



Marquand Chapel Renovations

Martin D. Jean

One of the most deeply significant and impactful programs expressing the collaboration between the ISM and YDS is worship at Marquand Chapel. Each weekday at 10:30 the community gathers for prayer, praise, and proclamation, and on Friday communion is shared. Professors Siobhán Garrigan and Patrick Evans lead a team of chapel ministers, musicians, and staff in a program of ecumenical worship. Each day a different service is created using the gifts of this local community and numerous invited guests. Music, word, art – all converge day after day to form a broad tapestry of Christian worship that provides both spiritual nourishment for this community and an important educational “laboratory” for the doing of worship.

As the Sterling Divinity Quadrangle community has evolved and become more diverse over the years, so has the worship in Marquand. In earlier days YDS was primarily training ground for Congregational ministers; now students from dozens of traditions are trained here for service in faith communities and society in general. This fact alone has opened up doors for our students and faculty and has asked us to think carefully about many things, not least of which is how we worship together.

The late renowned liturgical scholar James White was famously known to have said, “the space always wins.” We are formed by our physical environment, as those who worship in Marquand certainly know. That lovely Georgian-style chapel was originally designed to

CONTINUED ON PAGE 2

Centralized seating arrangement



R.M. Kliment & Frances Halsband Architect

accommodate a congregation (consisting mainly of men at that time), who would gather to read and hear Scripture and a sermon, pray, and sing several hymns and psalms. Once or twice a week a choir would sing an anthem from the standard repertoire. The pews, the high pulpit, the balcony, chancel, and organ were conceived with such a service in mind.

Now, hymns from not only the “standard” repertoire of English and American Protestantism are sung, but indeed, hymns from all over the world. Not only does the community gather for word and sermons, but they engage in art, in dance, in physical sacramental signs of God’s presence. The congregation moves in the space and is moved throughout the space. Each service is different and so the congregation forms itself anew in different ways.

Four years ago a faculty committee was appointed to study the situation of the physical space of Marquand Chapel. The renovations of SDQ had just been completed; at that time, there were funds for nothing more than repairing paint and plaster, and air conditioning the chapel. After long discussion among themselves and throughout the community, the committee made several recommendations which have just this summer been carried out.

First, the traditional pews of the chapel would be sold and chairs would be purchased. The New Holland Company designed and built the 225 chairs of solid oak, broad and comfortable, stained to enhance the warm tones, constructed to interlock and capable of being formed either in straight lines or curves. Almost every day they are reconfigured in different formations – often in the round or in large arcs with different objects at their focus (lectern, table, etc.)

The removal of the pews has uncovered the historic pattern in the floor: stone aisles and wood under the pews. For numerous reasons, it was thought best to make the floor uniform, so a new oak floor was laid over the entire space, and stained to match the chairs. This has made the room much brighter and the floor is lovely to the touch.

The lights have likewise been made flexible to accommodate worship at different times of the day. Now, the lights that have existed have been set on dimmers so that they can be adjusted to different intensities, and a new bank of lights (250 on each side) has been installed along the base of the curve, running the full length of the chapel nave.

The balcony has been extended and lengthened to make room for a new baroque style organ being built by Taylor and Boody Organbuilders of Staunton, VA. The architects, Michael Nieminen and Beth Wieber of Kliment and Halsband, did an outstanding job in making this new structure match both the style and the proportions of the room. Now the balcony extends (see photo page 5) to the side back two bays of the chapel nave. These windowless spaces have a new logic in that they form the backdrop to what will become at times overflow seating for the chapel, and space for musicians and other worship participants.

The acoustics of the chapel were studied by the renowned acoustician Dana Kirkegaard of

Downer’s Grove, IL. This careful process yielded several recommendations which were easily figured into the design of the renovations. First, the floor was designed to be particularly sound reflective. The ceiling, too, was hardened by adding plaster to the outer surface. Finally, the balcony was built in such a way so as to not interfere with acoustical development in the room. We have been particularly pleased with what this new liveliness and richness has done to the congregational singing — a group of a hundred now sounds like five hundred. Preaching is just as clear and voices sound more colorful and resonant in this new space — and just as clear as before. A newly designed sound system will soon complete the picture. Finally, the room was fitted with electronic infrastructure to allow for videotaping and streaming of events and services.

New ritual furniture is being designed by Richard Vosko and should arrive in stages beginning at the end of the semester. These will include new lecterns, a new altar table (itself made up of four small interlocking tables), candle-holders, cross and stand, several smaller tables, and a large bowl and stand for water.

The project has been funded by the Institute of Sacred Music and on behalf of all those involved in the planning of this work, I want to extend my personal thanks to the leadership of Harry Attridge, Siobhán Garrigan and Patrick Evans; to Margot Fassler, who was director during much of the planning process; to the architects, Michael Nieminen and Beth Wieber; to the acoustician Dana Kirkegaard; to the project managers Maria Kerbel,

CONTINUED ON PAGE 5

CORRECTION

In the last issue, one of the articles reporting on the Institute’s study tour to Mexico was misattributed to Patrick Evans. *Sentinel Convents* was in fact contributed by **Jorge Gomez Tejada**, an ISM student (MAR candidate ’07). Patrick Evans has consented to write his own postcard from Mexico for a future issue.

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Sacred Music in Transition: Ethnomusicological Perspectives on Religion, Ritual, and Society

Philip V. Bohlman

In partnership with Amherst, the Institute is co-hosting a 2-day symposium at Yale and at Amherst in October to explore the complex concepts of transition that combine the distinctive ways of approaching sacred music.

First, several scholars will examine transition in theological and ethnographic ways, treating transition as a form of ritual and rite of passage, and music as a form of agency that emerges when musicians/religious specialists join liturgy to its sacred contexts.

Second, there will be papers that consider transition from metaphysical and political perspectives, especially in the history of the present when, for example, sacred music is so powerfully present in the transition of a united Europe or the spread of Islam in Europe and Africa. It will be our goal to draw these different concepts of transition together, realizing their intersection as a fundamental quality of sacred music.

The paper sessions held at Yale on the first day of the conference are entitled *The Past Made Present* and *The Sacred Postcolonial in Southeast Asia*. The roster of speakers includes Jeffrey Summit, Jeffers Engelhardt, Tore Tvarnø Lind, Marzanna Poplawska, and Sarah Weiss. There will be a concert at Center Church on the Green in New Haven, with a program that includes a cross section of western Christian music performed by vocal soloists from the Institute's graduate program advised by James Taylor; as well as klezmer music

John Newton, 1779 NEW BRITAIN Columbian Harmony, 1829

TREBLE
ALTO
TENOR
BASS

A - maz - ing grace! Howsweet the sound, That saved a wretch like me!
I once was lost, but now I'm found, Was blind, but now I see.

organized by Institute student Becky Wexler (MAR '08), Sanskrit chant by Sheenu Srinivasan, Indonesian Christian music performed by the Wesleyan Gamelan Gadhon Ensemble, and mystical Sufi song.

Paper sessions at Amherst on the second day are entitled *Trance, Transit, and Transformation* and *Gospels Resounded*. Presenters at Amherst are Richard Jankowsky, Philip V. Bohlman, Mirjana Laušević, Timothy Rommen, Zoe Sherinian, and Stephen Marini. Mark Slobin will offer closing reflections. There will be an evening concert entitled *A Liminal Hymnal: Tendrils of American Sacred Folksong* with Tim Eriksen singing and

performing on the fiddle, guitar, and banjo; the Shape-note Singers from the Pioneer Valley, and music students from Amherst College.

The symposium is organized by Philip V. Bohlman (of the University of Chicago, visiting Yale in the autumn of 2006) and Jeffers Engelhardt (of Amherst College); it is presented by Yale Institute of Sacred Music and the Global Sound Project at Amherst College.

DER HOYFZINGER FUN VARSHEVER GETO

Ge - hat a ta - te m - a - me, un shey - nin - ke shves - ter - lakh dray,
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Ikh drey di ka - te - rin - ke, un shpil haynt far aykh mit ku - rash,
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vet vern fun undz a ba - rg ash.

Klezmer and sacred harp are two of many traditions represented in concerts at Yale and Amherst.

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WEBCAST LIVE

October 5, 2006

Nikky Finney was born by the sea, in the small fishing and farming community of Conway, South Carolina. Daughter of a civil rights attorney and a teacher, Finney has been writing for as long as she has memory. Poetry has always been her favorite language: lavishly visual, plain-as-day lyrical, and passionately portrait-yielding.



Finney received a Bachelor of Arts degree in English Literature from Talladega College in Alabama. While in graduate school at Atlanta

University, she dedicated herself to crafting a body of original work.

In 1985, Finney published her first book of poems, *On Wings Made of Gauze*. In 1995, Finney published *Rice*, a collection of stories, poems, and photographs, which won the PEN American Open Book Award in 1999. Finney's 1998 volume of short stories, *Heartwood*, was written to assist adult literacy students across the country. Her latest poetry collection, *The World Is Round*, was published in 2003, and won the 2004 Benjamin Franklin Award for Poetry.

Finney is professor of creative writing at the University of Kentucky. Her contagious energy and passion for writing extend beyond academia. She travels extensively, as she puts it, "reading to listeners, staying connected and engaged, and maintaining her commitment to the risky business of creativity."

November 2, 2006



Franz Wright is the author of thirteen collections of poetry; his *Walking to Martha's Vineyard* (Knopf 2003) was awarded the Pulitzer Prize. His newest collection, *God's Silence*, was published by Knopf in 2006. Mr. Wright's other books include *The Beforelife*

(2001), *Ill Lit: New and Selected Poems* (1998), *Rorschach Test* (1995), *The Night World and the Word Night* (1993), and *Midnight Postscript* (1993). He has also translated poems by René Char, Erica Pedretti, and Rainer Maria Rilke. He has received the PEN/Voelcker Award for Poetry, as well as grants and fellowships from the Guggenheim Foundation, the Whiting Foundation, and the National Endowment for the Arts. Mr. Wright has taught in colleges and universities, including Emerson College and the University of Arkansas. He has also worked in a mental health clinic in Lexington, Massachusetts,

and as a volunteer at the Center for Grieving Children.

Born in Vienna and son of poet James Wright, Franz Wright began writing when he was very young. At 15, he sent one of his poems to his absentee father, who wrote back, "You're a poet. Welcome to hell." James and Franz Wright are the only father and son to have won the Pulitzer Prize for Poetry. In a short essay on writing, Franz writes, "Think of it: a writer actually possesses the power to alter his past, to change what was once experienced as defeat into victory and what was once experienced as speechless anguish into a stroke of great good fortune or even something approaching blessedness, depending upon what he does with that past, what he makes out of it." Charles Simic has characterized Mr. Wright as a poetic miniaturist, whose "secret ambition is to write an epic on the inside of a matchbook cover." Time and again, Franz Wright turns on a dime in a few brief lines, exposing the dark comedy and poignancy of his heightened perception.

R.M. Kliment & Frances Halsband Architect



View of new balcony

Marquand Chapel: Architect’s Note

Michael A. Nieminen AIA, Partner
R.M.Kliment & Frances Halsband Architects

The insertion of the new balcony not only accommodates a new organ, it transforms the chapel. The new wood floor visually stretches the width of the chapel while matching wood chairs provide flexibility for diverse configurations for worship. The balcony reshapes the remaining double height volume to be more central and cubic. The balcony ties seamlessly into the blind arches of the westernmost bays. Lighting, controls, and AV infrastructure have been enhanced at both balcony and nave to meet current and future uses and technologies.

It has been a source of great satisfaction to continue our work on the renewal of the Sterling Divinity Quadrangle especially in collaboration with such a diverse and talented team.

Chuck Ebner, and John-Paulo Fernandes; and to the Institute’s business manager Andrea Hart and technical coordinator Sachin Ramabhadran, all of

whose patience, hard work and perseverance have helped create a renewed worship space that will serve the community well for decades to come.

Chiaroscuro Concert by Yale Schola Cantorum

Yale Schola Cantorum, the University’s acclaimed chamber choir directed by Simon Carrington, will continue the *Chiaroscuro* theme for the third year with *Songs of Delight and Despair, Love and Longing*. The concert, presented by Yale Institute of Sacred Music, will take place at 8 pm on Saturday, October 21 in Sprague Memorial Hall in New Haven (470 College St.)

The *Chiaroscuro* program contrasts the light and shade of music from the sixteenth and seventeenth centuries with music of the twentieth and twenty-first. This mix is then leavened by two of Brahms’s most sensuous part-songs.

The program begins with a moving psalm setting by one of the great unsung heroes of the Spanish Renaissance, Francisco Guerrero, followed immediately by a passionate Monteverdi madrigal of lost love. Marc-Antoine Charpentier’s masterly mini-oratorio telling the story of the apostle Peter’s denial — ending with what has been called the most beautiful weeping chorus ever written — is juxtaposed with Yale faculty composer Joan Panetti’s intensely dramatic setting of a poem by Rilke reflecting on the role of the true artist, scored for choir and instrumental octet. The two magnificent late part-songs by Brahms provide a striking contrast to James MacMillan’s 2004 setting of Dante’s paean of praise to the Virgin Mary.



Founded in 2003, Yale Schola Cantorum is a 24-voice choir specializing in music from before 1750 and the last hundred years. This season the choir has been selected to perform at National Choral Conventions in San Antonio and Miami; in New Haven it will present a series of programs of the music of Bach under guest conductor Helmuth Rilling, and music of the French Baroque with the Ensemble Européen William Byrd, Paris.

The *Chiaroscuro* concert is free and open to the public; no tickets are required. More information is available at 203/432-5062 or online at www.yale.edu/schola.

Remembering Together in Rotterdam

Dominick DiOrio (MM choral conducting candidate '08)

Music has the power of reconnecting people to their feelings. For me, it is my daily job, and I am in the privileged position of being able to work in freedom. I travel the world, I conduct in Los Angeles, Vienna, Beijing, Bucharest, Rotterdam. Again and again I realise that freedom is a universal theme – for composers and listeners alike, in east and west, in bygone days as well as in the present time. Beethoven, Shostakovich, Schönberg, Mozart: their music shows us what is possible if you keep believing in freedom. Our duty is to keep listening. To me, that is the essence of this Festival. – Valery Gergiev

Vrijheid. Freedom. This was the theme of the 11th Annual Gergiev Festival and to the people of Rotterdam, it is immensely powerful, recalling the terrible bombing of the city by Nazi Germany in World War II and the reconstruction that followed. Gergiev remembers the atrocities committed in his native Beslan, where children from families he knew personally were taken hostage just two years earlier. Together, we remembered the five-year anniversary of September 11, 2001.

The Yale Festival Chorus was to be the featured choral ensemble for the final concert of the Gergiev Festival, joining the Rotterdam Philharmonic for Schönberg's *A Survivor from Warsaw* and Beethoven's *Ninth Symphony*. Consisting of the Yale Alumni Chorus and joined by the graduate students and faculty of the ISM choral conducting and voice programs, as well as singers from the Cambridge University Musical Society, the YFC met for its first rehearsal together on Friday, just two days before the Sunday afternoon concert. Camaraderie and friendship soon followed, as Glee Clubbers from years past shared stories with more recent alumni and graduate students. Together, meals were eaten aboard the *De Majesteit* cruise ship and in the small Delfshaven district, one of the few places in Rotterdam not leveled in the bombings of WWII. And together we waited patiently in rehearsals for our time to sing with Gergiev and the RPO, waiting for the moment to



Jeffrey Douma and William Holding, alumni producer of the tour, present a gift to Maestro Gergiev.

contribute our own unique voices and experiences to the musical whole.

The graduate students also had the great privilege of working with British conductor, Stephen Layton, who guided a four-hour long series of vocal and conducting master classes. For me, Mr. Layton's most memorable advice was to be sure to share and learn from my fellow students. Indeed, one of the richest and varied learning experiences available at the ISM is the opportunity to work together day-to-day with such remarkable peers and colleagues.

This same spirit was also present most strongly at the final concert. In the final minutes of the Schönberg, instead of breaking the silence with applause, Gergiev continued the music straight into the opening of the Beethoven, as the dying wails of the Schönberg were answered forty-five minutes later by the ecstatic shout of "Freude." Despite the unimaginable atrocities described in Schönberg's libretto, in the end, it was the shouts of "joy" that echoed through *De Doelen* that afternoon. The ten-minute standing ovation which followed the performance was unforgettable, and indeed a review from the *Leidsch Dagblad* in Leiden says that "the chorus received the most heartfelt applause from the audience." By singing together we have the ability to effect change in our time. For me, there is no greater joy. This is why I am drawn to choral music and why the experience in the Netherlands, indeed my first ever trip to Europe, was a most memorable one.



As Jeffrey Douma, conductor of the Yale Glee Club / Yale Alumni Chorus said, "The spirit of collaboration between the members of the Yale Alumni Chorus, the graduate students, our faculty colleagues, and the members of the Cambridge University Musical Society was nothing short of inspirational throughout our weekend together in the Netherlands. The concert and the entire trip were unforgettable."

CONNECTICUT

TRUMBULL CONGREGATIONAL CHURCH, TRUMBULL

Director of Music (part-time). Direct chancel choir and choristers, some responsibilities concerning instruments, scheduled tuning and repairs, etc. One Sunday service with rehearsals before and after service. Felgemaker organ (19 stops, 21 ranks, 2 manuals). Qualifications: college education in music desirable, able to direct choirs and play at services. Salary: \$15,000 (negotiable based on experience and qualifications), 8 free Sundays, no benefits. Send resume to: Helen L. Sweet, 226 Lake Ave, Trumbull, CT 06611, or email to larryhawkins@sbcglobal.net

St. Peter's Episcopal Church, Oxford

Interim Organist or Pianist. Our small but growing congregation is seeking an Interim Organist or Pianist to accompany worship on Sundays, one service at 9:30 am. Currently no choir. \$140 a week. Occasional supply for weddings and funerals also available. Interim will have opportunity to consider permanent, part-time position once parish completes music needs assessment and job description. For more information, contact the Rev. Dr. Lisa Hahneman, St. Peter's Episcopal Church, 1 Dutton Rd, Oxford, CT 06478 at 203/598-1425 or ldhahneman@sbcglobal.net

OUT OF STATE

COMMUNITY UNITED METHODIST CHURCH, MASSAPEQUA, NY

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ELIM INTERNATIONAL FELLOWSHIP, BROOKLYN, NY

Pipe Organist (part-time). Responsible for accompanying congregation and choir (separate director) at 10 am service on Sundays, with rehearsal (negotiable). Repertoire is traditional High Church. Contact Elder Dorothy Nurse, Elim International Fellowship, 89-91 Putnam Avenue, Brooklyn, NY 11238, or email: dnURSE@eliminternational.org

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STUDENT NEWS

DOMINICK DIORIO (MM '08) announces that *The Soul's Passing* for SATB a cappella has been named the winner of the 2006 Raymond W. Brock Memorial Student Composition Contest, and will be performed at the ACDA National Convention in Miami in March 2007. The University Singers under the baton of Dr. Kevin Fenton of Florida State University will be performing the work.

FACULTY NEWS

MARKUS RATHEY is presenting a paper at the twenty first annual conference on medievalism in Columbus, OH., October 12-14. The paper is on Wagner, Liszt, and the struggle between national and religious identity in the second half of the nineteenth century, focusing on Liszt's oratorio *St. Elizabeth* and Wagner's opera *Tannhäuser*.

ALUMNI NEWS

KOLA OWOLABI (MM '03) has been appointed to the faculty at Syracuse University as instructor of organ and University Organist for the 2006-07 academic year. He will teach organ majors, accompany the Hendricks Chapel Choir, play for services and university ceremonies, and co-ordinate the Malmgren concert series.

IAIN QUINN (MM '04): In June the University of New Mexico Concert Choir performed Iain Quinn's motet "O esca viatorum" written for them. In July he presented a workshop at the American Guild of Organists National Convention, Chicago. The following week he directed the choir of the Cathedral Church of St. John, Albuquerque in services at St. Thomas Church Fifth Avenue, New York City and Washington National Cathedral. Also this summer he performed a solo recital at Westminster Abbey and undertook a recording at Norwich Cathedral of Czech organ music. In September his recording "The Cathedral Organ," recorded at the Cathedral Church of St. John, Albuquerque, will be released on Raven Records.

ANDREW SCANLON (MM '03) was recently appointed director of the Pittsburgh Compline Choir, an inter-denominational group formed to pray the office of Complines each Sunday evening at Heinz Memorial Chapel, University of Pittsburgh. A main focus of the group is learning to sing chant in a variety of styles. The choir was founded 16 years ago by UTS graduate John W. Becker. In June, Andrew passed the AGO Fellowship exam (FAGO) and he is now in his second year on the organ faculty of Duquesne University in Pittsburgh.

Log on and send us your news at www.yale.edu/ism/alumni.

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