

Prism

MUSIC • WORSHIP • ARTS

YALE INSTITUTE OF SACRED MUSIC COMMON GROUND FOR SCHOLARSHIP AND PRACTICE



Church Music Studies at the ISM

Martin D. Jean

Training the professional church musician was the core reason for the founding of the Institute of Sacred Music. It is by no means the only thing the Institute does now; however, it still lies at the heart of our mission.

In 1993, J. Irwin Miller, one of the Institute's founding benefactors, expressed it this way: "Our overriding intent has always been to help create and to support a place which will turn out the J.S. Bachs, the Henry Purcells, the committed practicing church musicians of their generation, who will magnify the ministry of church music in their time, who will link Christianity with beauty, and increase in today's world the power of the ministry of the Christian gospel."

As the Institute's endeavors expand under the broad auspices of the mission laid down by our founders, the faculty at the same time is eager that this core enterprise not get lost, but rather be enhanced. To that end, the ISM faculty has developed a curriculum called "Church Music Studies" which lays out for our music students a number of important ingredients to prepare them for church music ministry.

This curriculum is designed for those ISM organ, choral conducting, and vocal students in the Master of Music or Master of Musical Arts programs who see themselves headed towards careers in parish music. A student who follows the plan for church music studies will get a foundation in the Bible, theology and history, by choosing their electives from each of the four categories of courses listed on the next page. For an organ major, this is possible to accomplish in the normal two years of study. Since students in the choral conducting and voice programs have many fewer electives, those wishing to be involved in Church Music Studies will elect a fifth semester of coursework following their School of Music work, for which they will enroll as non-degree students in the Divinity School.



Biblical Studies

One course from the O.T./N.T. Interpretation sequence.

Liturgical Studies

Foundations of Christian Worship
Creativity and the Congregation

History of Sacred Music or Religion and the Arts

Sample offerings include

J.S. Bach's First Year in Leipzig
Mozart's Sacred Music
Music and Theology
Iconography of Christian Art
House of the Lord

Art of Ministry

Sample offerings include

Hymnody as Resources for Preaching and Worship
The Parish Musician

The church musician also has specific skills to develop beyond academic knowledge, and so the ISM faculty are developing more skills-related courses. This is done also as a response to many alumni comments we received over the summer via our alumni survey. More than a few noted a wish for more such courses during their time here, and so a student will now intentionally choose three courses from the following list, which we intend to grow over the coming years:

Elements of Choral Conducting (for organ majors)
Voice for non-majors
Choral ensembles
Organ for non-majors
Leading Congregational Song
Church Music skills

Finally, we will offer each year a pro-seminar in Worship and Church Music which will be designed for M.Div. and music students in which they will read and write about and discuss important issues facing people in professional ministry today. Tom Troeger and I will teach this course for the first time this coming Fall.

We're excited about bringing more intention and focus to an enterprise that has existed at the ISM since our founding. It is our hope that this curriculum will bring together into closer conversation future pastors and musicians whose desire it is to serve the Church more faithfully, intelligently, and artfully.

MERIBETH BUNCH DAYME (SMM '62) announces three of her new books: *The Singing Book*, and *The Performer's Voice*, both published by WW Norton, and *The Little Book About Singing*, an e-book. Visit www.fccake.com for more information about Meribeth's projects.

CAROL WILLIAMS (AD '97) has just returned from a tour of the UK where she performed concerts at Lincoln Cathedral, Hull City Hall, Oxford Town Hall, and Cartel Priory. Her final concert was at Salisbury Cathedral where she performed the Sir Walter Alcock Recital. During the tour, Dr. Williams visited Luxembourg where she completed a recording on the Stahlhut organ at Saint Martins Church, Dudelange. Full details of her upcoming concerts can be found at www.melcot.com

EVAN WELS (MM '04) has recently accepted the position of Director for the New York Youth Symphony Singers in its inaugural season. Evan was most recently Director of Choral Music at the Spence School.

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

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Welcome New Faculty

Martin D. Jean

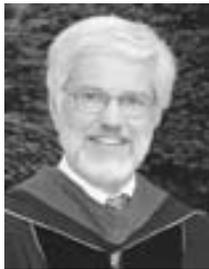
Celebrating New Year can be a joyous thing. Particularly for an academic institution, welcoming new people means welcoming new ideas, and for an interdisciplinary unit such as the ISM, this is especially important.

In the next issue, you will hear about our new students. For now, it is my pleasure to introduce you to the new faculty who will join us this year (or re-join in one case).

Philip V. Bohlman comes to the Institute of Sacred Music as Distinguished Visiting Professor of Ethnomusicology and Ritual Studies following in the steps of Mellonee Burnim (Fall, 2004) and Lorenzo Candelaria (Spring, 2005). Prof. Bohlman comes to us this Fall, from the University of Chicago, where he is Mary Werkman Professor of the Humanities and of Music. His interests form around the borders between music and its cultural contexts, particularly music and religion. He has written extensively on Jewish music and the sacred traditions of ethnic communities in North America. His ethnographic studies include work on music in pilgrimage and revival, and he has begun new projects on music Europe's modern Muslim communities. Among his most recent books are *The Folk Songs of Ashkenaz* (with Otto Holzapfel, A-R Editions), *World Music: A Very Short Introduction* (Oxford University Press), *The Music of European Nationalism* (ABC-CLIO), *Jüdische Volksmusik – Eine mitteleuropäische Geistesgeschichte* (Böhlau Verlag), and *Music in American Religious Experience* (coedited with Edith Blumhofer and Institute alumna Maria Chow, Oxford University Press). Philip Bohlman is a pianist and Artistic Director of the Jewish cabaret ensemble, New Budapest Orpheum Society. He is President of the Society for Ethnomusicology. (BM, piano performance, University of Wisconsin-Madison; MM and Ph.D., University of Illinois at Urbana-Champaign.)



It is an honor to welcome back Professor **Gordon Lathrop** as Visiting Professor of Liturgical Studies. Prof. Lathrop visits from the Lutheran Theological Seminary at Philadelphia, where he is Charles A. Schieren Professor of Liturgy, Emeritus. Previously, he taught at Wartburg Theological Seminary, Dubuque, Iowa; was campus pastor at Pacific Lutheran University, Tacoma, Washington; and served as parish pastor in Darlington, Wisconsin. He has been a Lutheran pastor for 36 years, twenty of which have been spent at the Seminary in Philadelphia. Among other books, he is the author of *Holy Things: A Liturgical*



Theology (Fortress 1993), *Holy People: A Liturgical Ecclesiology* (Fortress, 1999), *Holy Ground: A Liturgical Cosmology* (Fortress, 2003), and *Central Things: Worship in Word and Sacrament* (Augsburg Fortress, 2005). Together with Timothy Wengert, he has also published *Christian Assembly: Marks of the Church in a Pluralistic Age* (Fortress 2004). He has lectured widely and, in the 1990s, was a participant in Faith and Order consultations on worship and Christian unity, and Lutheran World Federation consultations on worship and culture. He is an associate editor of the journal *Worship* and was the tenth president of the North American Academy of Liturgy, and in 2005 received their highest honor, the Berakah Award. (B. A., Occidental College; B. D., Luther Theological Seminary; Drs. Th., Katholieke Universiteit, Nijmegen, Netherlands.)

With the departure of Prof. Lana Schwebel for her new position at Yeshiva University, we have invited several people to teach part-time in her place while we search for her successor.



This fall semester, **Max Harris** will join us from Madison, Wisconsin. Dr. Harris has degrees in English, Divinity, and Religious Studies. His academic interests include theater history (with a speciality in medieval drama), folk festivals in Europe, Latin America, and the Caribbean,

and the mutual illumination of theology and the arts. He has written four books: *Theater and Incarnation* (Macmillan, 1990; reprinted Eerdmans, 2005); *Dialogical Theater* (Macmillan, 1993); *Aztecs, Moors, and Christians: Festivals of Reconquest in Mexico and Spain* (University of Texas Press, 2000); and *Carnival and Other Christian Festivals: Folk Theology and Folk Performance* (University of Texas Press, 2003). He has also published more than forty scholarly articles in journals as diverse as *Colonial Latin American Review*, *Comparative Drama*, *Journal of American Folklore*, *Journal of the American Academy of Religion*, *Medieval English Theatre*, *Radical History Review*, and *The Drama Review*. He is currently working on a book about the origins of European Carnival. He holds degrees from Cambridge University (B.A.), the University of California, Santa Barbara (M.A.), Covenant Theological Seminary (M.Div.), and the University of Virginia (Ph.D.)

In the Spring, we welcome Yale's own **Traugott Lawler** to the Institute. Prof. Lawler is a medievalist scholar and an emeritus professor of English at Yale University. Prof. Lawler was educated at the College of the Holy Cross, graduating with a B.A. in



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1958, and at the University of Michigan (M.A. 1962). He obtained his doctorate at Harvard University. He has been writing in recent years mostly on William Langland, and has offered a graduate seminar on Langland six times since 1987. With four other scholars, he is working on a commentary on the poem in all its versions, and is the author recently of “Langland’s Pardon-Formula: Its Ubiquity, Its Binary Shape, Its Silent Middle Term,” in *Yearbook of Language Studies* 14, and “Langland and the Secular Clergy,” in *YLS* 16. He is also the author of *The One and the Many in the Canterbury Tales* (1980) and co-editor of “Boece” for the Riverside Chaucer. He has regularly offered informal tutorials in Latin for graduate students preparing to meet the department’s Latin requirement. In 1983 he was a Guggenheim Fellow. From 1986 to 1995 and again in 2002 to 2003, he served as Master of Ezra Stiles College. He retired in June, 2005 and is preparing, with other scholars, a commentary on the known versions of *Piers Plowman*, while continuing his research and remaining available to students. His other interests include Chaucer, Dante, medieval Latin, Old English, the history of the English language, and paleography.

In recent years, the ISM faculty has attempted to broaden our offerings in Religion and Literature to include some courses in creative writing. Last year we were joined by Martha Serpas and Jack Hitt who taught brilliant courses and whose students produced compelling and exciting original work, some of which was collected in a student poetry project “Prospect.”



This year the well-known author and playwright **Beverly Coyle** will offer a course on writing narrative. Her books on the poet Wallace Stevens preceded her turning to fiction writing and the publication of a collection of short stories and two novels – *The Kneeling Bus* (Ticknor and Fields; Penguin), *Taken In* (Viking; Penguin), and *In Troubled Waters* (T&F; Penguin). *In Troubled Waters* was a New York Times “Notable Book” in 1993 and named a “Ten Best Novels” selection by the American Library Association in 1994. Professor Coyle is Professor Emeritus at Vassar College where she was also the Mary Augusta Scott Professor of Literature before early retirement in 2000. Her first play, *Parallel Lives*, co-authored with journalist Bill Maxwell, is an autobiographical story about growing up in the last days of Jim Crow segregation, and premiered at American Stage Theater in 2003. Her second play, *A man and a woman and a blackbird*, is in development. She received her undergraduate degree from Florida State University and her PH.D. from the University of Nebraska before joining the Vassar faculty. She makes her home in New York City and currently serves on the board of directors for the organization Cross Currents, which publishes the critically acclaimed quarterly of the same name.

Welcome one and all to another exciting year at the ISM!

September Events at the ISM

Sunday, September 10 / 8 pm Woolsey Hall

GREAT ORGAN MUSIC AT YALE

Martin Jean, *organist*

Music of Dupré, Reger, and Franck

Tuesday, September 19 / 5:30 pm, ISM Great Hall

preceded by a reception at 5 pm

SPECIAL LECTURE

Beauty and Truth: Historical Reflections on Christianity and Art in Modern Japan

Masao Takenaka, *Professor Emeritus, Doshisha University; Chairman, Nippon Christian Academy*

In Memoriam: Aidan Kavanagh

Gustav Spohn

Aidan J. Kavanagh, professor emeritus of liturgics at the Yale Institute of Sacred Music and Yale Divinity School, died July 9 at his home in Hamden, CT. He was 77. A Benedictine monk, Kavanagh was among the first faculty hired at the Institute soon after its move to Yale from Union Theological Seminary in New York City in 1973. During his tenure at Yale, Kavanagh served as acting director of the Institute and in 1989-90 was acting dean at Yale Divinity School, the first Roman Catholic priest to lead the School.

Though a renowned liturgical scholar himself, Kavanagh was not one to leave development of liturgical forms to the academic elite or to church leaders. For Kavanagh, it was the interaction of everyday Christians with the world that gives rise to liturgies that reflect and sustain a public order of life and meaning within the chaos of human existence. His influence was critical in the United States to the appropriation of the liturgical reforms of the Second Vatican Council.

On the occasion of Kavanagh's retirement from the Institute in 1994, Kavanagh's former student Thomas Schattauer, now a professor at Wartburg Theological Seminary in Dubuque, IA, recalled the imaginary and commonplace "Mrs. Murphy" who stood at the center of the Kavanagh universe. "In the world according to Aidan," Schattauer noted, "she (Mrs. Murphy) possesses more liturgical wisdom than any liturgical scholar or reformer and more liturgical authority than any priest or pope." Kavanagh, said Schattauer, continually taught that "the holy things of the liturgy did not 'drop from Heaven in a Glad Bag.'"

Kavanagh was born in Mexia, TX, on April 20, 1929, the son of Joseph and Guarrel (Mullins) Suttle. Born Joseph Michael, he later adopted the surname of his foster father, Joseph Kavanagh. He attended the University of the South in Sewanee, TN from 1947-49. He later attended St. Meinrad Seminary, a German Catholic seminary in southern Indiana, from which he earned an A.B. degree in 1957, the year he was ordained to the priesthood. His passion at the time was moral theology—a passion that often found its way into his teaching of liturgy. However, it was Kavanagh's vow of obedience to a Benedictine superior at St. Meinrad that set him on his life's course, when his abbot chose to send him to the Theologische Fakultät at Trier, in then West Germany, to study liturgy. He earned an S.T.D. degree there in 1963, graduating with highest honors. Along the way, he had also received an S.T.L. from the University of Ottawa in Canada.

Kavanagh began his academic career teaching liturgy in the school of theology at St. Meinrad's. In 1966 was named an associate professor of liturgy at the University of Notre Dame. He rose to the rank of professor in 1971. In 1972-73 he was a visiting professor at Yale Divinity School, and in 1974 he left Notre Dame to become acting director at the Institute of Sacred Music.



Rodney Smith

His seminal work, *On Liturgical Theology*, has been viewed as significant for establishing what came to be called his "theology of the congregation," illuminating the experience of people in the pews and the way they worship. In that book, he wrote that liturgy should be "festive, ordered, aesthetic, canonical, eschatological and, above all, normal." His *Elements of Rite: A Handbook of Liturgical Style*, continues to be used as a primary study guide for priests and other ministers.

Kavanagh described himself in *On Liturgical Theology* as "a living paradox." He wrote, "The creature of a deeply sacramental tradition who works professionally in the symbolic liturgical expression of that tradition, he tries to affirm and commend the embrace of the world which that tradition and its liturgical expression would convey to others of Christian faith met for worship. Simultaneously, however, his own monastic engagement whispers in his ear that such an embrace must be undertaken not with reluctance but with a certain wariness. He is one in whom the tension between love of God's world and adamant critique of what we have made of it has taken on living form, reinforced by professional commitment to both sides of the tension."

A funeral Mass was held on July 14 in the church at the Saint Meinrad Archabbey in St. Meinrad, IN followed by burial in the Archabbey Cemetery.

A memorial service will be held in October at Yale. Details will be forthcoming in the next issue of *Prism*.

GUSTAV SPOHN is Director of Communications and Publications at Yale Divinity School

Notes on the Staff

Over the last several weeks, Director Martin D. Jean has announced several changes to the ISM staff.

Derek Greten-Harrison



As many *Prism* readers already know, on July 19 **Gale Pollen** was honored at a festive reception at the Institute to celebrate her 23 years here and 36 years of service to Yale. She is retiring at the end of July, and will be sorely missed. Martin Jean (pictured with Gale above) noted that “for the Institute, you have become the institutional memory, having worked with (and survived) three directors, and at least three other interim and acting directors. You have been the line of continuity through massive changes in a enterprise that began its life with 25 students, faculty and staff, and now comprises almost 100.” More than 70 people attended the reception, including friends and family and colleagues past and present, coming from far and wide. Professor Jean presented a gift from the Institute and a book of reminiscences collected to mark the occasion.

Other staff members are in transition as well. Laura Chester, the Choral/Vocal assistant for the last two years, is leaving to accompany her husband Derek Chester (MM Voice, '06) to Germany on a Fulbright Fellowship. Special Projects Assistant Lynda Paul and Chapel Assistant Jean Lowe are departing to pursue educational goals.

Derek Greten-Harrison is the new Special Projects Assistant and Choral/Vocal Librarian. Derek received his Bachelor of Music degree in vocal performance (baritone and countertenor) from Manhattan School of Music in 2004. He has several years of experience working in various capacities at the Yale School of Management, where he gained experience in admissions, faculty support, and special project management. In addition, Derek has had fifteen years of experience in choral singing, beginning as a treble at Trinity Church on the Green and the Saint Thomas Choir School, and then as a countertenor at Christ Church, New Haven. Outside of work, Derek is countertenor section leader at St. Paul's Episcopal Church in Fairfield, and continues private voice study in New York.

Natasha Campbell has joined the ISM staff as the Choral/Vocal Assistant. Natasha comes to us from Ontario, Canada, where she received her Bachelor of Music degree in Vocal Performance and a Diploma in Vocal Chamber Music from Wilfrid Laurier University. She has been working in the arts for roughly five years, managing her own private studio, producing and managing a theater company, and helping to organize a contemporary music festival. Natasha moved to New Haven last fall with her husband, ISM choral conducting student Mark Vuorinen.

James Aveni has accepted the position of Senior Administrative Assistant, providing support to daily worship services at Marquand and Battell Chapels, working closely with Siobhán Garrigan and Patrick Evans. James is a gifted musician with particular talent on the guitar, but very proficient on several other instruments. He also enjoys writing music. James received his Bachelor of Music from Berklee College of Music in Boston with a concentration in Composition. He also attended the University of Connecticut, School of Arts and Sciences.

Lilly Video Project Update: Earlier in the year Jane Huber (STM '05), who worked as assistant producer with Margot Fassler on the project, left to become an associate chaplain at Columbia University. **Brian Noell** is the new Assistant Producer. Brian recently received his PhD in Medieval Studies at Yale, and has a long list of publications, some of which are in the area of music and liturgy. He brings to his new role many years of experience as an associate producer for Maryland Public Television; he is also a bluegrass musician who plays guitar and mandolin.

The Institute extends a warm welcome to all the wonderful new people working here, and our very best wishes to those now preparing for new challenges and opportunities.



Former faculty member Peter Hawkins joined the festivities to honor Gale Pollen.

Derek Greten-Harrison

¡MEXICO! Through the eyes of students

Collected, edited, and introduced by Matthew Haugen, '07 (MAR- Liturgical Studies)

Perhaps it was the rugged timelessness of the Aztec Pyramids, or the contagious rhythms of the *Ballet Folklórico*; maybe it was the contented breeze wafting through the arcade of a sunlit monastic cloister, or a late night spent sharing *cerveza* and lively conversation with students from the chamber choir at the *Universidad de Americas* in Puebla; it might have been the skillfully-crafted violins of the students at the *Escuela de Laudería*, or the courageous and pioneering work of the *Instituto Poblano de las Mujeres* to end violence against women. If you were to ask, each person on the ISM's recent study trip would likely relate to you a different moment when his or her preconceived expectations were overturned by Mexico's richness and charm. But for all of Mexico's allure, there is also likely another moment when each of us was equally taken aback, only this time by a less comforting revelation: whether it was learning of the annihilation of indigenous populations by the Europeans' swords (if not by their diseases), or watching the Spanish subtitles scrolling beneath President Bush's televised address on border security and immigration reform; whether it was walking past a political protest for indigenous rights; whether it was seeing a crumbling historic basilica's pews go empty, or seeing a child begging on the steps of a cathedral overflowing with gold; whether it was seeing the brokenness of our world and our church, or admitting our own unawareness of this

nation's history in whose tragedies our own nation was (and remains) so often complicit.

For all this diversity in our collective experience, it was impossible to return home unchanged by the creative and spiritual tensions and treasures Mexico placed before us. It is in this spirit—marked by gratefulness both for the hospitality of our remarkable *vecinos* to the South and for the opportunity to ask such challenging questions of ourselves—that five students from across the disciplines of the ISM here retell their own memories.



Professor Evans at the Ex-Convento de Acolman.

Matthew Haugen

Timothy Weisman, '07 (MM-Organ)

It saddens me to admit that Mexico is perhaps one of the least likely destinations for those seeking out the extraordinary organs of the world. It gladdens me to proclaim that it should be.

Eleven organ students traveled with the Institute of Sacred Music to Mexico. With many thanks to Ed Pepe (Yale College '75) we had the pleasant fortune of playing many more historic instruments than any of us had anticipated, including those at the *Basilica de Ocotlán* (in the city of Tlaxcala), *Santa María Magdalena* (San Martín Texmelucan), *Iglesia de Nuestra Señora de los Remedios* (Cholula), *Templo y ex Convento de Santa Rosa de Viterbo* (Queretaro), *Iglesia de San Cayetano "La Valenciana"* (Guanajuato), *Templo San Diego* (Guanajuato), and the *Catedral Metropolitana* (Mexico City). With each visit, I found myself discovering a newfound treasure, a true gem, and each spoke to me with a terrifically unique voice.

What I saw, and more importantly what I heard, was an assemblage of some of the most character-rich instruments I have played in such a short amount of time. Some of these instruments had been restored, some had not. It would be a lie of omission if I did not acknowledge that these instruments lack regular maintenance, if any at all, so mechanism and intonation are oft predictably

poor: a condition which shakes hands with the fact that these organs remain relatively unused. Even so, this does not nullify their lively personalities, their charming nuances, or their overall allure to the ear. Whether it is the majesty and grandeur of the full chorus of the large Epistle organ of the *Catedral Metropolitana* of Mexico City, with its two manuals and over forty stops, or its fraternal twin across the choir (the Gospel organ) which awaits restoration; the intimacy and sweetness of the *Flautado* (Principal) rank on the one-manual, six-stop organ at the *Templo y ex Convento de Santa Rosa de Viterbo* (Queretaro); or the creative (and functional) casework of the organ of *Santa María Magdalena* (San Martín Texmelucan), each instrument has a real individualism that it wishes to express.

Aside from the fantastic experience of playing and hearing these historical instruments for the first time, I was also delighted by the evident interdisciplinary interest in these organs by my other colleagues from the Institute of Sacred Music. I especially enjoyed the conversations shared with Thomas Troeger, the J. Edward and Ruth Cox Lantz Professor of Christian Communication at the Yale Divinity School (who is also an accomplished flutist in his own right), in which we discussed the very distinctiveness and subtlety of these instruments.

CONTINUED ON PAGE 8

His welcome inquiries challenged me to think carefully about how I might articulate and express exactly what I was hearing in these organs in relationship with what I had previously studied and heard—something I would have not likely done otherwise—illustrating well the superbly positive results of the collaboration effected by the Institute of Sacred Music.

Again I admit that Mexico is an unlikely destination for organists, but thankfully a quiet evangelization process is underway to change that. Ed Pepe continues to be the champion of the Mexican organ, and his effort to introduce these organs to those to whom the instrument was previously unknown—including a group recently assembled by Michael Barone of American Public Media’s *Pipedreams*, and just now our group from the Yale Institute of Sacred Music—is winning admirers. Who knows who might be reached in the coming years?

I look forward to returning to Mexico very soon, and I am not lacking in appropriate motives. Within the next decade, both the Gospel and the Epistle organs in the Catedral Metropolitana will have been restored, many other instruments in Mexico will likely have enjoyed similar attention, my conversational Spanish will be, well, more conversational—and I’m confident that I’ll have many colleagues eager to join me.



Detail of the organ of Santa María Magdalena (San Martín Texmelucan), featuring elegantly painted pipe mouths and one of two trumpet-wielding (and playing) mermaids crafted onto the façade.

Doug Williams, '06 (MM-Voice)

As a passionate traveler I am usually in agreement with one of my favorite writers on the subject, Paul Theroux, when he writes that “travel is at its best a solitary enterprise: to see, to examine, to assess, you have to be alone and unencumbered.” But on the ISM’s recent study tour of central Mexico, our exceptionally qualified team of faculty guides had me questioning Mr. Theroux’s advice. From Professor Lara’s studious acquaintance with the Christian sites we visited, to the cultural and musicological backdrop Professor Candelaria provided, to the exuberant curiosity of Professors Miller and Fassler, this was the truly the ISM dream-team for a thorough immersion in Mexico’s cultural, musical, and religious history.

Traveling to new places is, at its core, always a kind of experiential learning. By moving through a place, smelling, tasting and listening, one engages in an intensive, sensual form of learning which cannot take place in even the most high-tech lecture hall. In that spirit, it was only a few days into the trip (probably after our first visit to the resplendent Mexico City Cathedral) before the other ISM vocalists and I were itching to sing something. We were pining to fill those gilded vaults with the music that was once heard there, and in the returning echo we would ‘experience’ the place as only the scholar-practitioner can: Letting our newly acquired knowledge of Mexican church

art, architecture, people, and music mingle with the cascading polyphonies of Francisco Guerrero in our imaginations. One such opportunity for music-making came at the Parroquia de Santa María Magdalena, an active and thriving parish founded in 1615 by Franciscans in San Martín Texmelucan, some fifteen miles north of the city of Puebla.

The entire ISM travel group assembled in the choir loft of the church with many new friends from the parish, both young and old. The physical arrangement of the music space was one with which we were quickly becoming familiar on our numerous church visits. The open loft was in the rear of the church and roughly a perfect square (imagine that the choir loft is as deep as the church is wide), with a rehabilitated eighteenth-century organ perched on the side. This spacious and open area easily accommodated the entire ISM party, plus twenty to thirty of our hosts. One can only surmise that the Franciscans needed such a large platform to fit many singers and instruments, and on a subsequent visit to another Franciscan monastery we walked through a “music room,” where up until the Mexican Revolution there would have been a treasury of harpsichords, violins, and brass, to be used in the liturgy. Today in these parish churches (like in the American Catholic Church) this rich music legacy has largely been replaced with folk ensembles and electric organettes.

Needless to say, this did not dissuade me or the other members of the Yale Schola Cantorum from making some glorious Christian art music in such a noble and acoustically charming place. It was obvious that our sixteenth-century singing had cast a spell over the assembly as our colleagues stared off into the swirling gilded plasterwork, and our Mexican friends stared at us in wonder, some giggling at the sight of such tall *gringos*.

The allure of Mexican colonial music can not be helped. Drew Davies, a young musicologist from Northwestern University, warned us at a conference about taking an interest in novohispanic music that is derived solely from an exotic curiosity. But over the centuries this collision of cultures has produced results that our Anglocentric culture can't imagine. We heard numerous Christian compositions that employed the native Náhuatl language. We learned of exceptional indigenous singers who rose to fame among the aristocracy through their talents. At an ecumenical encounter we learned of a present-day Mexican Lutheran who has written a corrido (a traditional Mexican underdog/hero ballad) about Martin Luther.

For a singer, a scholar of sacred music, and a traveler, it is these experiential and historical

discoveries that set my imagination in motion and inspired performances. Our Mexican sojourn was one such revelation after another, providing an understanding and love for a place which I had previously regarded with skepticism and apathy. I now plan on learning some of this sacred solo repertoire and returning to Mexico within the next two years (this time armed with instrumentalists) to perform concerts and further explore this rich cultural tradition.



Scott Libson

Members of the Parish of Santa María Magdalena

Scott Libson '06 (MAR-Religion and the Arts)

As we disembarked from our two tour buses on May 12, the basilica of Ocatlán in Tlaxcala felt strangely similar to the many other churches we

had visited. The welcoming plaza was typical of some of the churches we had seen, though the blue and white banners waving through the air, spectacular in their beauty, were new. The plaza, with its inverted-arcade enclosure wall, welcomed the kinds of liturgical activities for which Mexicans are well-known. The space was obviously cared for and utilized by the community.

Inside the church we saw the abundant gold and detailed engravings, the lifelike sculpture adorned with human hair and dress—some vividly depicting martyrs' wounds—that are found in so many Mexican churches. This is not to call the basilica of Ocatlán common, though. The sculptural program, while superficially similar to other churches, was on closer examination unique and fascinating. More importantly, though, a statue of Our Lady of Ocatlán honors an apparition of the Virgin and attracts large numbers of pilgrims throughout the year. Nevertheless, to many of us, especially those from low church or non-Christian backgrounds, these unique elements were lost amid a general prejudice against the extreme lavishness all around us.

My dislike of the Mexican aesthetic did not preclude a general appreciation of Mexican churches. The opulence of Mexican churches may not have appealed to my sensibilities, but they were my sensibilities, not those of the Mexicans. The care and concern that Mexicans held towards their churches demonstrated a functioning architecture that I greatly admired. Many times,



Scott Libson

The courtyard of the Basilica of Ocatlán in Tlaxcala.

we were met bishops, archbishops, priests, and caretakers who spoke with pride of the church's history, art, and instruments. In Tlaxcala, for example, the local bishop spoke with pride about recent renovations. Similarly, someone was usually found kneeling, speaking soft, inaudible words of prayer. Use is a beautiful quality that even the most aesthetically pleasing spaces sometimes lack. Frank Lloyd Wright's *Fallingwater*, for example, is an exquisite piece of architecture, and yet it is totally inhospitable to actual use. Aesthetic appreciation absent of actual use is pointless for religious architecture, except insofar as all space might be considered capable of spirituality.

The ISM trip to Mexico showed me that even if I dislike the baroque-ness of many Mexican churches, that style is wound up in much of Mexican heritage. From the Spanish obsession with gold to the Aztec practice of sacrificing the dead to the Franciscan desire to Christianize the massive numbers of indigenous peoples—all of this history can be found in the elements of Mexican churches and their mixture of indigenous and European culture.

Mexico, we were told from the very beginning of our trip, is a Mestizo culture. It is what made the country, and consequently the ISM trip, so wonderful. Because of my love for the Mestizo-ness of Mexico, by the end of the trip, I was forced to accept the Mestizo-ness of Mexican church art and architecture. Through that thought process, even amidst my aesthetic distaste, I found beauty.



Scott Lisbon

The statue of Our Lady of Ocatlán in Tlaxcala.

Daniel Koh, '06 (MM-Choral Conducting)

As a choral conductor, I thought one of the most inspirational stops during our study tour in Mexico was at the La Fragua Library in Puebla. In addition to performing the laudable task of restoring and preserving an enormous number of manuscripts and codices, the La Fragua Library is currently undertaking the incredibly valuable and painstaking endeavor of converting several centuries-old scorebooks and musicological treatises into digital format, so that these unique musical manuscripts may be accessed and studied anywhere in the world. The digitalization process preserves these scorebooks in DVD format and incorporates audio recordings that amplify the visual reproductions of the manuscripts. This meticulous and potentially endless undertaking is one small component of an ongoing nation-wide effort on the part of selfless educators, musicologists and performers who seek to preserve and illuminate the national treasure that is Mexican music. As I listened to the presentation by the La Fragua Library staff, it occurred to me that the digitalization of old manuscripts and the subsequent dissemination to scholars everywhere is a task that should be undertaken in libraries the world over for the benefit of people everywhere. The difficulty, naturally, lies in finding people who,

like the La Fragua Library staff, have the spirit of true educators.

That same night, we were treated to a brief but enchanting concert by *Affeti Musicale*, a small chamber vocal ensemble. Their performance of sacred and secular Mexican music from the 16th and 17th centuries was infused with sensitivity, authenticity and genuine, sincere warmth that seemed to flow effortlessly from a love of the music and the sheer pleasure of being able to share it with us. Radical tempos were often chosen and indigenous instruments were creatively incorporated, with careful musicological justification in each case. *Affeti Musicale* literally brought the music to life, replete with the joy and humility of true historical awareness. The juxtaposition of the *Affeti Musicale* concert with the presentation by the La Fragua Library staff made the evening a stunning reminder of what love for music can look like.

Katherine Hope Kennedy, '07 (MAR-Liturgical Studies)

With the snowy volcano smoking in the distant landscape, we climbed off the bus into the hot sun. The brown glow of the dusty roads and houses assaulted our eyes, but as we stepped up into the atrium of the monastery of St. Michael the Archangel in Huejotzingo, we found a haven within those four walls. The dazzling sunlight filtered through the trees, lighting up this green paradise, and the sound of bird song drowned the noises of the town. Empty now but for the birds, one could imagine the clamor within these walls in the 16th century when the monastery was being built, and Christianity was a new and strange thing to the indigenous people of Huejotzingo. At the center of the atrium, the cross stands as a reminder that these Franciscans came to give their faith to the people, for it carries the marks of indigenous art. The two beams of the cross were carved to look like a tree, much like the Aztec tree believed to be at the cosmic center, and the ends of the cross beams are ornamented with carved feathers, a sign of royalty or divinity for the indigenous people. The wounds of Christ appear on this cross with marks copied from Aztec blood glyphs. Here the cross comes to the people, for it is for them that it is made.

Inside the chapel the small 16th century windows and poor 20th century lighting give the whitewashed walls and vaulted ceiling a mystic haze. Once covered in liturgical paintings, the sides are now lined with altars to the saints that seem tiny against those high walls. The flowers covering the high altar testify to living faith, but there is no miraculous image here to attract pilgrims as there was with many other churches we visited. The only sound that echoes through this chapel is the shuffle of the ordained feet.

Yet when the bellows of the organ are pumped, and nimble fingers glide over the keys, the purpose of this building is clear: to sound out the praises of

God. The walls seem to leap with the joy of flutes, and the hazy light fades with the dazzling ring of voices. Surely this building is a gift from the Franciscans; a place to praise the glory of God, and a place where God gives the gift of music.

Outside only birds continue the song of praise. Where are those for whom the cross was made? Do they know these hazy whitewashed walls once held the bright tones of their own sweet songs of praise? Perhaps they need a reminder. Perhaps we must set these walls ringing to bring the church to life again.



Cross in the courtyard of the Monastery of St. Michael the Archangel in Huejotzingo.

Katherine Hope Kennedy

¡MEXICO!

STUDY TOUR ITINERARY MAY 7, 2006 – MAY 19, 2006

DATE	LOCATION	ITINERARY
Sunday, May 7	Mexico City	Arrival
Monday, May 8	Mexico City	<ul style="list-style-type: none">• Teotihuacan – Pre-Aztec Pyramids• Acolman – San Agustín• Basilica – Shrine of Our Lady of Guadalupe• Catedral Metropolitana
Tuesday, May 9	Mexico City	<ul style="list-style-type: none">• Ecumenical Encounter<ol style="list-style-type: none">1. Anglican Seminary2. Catholic Seminary3. Lutheran Seminary4. Methodist Seminary5. Presbyterian Seminary• Escuela Nacional de Música• Metropolitan Cathedral
Wednesday, May 10	Mexico City	<ul style="list-style-type: none">• Museo Nacional de Antropología• Museo de Arte Moderno• Metropolitan Cathedral• Palacio Nacional – Mexican Senate• Ballet Folklorico at Palacio de Bellas Artes
Thursday, May 11	Mexico City to Puebla	<ul style="list-style-type: none">• Services at Metropolitan Cathedral• Free at Leisure• Buses depart to Puebla at 5:00 pm
Friday, May 12	Puebla	<ul style="list-style-type: none">• Basilica of Ocotlán of Tlaxcala• Tlaxcala City tour• San Martin Texmelucan-Parish of Santa María Magdalena• La Fragua Library – University of Puebla
Saturday, May 13	Puebla	<ul style="list-style-type: none">• Huejotzingo – Ex Convento de Huejotzingo• Calpan – Ex Convento de San Andrés• Cholula – San Gabriel Franciscan Convent• Cholula – Iglesia de Nuestra Senora de los Remedios• Methodist Church or Instituto Poblano de la Mujer• Choral concert – University of the Americas
Sunday, May 14	Puebla	Services/Mass/Afternoon Visits <ul style="list-style-type: none">• Catedral• Iglesia de Santo Domingo• Santa Clara Cloister Museum• Palafoxiana Library• Museo Amparo
Monday, May 15	Puebla to Queretaro	<ul style="list-style-type: none">• Tepozotlan – Museo Nacional del Virreinato• Buses Depart for Queretaro• Churches
Tuesday, May 16	Queretaro to Guanajuato	<ul style="list-style-type: none">• La Escuela de Lauderia• Buses Depart to Guanajuato• Free at Leisure
Wednesday, May 17	Guanajuato	<ul style="list-style-type: none">• La Valenciana• San Diego• La Camerata de la Nueva España
Thursday, May 18	Guanajuato	<ul style="list-style-type: none">• San Antonio Atotonilco• San Miguel Allende
Friday, May 19	Guanajuato	Departure to Hartford, Connecticut



¡MEXICO!

Postcards from the faculty

Some members of the faculty also contributed their impressions of different aspects of the study tour to Mexico offering insights on the beauty and grave import of what they found there. These “faculty postcards” will be continued in the September issue.

One highlight was Martin Jean’s playing the organ at Ocotlán, Tlaxcala, and Margot Fassler’s rapturous response!

Mexico: a Glimpse into Different Worlds

Thomas Troeger

How could students and faculty of the ISM even begin to gain a sense of the shape and character of religious life in a city as old and sprawling, as diverse and culturally rich as Mexico City? Visiting and worshipping in a range of churches, listening to their varied music, observing the intense faces of people lighting a candle and praying, having knowledgeable guides who helped us see and hear what we would otherwise have missed, exploring ancient sites where the spirits of the indigenous peoples still seemed to dwell all of these gave us a glimpse into worlds of meaning and ways of believing and acting far different from own.

Yet at the same time, there were moments of human contact when we heard in the stories of the people questions and struggles that resonate with our own struggles as artists, musicians and religious leaders. One especially poignant experience was a panel discussion of church leaders and musicians. The panel consisted of a wide range of religious leaders: Anglican, Roman Catholic, Lutheran, Presbyterian, some of them priests and pastors, some of them denominational officials and bishops, some of them lay people and theological scholars. It was a privilege not only for us to hear them speak, but for them to hear each other, because, as many of them reflected during the coffee break, they do not regularly gather in such a diverse group during the busy round of their ministries. But on this day when they did come together, their conversation revealed that for all their differences there are certain great struggles that they hold in common, each working on them in ways particular to their tradition and setting.

At the risk of oversimplification but still true to the spirit of their conversation, at least two great themes emerged from the conversation: first, that modes of liturgical/musical expression are highly varied and are in a process of evolution; and secondly, the panel members are giving great attention to the contextualization of ministry in light

of the increasing ethnic and cultural diversity of their communities.

Here is a cross section of reflections on the varied modes of liturgical/musical expression as I was able to write them down while they were being translated.

Nancy Howard, a professor of liturgical music: The music in our church ranges from good choirs to guitars and bongos with homemade music books. We have an official hymnal that is not required. It does not include much contemporary work.

Francisco Cruz, an official in the denominational offices of the Presbyterians: The church has changed dramatically during the last thirty years: eight different ethnic groups have joined us and therefore our liturgy has changed to accommodate the new languages. There are hymnals in the peoples own languages but also traditional liturgies. In the cities we see the influence of gospel music and North American songs translated into Spanish.

Alberto Hernandez, a Roman Catholic priest: I do eucharist every day. On Sunday we have ten masses, but very few priests and large congregations. Some congregations do the liturgy of the hours. The quality is very varied.

When the panel was asked what they saw as the challenges in the future, they to a person identified the contextualization of ministry in light of increasingly pluralistic communities. Again I offer a cross section of their observations as provided through the translators.

Kim Erno, a program director for the Lutherans: We are facing the challenge of immigrant communities where you cannot separate celebration and context. There is a need to be engaged in the peoples daily struggle in order to celebrate the eucharist with them with integrity.

CONTINUED ON PAGE 14

David Brondis, a Lutheran professor: Historically our theologies and liturgies were imported, not Mexican. The people did not feel it was theirs. Our challenge is developing what it means to be Lutheran in this context with theologies and liturgies of our people.

Carlos Touche Porter, bishop of the Anglican Church: We are facing the same challenges named by the others [on the panel]. We need to develop a Mexican/Anglican Church, true to tradition and context. The way I was trained thirty years ago was very different: I had to move from the purely academic to the practical. We still use the Book of Common Prayer but our goal is a Mexican version.

Francisco Cruz, the Presbyterian official: We have large variety. Actual practice in churches can vary from Pentecostal to strict Presbyterian tradition. . . . We are still using theologies of the 16th and 17th centuries, but on a daily basis the churches are building their own theologies. Therefore, there is no uniformity.

Ricardo Valenzuela, a Roman Catholic priest: Our problem with the liturgy is each priest celebrating in his own way. But the Paschal mystery is a constant. I celebrate the mystery of Christ. I'm updating this mystery as a priest, but all the clergy need help in remembering they are celebrating Christ.

As I asked at the start of this piece: how can we gain a sense of the shape and character of religious life in a city as old and sprawling, as diverse and culturally rich as Mexico City? We approach the task with an awareness that any one picture is a snapshot, an incomplete account of a vast complexity. Yet through the vivid comments of this diverse panel, we, the members of the ISM, were offered a glimpse into a world different from our own but still resonant with the struggles and delights we have known of giving musical and liturgical expression to the deepest yearnings of the human heart.

Choral Perspectives

Marguerite L. Brooks

While in Mexico City, we heard three choruses. We attended a rehearsal of the Boys' Choir of the Basilica of Our Lady of Guadalupe, heard the choir of Men and Boys of the Cathedral sing the service of Lauds followed by a mass, and, finally, we were treated to an informative lecture-recital by Aurelio Tello at the Escuela Nacional de Musica.

A musicologist, conductor, and composer, Professor Tello and five professional singers performed music ranging from Nahuatl hymns to Baroque cathedral music. A lively question and answer session followed.

Beguiling the Eyes: Mexico the Beautiful

Jaime Lara

"Eye candy" is the term in current use to describe objects, persons, or places that are a pleasure to behold, and our ISM students certainly had a lot of *dulce* (candy) for their optic nerves during the eleven-day tour of central Mexico in May. We designed the educational experience precisely for its visual splendor, in addition to its sonorous and gustatory delights.

In terms of architecture, our neighbor to the south is one of the richest countries in the world, and certainly in the Americas, with buildings spanning a range of time and styles from pyramid temples of approximately 1500 BCE to the postmodern skyscrapers of Mexico City. We began our tour in that mega-metropolis of eighteen million people; our hotel was in the heart of the stylish "Pink Zone," within walking distance of the Mexican equivalent of the Champs-Élysées, Central Park, and the Washington Mall. Our first day took students and faculty through a quick tour of Mesoamerican history; we began at the pre-Aztec

navel of the world, the ghost town of Teotihuacan where the giant pyramids of the Sun and the Moon wow the visitor. According to Aztec myth, time began here; and when we climbed the temple stairs



Teotihuacan, Pyramid of the Sun.

Jaime Lara

Robinson McClellan MM '06, MMA candidate '07



Acolman, Augustinian evangelization center. Prof. Lara explains.

and stood on the altars of human sacrifice, we had a sense of being part of a cosmological Hollywood set. Then off we went to see one of the first Christian evangelization centers at Acolman where the Augustinian friars were creating a Christian social utopia in the mid-sixteenth century. Our group roamed the friars' corridors and cells (now a museum), delighted in the black-and-white mural painting of the Last Judgment, and wondered what the life of these missionaries was like in an age without indoor plumbing. But the day was only half over.

Robinson McClellan



Basilica of Guadalupe, Mexico City. Professor Carrington and ISM students.

On to the suburb of Mexico City where the two basilicas of the Virgin of Guadalupe are sharp contrasts of style and piety. The old seventeenth-century basilica is tilting and sinking into the mud of what was Lake Texcoco in ancient times, while the new basilica (1976) is an enormous Modernist tent of concrete, wood, and the local white marble. Our organists tried out the five-manual Casavant while the rest of our party approached the icon of the Virgin Mary that appeared on the cloak of the Indian Juan Diego. Then off again to have a quick lunch and a private tour of the Renaissance-Baroque metropolitan cathedral in the main plaza downtown. We were admitted to the sacristy to see the stunning canvases by Mexico's Baroque masters, and then given a hard-hat visit to the remains of the Aztec upon which the cathedral sits.

It was a long day but one in which the ISM pilgrims passed through strata of time, religion, politics, culture, and food spanning centuries. That's exactly what we did on the rest of the trip, as we moved from the colonial to the pre-Hispanic and back to the contemporary—but we saw that most of the buildings we visited were not museums, but living structures.



Jairne Lara

Metropolitan Cathedral, Mexico City. ISM students attending Lauds.

Architectural highlights have to be the Beaux Arts exterior and Art Deco interior of the Palace of Fine Arts. One student said that it was like going to the Metropolitan Museum of Art and finding that the interior was Radio City Music Hall. We enjoyed roaming the rotunda and taking in the murals of Diego Rivera before applauding the show of dancing cowboys, Aztec maidens, and Mariachis. The very contemporary Museum of Anthropology and History was another piece of "eye candy" with its very Spanish atrium and spectacular concrete sun roof that also acts as a gigantic rain fountain, all supported on one enormous plinth.



Robinson McClellan

Palace of Fine Arts, Mexico City.

In Puebla, Prof. Margot Fassler was moved to tears at the extraordinarily ornate Baroque Rosary Chapel, locally known as the Eighth Wonder of the World. Every inch of wall space is sculptured and gilded stucco, a paradise garden of birds, vines, flowers and smiling saints, almost all them women. My favorite place was, of course, the colonial replica

Jaime Lara



of the Temple of Solomon at Huejotzingo (the subject of my recent book). But equally popular was the sleepy city of Cholula with its enormous pyramid whose claustrophobic interior some of us visited while others ascended the summit to play the organ in the chapel that today replaces the altar of human sacrifice. Off on the not too distant horizon loomed the active volcano Popocateptl. Such was the rest of our trip: a Mexican banquet feast of sights, sounds, and savors, and most important of all, opportunities to see friendly faces and meet real people with hopes, dreams, and interests very much like our own. I think that the faculty and students would agree that ISM 2006 tour was indeed candy to the eye—and also nourishment for the soul.

The Great Pyramid of Cholula surmounted by the Church of Our Lady.

Instituto Poblano de la Mujer, Puebla, México

Siobhán Garrigan

On a Sunday at lunchtime, 12 of the staff of the Women's Center in Puebla turned in to work on their day off to greet our group and, as we found all through the trip, their welcome of us was overwhelming in its sincerity and generosity. We were met with abundance – of time, of information, of conversation, and of laughter. That so much laughter happens in a place that daily sees so much of the cruel side of life was astounding, and a testimony to the perspective of the people who work there.

The women's center is unlike anything we have here and we could learn a great deal from it. Two thousand people, mostly women, pass through the front door each month to find within pretty much the entire range of services one needs to cope with domestic violence. The staff took us on a tour of the building as if we were first-time users of the center: the first point of contact with the security guard and the information-gathering booth, the first room where one talks to a lawyer, the second room where one talks to psychologists, the third where one can find mediation, the fourth a room for both group support meetings and information about life beyond domestic violence, the fifth a library with written and video materials on everything from gender theory to self-esteem workouts, and all centered around a courtyard with chairs for fellowship and shade-taking.

Another room off this central courtyard houses the crisis line response center. This toll-free phone number serves the whole region, not just the city, and has saved hundreds of lives. The telephone number appears in magazines and on billboards

and staff regularly go to Sam's and Walmart to hand out flyers containing it, but the most important distribution method is through TV and radio because, we were told, it is still common in Mexico for wives to be forbidden to leave the house.

While the staff talked about familiar themes – the links between poverty and violence, the role alcohol addiction so often plays, the importance of remembering that violence can happen woman to man, and in same-sex relationships – a couple of things surprised me. The first was that in a place devoted to such practical, hands-on relief and assistance, the staff explained their work in highly theoretical terms, highlighting the core need to address gender perspectives and offer a social critique of the damage inflicted by “norms” of gender and sexuality upon society. The powerpoint presentation with which they concluded their tour ended with the same set of gender-challenging remarks with which they end all their presentations – which number about 240 per year in all parts of the country. These ranged from the familiar, “For every woman who is tired of acting dumb there's a man sick of acting strong,” to quite complicated expositions of gender/sex assumptions.

It is no wonder that the model developed in Puebla has been replicated throughout the whole country, recognized by the government as an effective model of practice and, significantly, completely funded by them as part of the national development plan for women.

PLACEMENT LISTINGS

CONNECTICUT

CHURCH OF ST. STEPHEN, HAMDEN

Director of Music/Organist (part-time). Responsibilities include conducting the volunteer choir, training cantors, planning music for all liturgies and being a member of the pastoral staff. The position requires approximately 15-20 hours/week of work and offers both a very competitive salary and excellent fringe benefits. This small but vibrant Roman Catholic parish community has a strong appreciation for music and liturgy. Please send resume or curriculum vitae to: rectory@ststephenparishhamden.com or to 400 Ridge Road, Hamden, CT, 06517, ATTN: Director of Music Search Committee. Email is preferred because of the limited timeline.

CONGREGATION SHIR AMI, STAMFORD

Organist/accompanist. Reform Jewish congregation. Must be an excellent sight-reader who is comfortable with piano accompaniments, open choral score, melody line with or without chords, and who is at home with high art liturgical music as well as contemporary folk style worship. Anyone interested in this position may contact Cantor Vicki Axe for an audition by calling 203.274.5376 or emailing junagada@aol.com. For more information about our Congregation Shir Ami, visit our website at www.congregationshirami.org

EMMANUEL CHURCH, KILLINGWORTH

Organist for Sunday services, (10AM), holidays and an occasional funeral or wedding. We can pay \$100 per service and we pay the SS contribution. Starting date, Sep.3.2006. Contact Rosemarie Prelinger at roseprel@earthlink.net

FIRST CHURCH CONGREGATIONAL, FAIRFIELD

Alto Soloist/Section Leader position available September, 2006. Duties: 1 Sunday Service 10:00 AM (call is 9:00 AM); Thursday night rehearsal 7:30-9:00 PM. Extra seasonal services, \$60 per call. Contact Paul E. Knox, Music Director, First Church Congregational, 148 Beach Road, Fairfield, CT 06824. Phone: 203-259-8396, ext. 18

FIRST CONGREGATIONAL CHURCH, BRANFORD

Tenor section leader/soloist. Rehearsals Thursdays 7:30-9:30 pm. Sunday Services, plus festival occasions and oratorios. Skills required: choral experience; ability to blend with choir as well as sing solos; excellence in sight reading; strong teamwork skills with amateurs; understanding of music as ministry. Contact Minister of Music, Kathryn Nichols, Kathryn@firstcongregationbranford.org, or call 203-488-7201 or 1-800-613-3799. <http://www.firstcongregationbranford.org>

FIRST EVANGELICAL LUTHERAN CHURCH, WEST HAVEN

Organist/Choir Director (part-time). Small ELCA Lutheran congregation. One service a week and festivals. Would play 1995 Ahlborn-Galanti 'Chronicle I' Digital Organ, lead small choir and arrange for special music (by volunteer vocal and instrumental soloists.) Additional income from Weddings, Funerals and Teaching. Please send resumes to; Vicar Kevin Grinder, First Evangelical Lutheran Church, 52 George St., West Haven, CT 06516 or email at firstlutheranwh@sbcglobal.net

HUNTINGTON UNITED METHODIST CHURCH, SHELTON

Music Director/Organist/Pianist (part-time). Primary responsibilities include the selection of anthems and other worship music, the direction of an adult choir (10-15 members), and a willingness to work closely with the pastor for worship planning. Applicants should be skilled in traditional music with knowledge and interest in other forms of music for multigenerational ministry. Please send resumes and references to Margaret Jaffer, Huntington United Methodist Church, 338 Walnut Tree Hill Rd., Shelton, CT 06484 or via email at mxj50@aol.com.

JOYFUL NOISE, INC. & TRINITY EPISCOPAL CHURCH, TORRINGTON

Organ Scholar. To assist Paul Halley in his duties as Director of Music at Trinity Episcopal Church in Torrington, and will accompany the choirs of Joyful Noise, Chorus Angelicus and Gaudeamus, at the larger concerts of the season. The position runs September 2006 through June 2007, includes a stipend of \$12,000 and may be extended for an additional year. The Organ Scholar's duties at Trinity will involve assisting Mr. Halley at the regular Sunday 10:30 am service (and the Thursday night rehearsals) and approximately 8 additional services throughout the year. At Joyful Noise, the duties would involve accompanying all major concerts for the season. There is a certain amount of flexibility in the schedule and the degree of involvement in both organizations. Please send your resume and two references, along with a brief description of your particular interests in this position to paulhalley@earthlink.net.

NOROTON PRESBYTERIAN CHURCH, DARIEN

Interim Music Director (part-time). Vibrant, healthy, Christ-centered multi-staff congregation in lower Fairfield County. Primary responsibilities include: planning all aspects of music in Sunday worship services; supervising musicians on staff; conducting weekly rehearsals of adult choir; hiring, recruiting and training musicians for special services; working with lay leaders of children's choirs; attending mid-week staff meetings. Qualifications: previous experience in a similar setting; prior work with volunteer recruitment and supervision; genuine appreciation of broad spectrum of Christian music; a vital Christian faith. Compensation competitive and based on applicant's experience. Contact Pastor Sam Schreiner or Pastor Connie Jordan-Haas at 203-655-1451.

ST. JOHN'S EPISCOPAL CHURCH, BRIDGEPORT

Tenor Section Leader. This is a professional position. Involves Sunday mornings only (rehearsal at 8:15am followed by one service at 10:00am) from September through May, with no mid-week rehearsals. There are a few special services (Evensong, Lessons & Carols, Ash Wednesday, etc.) throughout the season. Repertoire includes an eclectic array of anthems, motets, spirituals, and masses of many different periods and styles. Excellent sight reading skills and the ability to sing straight-tone are required. The position pays \$75 per Sunday. For further information, please contact Tom Brand, Organist & Choirmaster, at music@saintjohnbridgeport.org or 203-335-2528.

CONNECTICUT CONTINUED FROM PAGE 17

ST. LUKE'S EPISCOPAL CHURCH, DARIEN

Organ Scholar (part-time). Assist in all areas of multiple choir/Sunday service program for large Episcopal Church. Primary duties are to provide organ accompaniment and voluntaries. Thursday night rehearsal and Sunday morning, as well as other liturgical feast days and concerts. \$12,000 - \$14,000. Contact The Rev. David Anderson, St. Luke's Episcopal Church, 1864 Boston Post Rd., Darien, CT 06820. Email: david.anderson@saintlukesdarien.org

ST. LUKE'S EPISCOPAL CHURCH, DARIEN

Section Leaders for Alto, Tenor and Bass. One Thursday Rehearsal and one or two Sunday services. New Director of Music, Neal Campbell, will arrive in September, please contact The Rev. David Anderson to arrange an audition. 203-655-1456. Email: david.anderson@yale.edu

ST. MARY ROMAN CATHOLIC CHURCH, NORWALK

Organist and Music Director (full-time). Responsibilities include playing organ for one vigil Mass on Saturday evening, four Masses on Sunday, as well as directing an adult choir (SATB) and children's choir; capacity to cantor a plus. The parish possesses a 1994 Austin Organ in the choir loft built by Dr. Robert Baker, and has 24 ranks. The director should have a well founded respect for the traditions for church music, with an emphasis on Latin, Gregorian chant and polyphony. This is a great opportunity for someone who appreciates traditional sacred music. Competitive Salary. Please direct all inquiries to Fr. Greg Markey, Pastor, St. Mary Roman Catholic Church, 669 West Avenue, Norwalk, CT 06850; email: frmarkey@hisnet.org; phone: 203-866-5546.

ST. MICHAEL'S LUTHERAN CHURCH, NEW CANAAN

Church Music Director (part-time). Seeking an enthusiastic Music Director for a congregation passionate about music and singing. Ideal candidate is an accomplished classical musician, but also eager to employ a variety of musical styles. Excellent organ skills and piano proficiency required. Must be a self-starter with excellent communication, organizational and people skills. Liturgical experience a plus. Primary instruments: a 1989 electric/mechanical pipe organ (<http://russellorgan.com/opus/>); a Baldwin upright piano; and 3 octaves of Suzuki chimes. Weekly 10 am Sunday worship service (9 am summer); special services (Christmas-3), (Wednesday Evening Lenten-6), (Holy Week-3), alternating Thanksgiving Eve. Responsibilities include: leading four choirs; recruiting volunteer instrumentalists; playing for SS opening; service planning with the Pastor; attending committee meetings. We offer a competitive salary commensurate with education/experience; benefits, including 4 weeks paid vacation. Resume and cover letter to St. Michael's Lutheran Church, 5 Oenoke Ridge, New Canaan, CT 06840-4104, attn: Linda Kopp, or to office@stmichaelslutheran.org.

OUT OF STATE

CHEVY CHASE PRESBYTERIAN CHURCH, WASHINGTON, D.C.

Interim organist/choir director (full-time) OR an interim part-time organist AND an interim part-time choral director. The church has an excellent, diverse, well supported music program and a fine 3 manual Rieger pipe organ. Person(s) serving in the interim position(s) are eligible to be considered for permanent position(s). Compensation is commensurate with experience and will be guided by the AGO's "2006 Salary Guide for Musicians Employed by Religious Institutions." The interim position(s) is open as of September, 2006 or earlier if possible, and will continue until at least through January 2007. Please send resume or letter of interest to the Interim Music Committee, The Chevy Chase Presbyterian Church, One Chevy Chase Circle, NW, Washington, DC 20015, or email art@chevychasepc.org. Phone: 202-363-2202

CONGREGATIONAL CHURCH, UCC, EXETER, NH

Director of Music (20 hrs/week). We seek an experienced Director of Music/Organist to grow the music program of the church. Please bring strong foundation in traditional sacred music, as well as enthusiasm for integrating contemporary music and pieces from diverse cultures into a spiritually-fulfilling whole. Duties include planning and overseeing music program of the church, meeting with Pastor to plan services, directing and accompanying two Sunday services and some special services, working with Sr. Choir and Sr. Handbell Choir, and supporting volunteers who direct children's choirs (3). Aeolian-Skinner tracker organ (1951 refurbished 2006), 3 manuals, 19 ranks. Salary and some duties negotiable. Four weeks paid vacation. Start no later than Sept. 30. Send resume, letter, references to Exeter Congregational Church, attn: Music Committee-Search, PO Box 97, Exeter, NH 03833. Music Committee chair: Susan Scales 603-778-9033 Website: www.exeter-internet.com/church/index.htm

GERMANTOWN COMMUNITY PRESBYTERIAN CHURCH, PHILADELPHIA, PA

Organist/Music Director. Principal duties are to prepare and rehearse the Sanctuary, Voices of Inspiration [Gospel], Men's, and Children Choirs in the music selected by the organist/choir director and/or requested by the Pastor as the one responsible for all worship services per the Book of Order, Part II of the Constitution of the Presbyterian Church, USA. Requirements: The Organist/Musical Director should have a command of the organ and be competent in choral musical instruction. They should possess a cooperative attitude and willingness to work with singers of varying degrees of training and experience. An undergraduate musical degree is preferred, but not mandatory. Salary: Negotiable. For questions and further information, please contact Reverend Urla Eversley at 215-438-0500 or 267-226-5426

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GRACE CATHEDRAL, SAN FRANCISCO, CA

Music Associate (full-time). The Music Associate assists the CDOM and his assistant in musical leadership and is the primary administrator of the department. Duties and Responsibilities: rehearse and conduct Cathedral Singers, as scheduled in music plan; administer the organ recital series, with special regard to monitoring budget, recruiting/training ushers, artist hospitality, program, and publicity; play the organ at one or more of the four Sunday services and at occasional weekday services, as needed; Coordinate and play weddings and funerals. Qualifications: excellent administrative, computer and organizational skills; ability to work collegially in a fast-paced, multi-faceted environment; experience in and knowledge of the Anglican choral tradition; master's degree in organ and/or choral conducting. Start date: August, 2006. Respond electronically with resume, references and cover letter to Jeffrey Smith, Canon Director of Music jeffreys@gracecathedral.org

HOLY COMFORTER CATHOLIC CHURCH, CHARLOTTESVILLE, VA

Music Minister/Organist/Choral Director (part-time). Vibrant, growing, historic parish in downtown Charlottesville, near the University of Virginia. This twenty-hour-a-week position requires strong organ skills as well as choral development/direction. A knowledge of traditional and contemporary music required. Austin pipe organ. Salary commensurate with education and experience. Send cover letter and resume to office@holycomforterparish.org. Position available after August 15.

REFORMED CHURCH OF BRONXVILLE, NY

Associate Minister of Music and Organist (full-time). The Reformed Church has one of the largest music ministries in metro NYC with over 200 people involved in the program. There are seven singing choirs, and several handbell choirs. The Associate will be responsible for conducting the Carol Choirs and the Cathedral Choir, and will accompany two youth choirs and the adult choir. The successful candidate will be highly organized, detail oriented, with exceptional accompanying skills, and have a love of working with children. Salary of 45,000-50,000 with a full package of benefits. Send a letter of interest with full resume to Dale Walker, Chair, Music Search Committee, The Reformed Church of Bronxville, 180 Pondfield Rd., Bronxville, NY, 10708. Include your philosophy of music ministry and any other supporting materials (programs, cd's, tapes) you would wish to share with the Search Committee. For more information, contact: Paul E. Oakley at paul@reformedchurch.org

SAINT ANDREW'S EPISCOPAL CHURCH, SARATOGA, CA

Choral director. AGO salary. If you're interested, please view our website (which is just now being re-constructed) to check out the music lists for the past couple years. This will give you an idea of the program. <http://www.st-andrews-sarasota.org>. For more information, please contact Lynda Alexander, Director of Music/Organist, St. Andrew's Episcopal Church, 13601 Saratoga Avenue, Saratoga, CA 95070; email: hitkmus@aol.com

St. PETER'S EPISCOPAL CHURCH, BRONX, NY

Seeking a musician with excellent accompanying skills, with a high level of competency in choir leadership, with an understanding of the unique, historic role that music plays in Anglican worship. All interested persons may contact Ms Gena Surphlis, Parish Administrator, at StPetersBronx@aol.com for a full job description.

UNION CONGREGATIONAL UNITED CHURCH OF CHRIST, MONTCLAIR, NJ

Part-time children's choir director for 650 member suburban church, 12 miles west of New York City, with history of fine music, congregation with eclectic musical interests, strong worship/pastoral team, and beautiful and acoustically sound sanctuary. Recently reconditioned 50 rank Austin organ, Steinway grand and harpsichord in the sanctuary. Director of Music and Bell Choir Director are in place. Position is available September 1, 2006. Full Position Description available upon request. Send letter of interest, resume, and references to Eric Olsen, Union Congregational United Church of Christ, 176 Cooper Ave., Montclair, NJ 07043; or email: eolsen@unioncong.org website: www.unioncong.org



Schola Cantorum Honored

Yale Schola Cantorum, now entering its fourth year under the direction of Simon Carrington, has been doubly honored, receiving invitations to sing at both of the premiere choral conventions in the US: at the National Collegiate Choral Organization's first conference in San Antonio in November, and at the American Choral Directors' Association National Convention in Miami in March 2007. The choir was selected from among a very competitive pool of applicants. "To be invited to both is almost more than I'd hoped for," said Professor Carrington. "But we are looking forward

to these wonderful opportunities to perform for a discerning audience, and to build our reputation further." Schola will work these trips into their busy performing schedule; check the website at www.yale.edu/schola or the forthcoming calendar for a complete listing of performances (as well as a schedule of auditions for the 2006-07 year).

Simon Carrington and Schola were the subject of a profile in the Summer 2006 issue of *Early Music America* (p. 19). The profile is also available on the Schola website (www.yale.edu/schola).



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