinity School Winter Study Tour 2005-06

Jared R. Stahler

Kristi Kleinbeck, MDiv '06 YDS



View of Armenian Church in Bethlehem at sunrise.

Late in the evening December 27, 2005, a delegation of students and faculty from Yale Divinity School and the Institute of Sacred Music boarded a roaring 747 jet bound from New York City to Israel and the Occupied Palestinian Territories. We had studied intently for this travel seminar in the preceding months. Some of us had even been there before. Yet, not a single person among our group was quite aware what the next twelve days would bring. A suicide bomb exploded in Tulkarm. Ariel Sharon suffered a stroke. Thousands upon thousands of the region's poor and displaced wondered what the coming months would bring. My heart, and the hearts of my colleagues, alternately sank in despair and lifted in hope over the course of those twelve days.

Only now, some few short weeks later, with the invitation to write this article and present at the Divinity School's 2006 All-School Conference, is our group gifted with the opportunity to reflect on our time on the ground. It seems only fitting that such reflection be collaborative. After all, we experienced this trip together, as a community. This article juxtaposes a series of reflections by ISM students on that trip. These contributors are all my friends, people for whom I have deep, abiding love and respect. I pray you will find in their thoughts a bit of our story, grounded in theological reflection that in every case intends to uphold the humanity, indeed the *Holy*, of a people and a land.

Holy Land – Holy People

Religious pilgrims have long traveled to this region to visit landmarks made sacred by Abraham, Jesus, and Mohammed. Although the travel seminar focused on studying the political conflict in the region, we too, visited the churches, mosques, shrines, tombs, and gardens which serve as the landmarks of the *Holy Land*. In doing so, I came to realize that the land that boasts of such spaces not only holds recognizable sacred spots but also witnesses conceptions of the sacrality of life made visible through attentive human care for the cultivation of olive trees, the protection of flocks and herds, and the preservation of water. Unfortunately,

though, these examples of sacrality have—much like the holy shrines and landmarks themselves—become marred and twisted by violence.

While I do not know how to adequately respond to such [un]holiness, I fear that in the Holy Land—where the sacredness of places, things, and memory are held so dear—the land that served as our gracious host will, unbeknown to us, disappear. While I hope this will not happen, rather than reflecting on how Israel and the Occupied Palestinian Territories are the Holy Land, we might better ask how the land bears witness to humankind as a *Holy People*. Undoubtedly, it may not judge us so kindly.

Kelly Van Anandel, MDiv '06

The International Center of Bethlehem (ICB) embodies Christian hospitality in its mission to the Bethlehem community. A light to the religiousplurality of this area, the ICB, a Lutheran-based institution, seeks to draw upon its rich Christian tradition in serving the people of Bethlehem – regardless of religious affiliation.

Facing up to 70% unemployment in its town, the work of the ICB is to equip the local community “to assume a proactive role in shaping their future.” The ICB does this through educational programs “from the womb to the tomb,” teaching young children through the Dar al Kalima school and academy, and adults in career development and training. Moreover, the ICB creates a space to allow for artistic expression in response to the challenges of the land. To that end, they offer conservatory and visual arts training, a rare opportunity in the Occupied Palestinian Territories.

The people of the ICB embraced the Yale delegation with the same spirit of hospitality extended to its neighbors. Inviting us to share in the joys and the concerns of their world, this loving community of Christians helped us to see that much of what makes the “Holy Land” *Holy* is its people.

Kaji Spellman, MDiv '06



Palestinian woman in Bethlehem market.

Kristi Kleinbeck, MDiv '06 YDS

CONTINUED ON PAGE 16

Music Beyond Barriers

Music can exemplify peace. I learned this at Redeemer Lutheran Church in Jerusalem at a concert presented by “Musicians for Peace.” The music reminded me of 1960’s acoustic anti-war music with one major difference: the instrumentation. In my mind I could see Bob Dylan playing an Oud, a traditional Arabic stringed instrument, the great-grandmother of the guitar. Memorable, to say the least. The event, though, was memorable for far more than simply the opportunity of hearing this instrument.

“Musicians for Peace” embodied what it meant for people to work together for peace. Two Palestinian Christians from Nazareth played traditional Arabic instruments and sang. A pacifist Jew completed the trio. He played jazz/blues guitar and provided some vocals.

Seeing Christians and Jews, Israelis and Palestinians, Eastern and Western instruments, and Arabic and American musical styles in concert together seeking to proclaim a message of peace gave me hope that beauty really can be created out of diversity, amidst strife. Just as the Arabic melodies and the jazz riffs worked together to create eclectic, yet cohesive, music that night in Jerusalem, so too can we look for ways to create dialogue across cultures and boundaries to create peace.

Jeremy Deaner, MDiv '07



Construction of the wall, or “Separation Barrier.”

over with bright colors, pictures of palm trees, and squares of sky-blue paint. From an Israeli perspective the barrier exists to protect innocent lives against the scourge of suicide bombings and violence. From a Palestinian perspective the wall effectively destroys innocent lives by dividing families, crippling freedom of movement, and separating human beings from their livelihoods, shops, and fields.

Seeing the rude but hopeful art on that ugly testament to division, I could not help but think of the way even the faintest notes of Bach or Poulenc I hear in passing from behind the warm brick walls of this school often bring me to peace with myself and with God. Returning to the ISM I cannot help but wonder how our common life of music and the arts might be more rigorously explored beyond this community as a means of reconciliation. If violence claims the insistent faith to pass and perpetuate division in the name of security, how much more should our arts strive to create a more secure form of union.

Joel Hanisek, MDiv '06

Jared R. Stahler



This is a view from our Bethlehem tour guide’s family home. The Graffiti depicts an imagined tropical paradise on the “other side.”

I love passing the beautiful new ISM practice wing and hearing strains of piano, organ, or voices lifted together drift onto the slate-lined steps of the Quad’s walk. It happens often, yet I always find a bit of peace in the experience and in the assurance that song cannot be contained. This is the most secure wing of any at Sterling Divinity Quadrangle after all, protected by card swipe and key, yet the music inevitably spills over and out of its bounds.

On our recent trip to Israel and the Occupied Palestinian Territories we encountered the complex relationship between security and freedom of expression in a number of different ways. One of the most striking instances for me was in seeing the stark austerity of the concrete security barrier, or separation wall, that surrounds Bethlehem graffitied



The Reverend Abbott Bailey (MDiv '06) presiding at the closing Eucharist. Bailey and YDS student Jeremy Sabella (MAR '06) planned the ecumenical liturgy.

Jared R. Stahler

Jared R. Stahler

CONTINUED ON PAGE 17

Though we have returned to New Haven to another semester at Yale, we remain engaged with the always-changing situation on the ground. Our reflection has not ceased, nor has our commitment to the people of this conflict. We are witnesses to what we saw, heard and experienced. A closing Eucharist atop the Notre Dame Guest House in Jerusalem rooted that witness in the words of the public, corporate confession of our group, crying out to God, *Fill us with the reconciling spirit of your presence so we may join people of good will – in the Middle East and throughout the world – who raise before Jerusalem's gates their insistent shalom/salaam: 'Peace be within your walls. Peace be within you.'*

JARED R. STAHLER is a student at the Institute of Sacred Music (MDiv '06) and candidate for ordination in the Evangelical Lutheran Church in America. Next year he will be an intern at the Lutheran Office for World Community at the United Nations, the advocacy office of the Lutheran World Federation.

ISM Spring 2006 Study Tour to Mexico

Jaime Lara

The ISM has an exciting educational trip planned this year to our neighbor south of the border, Mexico. Land of the Aztecs and Maya, of Baroque architecture and polyphonic choral music, of historical tracker organs and indigenous instruments, Mexico is the ideal place for our student organists, choral conductors, liturgists, art history and religious literature majors to explore.

Students and faculty arrive in Mexico City. The following day we will survey all of Mexican history in a flash: the pyramids of Teotihuacan, the Friars' evangelization center at Acolman, the pilgrimage site of the Virgin of Guadalupe, and the Baroque cathedral and government buildings on the main plaza. The next day offers an ecumenical encounter with representatives of various Christian denominations on the topic of contemporary worship and church music, and the challenges facing clergy, liturgists and musicians. An afternoon event at the National School of Music offers a concert of choral music from colonial times to the present. The rest of the week in Mexico City provides guided tours of the National Museum of Anthropology and Archaeology, the Museum of Modern Art, the Musical Archives of the Metropolitan Cathedral where our students will perform on the dual organs, as well as optional events of students' choice. The entire ISM will attend an evening performance of the Folkloric Ballet at the art deco theater of Bellas Artes. Then the whole group of ISM faculty and students departs for the city of Puebla for similar musical "encounters," a tour of historic organs, Gothic styled conversion centers, and the inside of the Great Pyramid at Cholula, usually off limits to tourists. During the following week the group travels to Queretaro and Guanajuato for similar events, meetings with Mexican professionals,



Great Pyramid at Cholula

peers and workers in our diverse fields of interest. Against a backdrop of volcanoes and with our stomachs full of local delicacies, we hope to return enriched by a deepened sense of history, music, art and architecture, and the lived reality of people in the churches of Mexico.

Queretaro Organ



Courtesy Jaime Lara

Courtesy Jaime Lara

PLACEMENT LISTINGS

CONNECTICUT

FIRST CONGREGATIONAL CHURCH, WASHINGTON

Organist - Rehearsal Accompanist. Responsibilities: Choose and prepare all organ music for Sunday morning and all other services of worship; Accompany the Adult Choir & the Children's Choirs during all rehearsals, regular services and special performances; Provide music at other services such as weddings, funerals, convocations and other events held within the church; Perform at least one full-length recital; 10 hours weekly during the liturgical year; Supervise the care and maintenance of the organ and the grand piano. Responsible for finding suitable substitute organists during any absence. The choirs rehearse & perform throughout our liturgical year, (roughly Labor Day through Memorial Day [40 weeks]). The organ is a Gabriel Kney (1983) 2 manual 24 rank tracker with mechanical action and electronic combination presets. Compensation negotiable. Contact: Wayne Hileman, Chair, Music Committee, 6 Kirby Road - P.O. Box 1285, Washington, CT 06793. Phone: (860) 868-0569; email: congreg.church@snet.net

THE SECOND CONGREGATIONAL CHURCH OF GREENWICH

Director of Children's and Youth Music Ministries (part-time). As well as seeking a person who will build on our current youth music program, we desire that the new staff member will work in a collegial relationship with other staff in the development of a program of education in church music for our younger children. We are seeking a person with strong vocal teaching skills and with a true passion for working with children and youth. The new Director will find a very supportive church community, strong professional staff support, exceptional instrument resources - two exceptional pianos, five octaves of White Chapel handbells, a magnificent pipe organ. 20 hours/wk. Salary and benefits at the top end of professional guidelines. Housing available and use of the church and musical resources for private teaching are provided. Contact the church office at 203-869-9311 or bob@2cc.org for further information.

St. CLEMENT OF ROME, STAMFORD

Organist (part-time). Play three masses weekly: Saturday 5:00 pm, Sunday 8:00 am and 10:30 am. Accompany cantor at 5:00 pm and 8:00 am and cantor plus choir at 10:30 am mass. Excellent sight-reading skills mandatory. This is an accompanying position with a minimal time commitment but excellent compensation. Contact Jennifer Trimboli, St. Clement of Rome, 545 Fairfield Ave., Stamford, CT 06960.

VALLEY PRESBYTERIAN CHURCH, BROOKFIELD

Organist (part-time). one Sunday service and one Sunday choir rehearsal weekly. Rogers combination electronic organ with two manuals. Salary, \$10,500. Adult and youth hand bell choirs negotiable. Small, friendly, mission oriented church with thriving music program. Approximately 50 minutes from New Haven. Contact Chair Kate Henriques at 860-355-8891 or send resume to Valley Presbyterian Church, 21 West Whisconier Rd., Brookfield, Ct. 06804. Available June 1 or after.

OUT OF STATE

CHRIST CHURCH, TYLER, TX

Organ Scholar / Assistant Organist-Choirmaster (full-time internship). The position is structured as an internship (two – three years) for an outstanding undergraduate or graduate student following a degree program or between years of study. The Organ Scholar will assist in the daily operations of the music department of our parish working closely with an Organist/Choirmaster and rector. Duties include accompanying and service playing, conducting the semi-professional and volunteer adult choirs, assisting with the children's choirs, assisting with the administration of the liturgical concert series, and general administration of the music department. Strong organ skills are required, as well as basic choral conducting/choir training ability. Send a letter of interest, resume, references, and any supporting materials to Donald W. Duncan, Organist-Choirmaster, Christ Episcopal Church, 118 South Bois d'Arc, Tyler, TX 75702, or email dduncan@christchurchtyler.org

THE CLEVELAND MUSEUM OF ART, CLEVELAND, OH

Associate Director of Music (full-time). Seeking an Associate Director of Music to program our annual western classical and contemporary music concert series, as well as exhibition-related music series. The Associate Director will be responsible for maintaining CMA's collection of keyboard instruments. The Associate Director will also negotiate artist's contracts, and develop and maintain budgets for the western classical and contemporary music events, meeting sales and budget projections. Master's degree or equivalent in music with 5 years experience in curating a classical music series. Extensive background in booking, contracting, implementing, and assessing the excellence of classical music programs. Must be able to maintain a flexible schedule, with frequent work on evenings and weekends. Please email a letter of interest and resume to: resume@clevelandart.org or mail to: Human Resources (ADM), The Cleveland Museum of Art, 11150 East Blvd., Cleveland, OH 44106.

FIRST PRESBYTERIAN CHURCH, CHARLOTTE, NC

Director of Music Ministries (full-time). Position beginning August 2006, to oversee a vibrant music program in a downtown church of 2100 members and 600 children. Applicant should be a classically trained, accomplished, and experienced organist and choral director, preferably with a masters or doctoral degree in sacred music, prepared to lead both adult and children's choirs, foster a love of music with the entire congregation, conduct special advent and lenten services with orchestral ensembles, and direct all aspects of the music program. Worship services are televised. A more complete job description is given on the church website at firstpres-charlotte.org Salary competitive. Please send resume with references to martinhunter@shblawyers.com

PLACEMENT LISTINGS

FIRST PRESBYTERIAN CHURCH, MEADVILLE, PA

Director of Music / Organist (full-time). Two traditional services and one contemporary service. Includes adult, youth and children's choirs, 3 handbell choirs, occasional instrumental ensembles; 1972 Schlicker organ (3/47), and a rebuilt 1894 Steinway B sanctuary piano. Compensation, including benefits, within PAM Guidelines. Should have a minimum of a Bachelor's Degree; Master's Degree or advanced studies a plus. Needs to show solid organ and choral skills, work as a staff team member with excellent interpersonal skills, and be effective in creating a worship experience through musical leadership. Review of applications will begin immediately and will continue until the position is filled. Send resume to: Music Director Search Committee, First Presbyterian Church, 890 Liberty Street, Meadville, PA 16335, or email to firstchurch@meadvillefpc.org

McFARLIN MEMORIAL UNITED METHODIST CHURCH, NORMAN, OK

Director of Music. We are a church of approximately 3,900 members. The responsibilities include supervision of a large, dynamic music program, including nine vocal choirs and nine handbell choirs, in a setting that includes both traditional and contemporary worship. A Master's degree is required. Salary expectations need to be included with the resume' and the candidate should be available for employment by July 17th, 2006. Please send the resume to Music Search Committee, PO Box 6390, Norman, OK 73070 or thamilton@mcfarlinumc.org by April 1st.

SOUTH SALEM PRESBYTERIAN CHURCH, SOUTH SALEM, NY

Minister of Music. Seeking someone who can be adventurous and creative, is comfortable with both traditional and contemporary church music, and who will enjoy working collegially with our pastor, youth leader and volunteer hand bell choir director. We have a small but committed adult choir, a crowd of children who delight in singing and a cluster of teenagers in between. Our minister of music will be someone who interacts easily with all ages. In our sanctuary we have a Russell 2 manual 17 rank pipe organ and piano and we seek someone who is adept at both. We worship at 10 am Sundays and at other services throughout the year. If you are the one to lead, teach and inspire our congregational worship through music, please send your resume to pastor@southsalempc.org or call the church at 914-763-9282. The position is 12-15 hours per week.

St. PAUL'S CATHEDRAL, BUFFALO, NY

Interim Organist-Choirmaster (full/part-time). We are hoping to appoint an Interim full- or part-time organist to help with the running of the cathedral music program. Salary: \$32,000 + benefits, duties include accompanying the cathedral choirs of Men, Boys, Girls & Schola Cantorum; assisting in the training of junior (probationary) boy and girl choristers; assuming responsibility for the cathedral's Friday recital series; offering administrative and planning assistance in the music office; organ/piano/carillon maintenance; deputizing for the Organist-Choirmaster as required. Organ: 4-manual Hope-Jones/Schlicker in 3 divisions: Gallery, Chancel and Solo. New Robert Turner consoles (2004). Further program information: <http://musicatstpauls.org> Contact: Andrew Cantrill, St Paul's Cathedral, 128 Pearl Street, Buffalo, NY 14222, USA. Email: info@musicatstpauls.org; telephone: (716) 842-6933

St. PAUL'S SCHOOL, CONCORD, NH

Teaching Fellow in Choir and Organ (full-time): A one year appointment in choir and organ. The school gathers for chapel four mornings a week in the chapel of Sts. Peter and Paul which houses EM Skinner 825-A. A voluntary Sunday Eucharist is held in the small Chapel of St. Paul with a small Noack two-manual organ. The Chorus (75) and Madrigal Singers (24) each rehearse two hours/week. Housing provided. Primary responsibility in choral rehearsals and accompanying. Additional teaching responsibilities according to particular strengths and experience of applicant, along with residential advising and athletic duties. Contact: Linda Morgan Stowe, Organist and Director of Chapel Music, St. Paul's School, 325 Pleasant Street, Concord, NH 03301. Email: lstowe@sps.edu, Tel. 603-226-7941. www.sps.edu

ALUMNI DIRECTORY

By popular demand, we are creating an alumni directory. We will be glad to include contact information for any graduates of the School of Sacred Music at Union or of the ISM who give us their permission and updated information. We are especially interested in getting current e-mail addresses for you, with a view to establishing an electronic communication network in the future.

Log on to www.yale.edu/ism/alumni to submit your information and to get the latest news (including the online edition of *Prism*).

Christ's Passion in Context

Theological, Historical, and Artistic Considerations of the Passion

in honor of the memory of J. Irwin Miller



MUSICAL OFFERINGS

J.S. Bach: *St. John Passion* (1725 version)

YALE SCHOLA CANTORUM Simon Carrington, conductor
Saturday, April 1 · 8 PM · St. Mary's Church (5 Hillhouse Avenue)
Preconcert talk · Markus Rathey, Yale University
7 PM · Yale Collection of Musical Instruments (15 Hillhouse Avenue)

Marcel Dupré: *Le chemin de la croix, op. 29*

GREAT ORGAN MUSIC AT YALE Martin Jean, organ
Sunday, April 2 · 5 PM · Christ Church Episcopal (84 Broadway)
performed in the context of a traditional service of the Stations of the Cross

J.S. Bach: *St. Matthew Passion*

YALE CAMERATA Marguerite L. Brooks, conductor
Sunday, April 9 · 3 PM · Woolsey Hall (corner College and Grove)
Preconcert talk · Daniel Melamed, Indiana University School of Music
2 PM · Woolsey Hall, Presidents Room (2nd floor)

SYMPOSIUM

Passion Narratives in the Gospels

Adela Yarbro Collins, Yale University

Seeing with the Heart: The Passion of Christ in the Theology and Culture of Early Lutheranism

Guy Erwin, California Lutheran University

Sacred Blood: The Rehabilitation of Human Sacrifice

Jaime Lara, Yale University

Saturday, April 8 · 4–8 PM (with refreshments)

Linsly-Chittenden Hall (63 High Street)

Reserve online at www.yale.edu/ism or by calling 203.432.3220.

For updated information about upcoming events, please visit www.yale.edu/ism or call 203.432.5180.



Yale Institute of Sacred Music
409 Prospect Street ■ New Haven, CT 06511
www.yale.edu/ism

NON PROFIT
U.S. POSTAGE
PAID
NEW HAVEN, CT
PERMIT NO. 526