



From the Director's Desk

Martin D. Jean

As you read this, I expect those of you in cold climates may now be seeing some sign of thaw. If your climate is like ours, however, there is the likely chance that many weeks of winter remain. Because Easter is so early this year (in fact, among the earliest possible days for the Great Feast), Lent's connotation as "Spring" is pushing the boundaries, I would say! All the more reason that Easter, for those who celebrate it, will come as a timely way to break the Lenten fast.

To be sure, the cold weather in New Haven has done nothing to slow the pace at the ISM. The number of events we have sponsored is too great to give an even-handed report about, but here are a few highlights.

As reported in the October/November issue, the new Taylor & Boody Organ for Marquand Chapel was named at its October inauguration for Prof. Charles Krigbaum in honor of 37 years of distinguished teaching and service at Yale University. We were pleased to have kept this a total secret from Charles, and by looking at photos of him from PRISM, you can see that it was just that! The weekend was a glorious event that began with the liturgical dedication of the organ at Friday's regularly scheduled Eucharist. Prof. Tom Troeger presided and preached, he and student Dominick DiOrio wrote a hymn of dedication that we sang, and Margot Fassler blessed the new instrument. Harald Vogel played the inaugural recitals during which he gave a tour through the stops of the organ to the delight of all in attendance. The final gala concert was presented by numerous singers and players: Schola Cantorum and Simon Carrington; guest artists Piffaro Renaissance Band; singers from the Collegium Musicum and Judith Malafrente; Robert Mealy, violinist; and alumna Mellissa Hughes, soprano. It was my honor to premiere a new work, especially composed for this organ by Matthew Suttor (Yale School of Drama faculty), called *Syntagma*. Soon we will mount a clip of this fantastic piece

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Robert A. Lisak

Martin Jean with Harald Vogel

ALUMNI NEWS

BRUCE E. PORTER (SMM '61) is still serving as director of music at South Congregational Church in Granby, Connecticut.

PRISM readers can follow the career of **CAROL WILLIAMS** (AD '97), as well as see video and hear audio clips, on her website at www.carolwilliamsnow.com.

ATTENTION ALUMNI

of the Yale Institute of Sacred Music, Yale School of Music, and Union Theological Seminary School of Sacred Music attending the ACDA Eastern Division Convention in Hartford, CT: You and your guest are cordially invited to dinner on Friday, February 15 at 5:30 pm. Please place reservations in advance at the Yale booth.

ACDA SMALL ENSEMBLE REHEARSAL TECHNIQUES FOR CHOIRS OF ALL SIZES

**Simon Carrington –
Yale Schola Cantorum**

Simon Carrington will demonstrate rehearsal techniques with Schola at the Eastern Regional Conference of the American Choral Directors Association in February.

FROM THE DIRECTOR CONTINUED FROM PAGE 1

on our website at www.yale.edu/ism/events/MarquandOrganFinished, where there are already several pieces from the inaugural recitals. The energy has continued around the new organ with more recitals, lectures, and master-classes, and as always, the instrument is beautifully used each week in chapel services.

You will read elsewhere in this month's issue about the Sacred Space conference in October. Suffice it to say, Yale's first serious venture into an international and interfaith conversation on this topic was met with a larger response than we could have imagined. I was amazed and gratified by the crowd who attended these lectures!

Our Liturgy Symposium Series has had a variety of interesting speakers – Jaime Lara and Robin Jensen in the fall, and elsewhere in this issue you will see the spring roster: Ivica Novakovic; Martin Stuffer; Keith F. Pecklers, S.J.; and Joanne Pierce. Attendance has been up this year; we have drawn a wonderful group of students, faculty and townspeople to these important events which attempt to draw connections between scholarship and parish life. Our art exhibitions *Sacred Spaces*



Above: Bruce Herman, *Nocturne*, 17 1/2 x 46"
Oil and alkyd resin with silver leaf on wood panel, 2006

Courtesy: CMA



Above: Kathy Hettinga, *Immaculada Columbia*, 28" x 21"
Digital print on German etching paper, 2006

Courtesy: CMA

in *New Haven and Its Environs* of the photographer Robert A. Lisak, and *Revolution and Rebirth: The Christian Art of Huibing He* have also attracted a wide audience, as have the two writers on the Yale Literature & Spirituality Series, the poet Scott Cairns and the novelist David Plante.

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Highly Favored: Contemporary Images of the Virgin Mary

From the exhibition notes

The story of the birth of Christ has a protagonist that makes all stories of motherhood pale by comparison: the faithful and seemingly fearless servant of God, Mary.

How does Mary as an historical person, a spiritual mentor, and a cultural image serve the contemporary church and world as a source and resource to understand and experience the interpenetration of the human and the divine? In what ways has our image of humanity in general and woman in particular been formed and transformed by her, our reflections on her, and our images of her? In what distinct ways does she inspire theological reflection and artistic vision in each of the three major traditions of the Church?

Catholic, Protestant, and Orthodox traditions all have images of this young Jewish woman who was declared by the archangel Gabriel to be “highly favored” in God’s sight. Who exactly is Mary? How can we recover a larger sense of her meaning through the works of contemporary artists from the Christian traditions and the reflections of contemporary thinkers from these traditions?

Christians in the Visual Arts and the Center for Christian Studies of Gordon College have cosponsored an exhibition and symposium in response to these and other questions.



Courtesy CIVA

Above: Linda Witte Henke, *Pietà I*, 17” x 11” X 4”, Textiles, 2005

This exhibition will be on display weekdays 9 – 4 from March 3 – 28 at the Institute, with a reception on Thursday, March 6 at 4:30 pm in the Great Hall.

Below: Ed Knippers, *Pietà*, 72” x 96”, Oil on panel



Courtesy CIVA

Yale Institute of Sacred Music
presents

Songs for a Winter Night

Art Song Recital by
Students of
James Taylor and Ted Taylor

Norfolk
Saturday, February 16 / 4 PM
Battell House Recital Hall
Tickets at 860.542.5075

New Haven
Friday, February 22 / 8 PM
Sprague Memorial Hall
(470 College St.)
Free; no tickets required



Robert A. Lisak

FROM THE DIRECTOR CONTINUED FROM PAGE 2

Robert A. Lisak



Helmuth Rilling works with a student during his January 2006 residency at Yale

Marquand chapel continues to be a vibrant and bustling place, a nexus for the varieties of religious traditions and worship practices represented in our community. The chapel team of Siobhán Garrigan, Patrick Evans, and James Aveni has expanded, with Christa Swenson's coming on as liturgical coordinator.

The choirs and Voxtet have covered themselves again and again in glory. The Camerata's annual Advent concert is invariably presented to a jam-packed Battell Chapel. This year's program featured the final cantata of Bach's Christmas Oratorio. Next year, Marguerite Brooks and the Camerata will perform the entire Oratorio over two evenings, in conjunction with a symposium organized by Markus Rathey examining worship, musical and artistic practices related to the celebration of Christmas, with this great Bach masterpiece as a central focal point. Stay tuned for details. Meanwhile, this spring Helmuth Rilling will return to Yale to conduct the Camerata and other groups in a performance of Mendelssohn's *Elijah*.

The voice majors in the ISM had a unique opportunity to work with the Baroque Opera Project in Yale College this year. The project is directed by Prof. Ellen Rosand of the Department of Music, who received a Distinguished Achievement Award from the Mellon Foundation last year. Richard Lalli

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Examining Sacred Spaces

Jaime Lara

One of the most exciting events of this academic year has been the ISM conference *Sacred Space: Architecture for Worship in the 21st Century*, October 25-26. It was offered in conjunction with the international

symposium *Constructing the Ineffable: Contemporary Sacred Architecture* presented by the Yale School of Architecture with support from the ISM and the Divinity School. The first event focused on identifiably Christian buildings, while the second embraced temples, mosques, synagogues, memorial structures and the like. In an era of cultural, political, and ethical transition, we thought that a conscious reflection on sacred space would offer individuals and societies in a post-modern and post-religious age new possibilities for charting their futures by drawing upon their pasts. The scholars and architects, who represented a wide range of opinions and aesthetic, interpreted the complex ways in which sacred space continues to captivate a changing world. Karla Britton and I were the prime movers behind the two academic events.

The conference held in the ISM Great Hall opened with a look at church architecture in the twentieth century by Prof. Louis Nelson of the University of Virginia. Sometimes nostalgic, sometimes whimsical, the churches of the last century said a lot about American popular culture and civic values, as well as changing worship styles. Medieval revival buildings or megachurch stadiums are part and parcel of our religious landscape in a time of transition, which was a theme repeated by Rev. Richard Vosko, a well-known liturgical design who addressed ecclesiology as an underlying rationale. What we think of ourselves as Church, in many ways determines what and how we build.

Professor Emeritus John Cook then led a panel of academic and pastoral leaders on the topic of the renovation of existing structures, continuing in

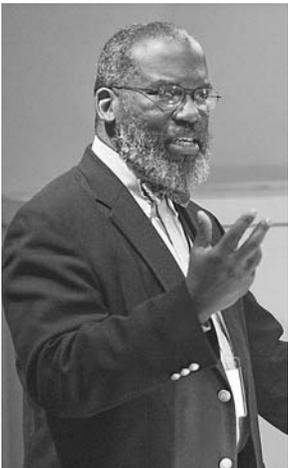
the line of various ecclesiologies. Prof. Gretchen Buggeln of Valparaiso University, Rev. Richard Giles, rector of the Episcopal Cathedral of Philadelphia, and Rev. Arnold Thomas of the Riverside Church (left) spoke about the inadequacy of certain spaces, and the need to

adapt, rebuild, reconfigure, and rethink liturgical space and contemporary worship. Following a reception for participants and registrants, the first day culminated in the keynote address, with the Rev. Dr. Robert Schuller of the Crystal Cathedral (below) inspiring a full house in Marquand Chapel and urging those present to consider “biorealism” – the application of the insights of the biological and behavioral sciences to architecture – as a vital aspect of any future church building project. He entertained us with anecdotes of his sometimes stormy cooperation with three world-class architects: Richard Neutra, Philip Johnson, and Richard Meier. [His talk can be heard, and excerpts seen, on the ISM website.]



The following day saw the participants move downtown to the new St. Thomas More Catholic Center, a multi-purpose building designed by Cesar Pelli. It also saw the participants move their focus from the United States to Europe. Friedhelm Mennekes, SJ, pastor of Sankt Peter and Project Kunstation in Cologne, delightfully scandalized the audience with the suggestion that contemporary sacred space has to be empty space – that is, it needs to ask questions and allow doubts to clear the way to recognize in emptiness the presence of the Divine. His presentation startled us to move beyond comfortable pews and cozy nostalgic places to radically review what Christians should be doing in worship in an age of technology, disbelief and religious violence.

The three architects who then presented their work had a hard act to follow. Michael Crosbie, chair of the department of architecture at the University of Hartford and editor of *Faith & Form*, led a group of professionals with vastly different aesthetics. Joan Soranno of the firm of Hammel, Green and Abrahamson is the designer for the



award-winning Bigelow Chapel of the United Theological Seminary in New Brighton, MN, with its unique curved wooden light filters. Duncan Stroik, chair of the School of Architecture of the University of Notre Dame, is one of the country's best-known neoclassicists and advocate for traditional church architecture. In contrast, Victor Trahan, head of his own firm in Louisiana, represents the minimalist aesthetic with an award-winning chapel in poured concrete. [For photos of their work see back issues of *Faith & Form* at www.faithandform.com and *Sacred Architecture* at www.sacredarchitecture.org]. We are happy to say that the conference's principal papers will be published in the next volume of *Colloquium*.

The collaboration with the Yale School of Architecture represents a new partnership at Yale and one more reason to be proud of the interdisciplinary nature of the ISM. Together with



Robert A. Lisak

Dr. Robert Schuller with YDS Dean Harold Attridge

the *Constructing the Ineffable* symposium which followed, it has helped to put the ISM on the international map as a premier place for the serious study of sacred architecture.



Robert A. Lisak

Jaime Lara, Dr. Robert Schuller, and Martin Jean

FROM THE DIRECTOR CONTINUED FROM PAGE 4

conducted a performance of selected madrigals of Monteverdi which were sung, played and danced! There are two group recitals planned for the spring.

As you know from the last issue, the Schola Cantorum has just finished a marvelous program with guest conductor Stephen Layton (Trinity College, Cambridge) featuring works of MacMillan, Britten and the Byrd Mass for Four Voices. St. Mary's, Hillhouse Ave. had standing room only that evening. Additionally, Schola is preparing a recording of the Mendelssohn and Bach Magnificats, to be released, we hope, within the year. Also, be on the look out for the release of their St. John Passion recording on the Gothic label.

As I report on the many activities of Schola, it is also with deep regret that I announce the upcoming retirement of Simon Carrington. We knew when Simon came to the ISM that we wouldn't be able to keep him for long; in fact, we're doubly grateful to him for agreeing to stay on for an extra year giving us time to complete the search, already underway, for his successor who will take over in the fall of 2009. Simon's intention is to return to free-lance work, and both he and his wife Hilary look forward to moving back to Europe to be closer to family. We will have ways to celebrate Simon's work among us in the year to come.

The ISM Colloquium has been largely devoted to preparation for the study tour to Bosnia and Herzegovina, Serbia, and Croatia in May. This twelve-day tour will take students and faculty from Sarejevo to Belgrade to Zagreb to the Istria peninsula as we look at sacred music, worship, and the arts of these important and diverse cultures. The chance to meet people of such different religious traditions who live in close proximity to each other is a unique opportunity.

Last year's program review has led the faculty to reexamine and make adjustments to the ISM curriculum, one main objective being to improve the clarity and consistency of the expectations we have for students in the ISM. (Specific details are on the website.) In addition, faculty now engage in monthly conversations about our pedagogy in order to seek greater and deeper ways to integrate our teaching. In various ways, ISM students are now committed to a very flexible curriculum, strong in their various concentrations, but also intended to link the study and practice of religion with that of music and the other arts. Given that the faculty at full strength offers over thirty academic courses in any one year, our seventy students have an enormous range of fascinating possibilities open to them. And as always, they will be rubbing shoulders with other students in YSM and YDS as well as the rest of Yale in these contexts. What an embarrassment of riches!!

It is a pleasure for me to have a front row seat to these activities. I marvel at the dedication of our faculty and at the talent and spirit of the students they recruit. I see my job as a joyful one that I celebrate anew each day. I hope you will come for a visit!

Below: The Monteverdi Baroque opera performance



Harold Shapiro

SUMMER TERM 2008

at STERLING DIVINITY QUADRANGLE

Weeklong noncredit courses in June

In keeping with its interdisciplinary mission, the Institute offers Summer Term courses reflecting its commitment to the integration of music and all the arts into the spiritual life of faith communities. Be sure to check on the

courses offered by Yale Divinity School and Berkeley Divinity School. Full listings and registration for all courses are available online at www.yale.edu/sdqsummerterm or by calling 203 / 432-6550.

YALE INSTITUTE OF SACRED MUSIC COURSES

June 2-6

REEL PRESENCE EXPLORATIONS IN LITURGY AND FILM

Teresa Berger

*Yale Institute of Sacred Music/
Yale Divinity School*

Ours is an intensely visual culture and age, and film plays an important role in the development of the cultural imagination as well as our own inner lives. Even the most popular films function not only as “entertainment” but as significant “meaning-makers” for and in contemporary culture. Faith communities cannot and in fact do not stand apart from this (witness but the frequency with which films turn up in homilies). Interestingly, Christian liturgy and religious ritual are present in many contemporary films as subtexts. It is these “reel presences” that are the subject matter of this course.

This course, then, will address the subject of Christian liturgy and religious ritual as these come to be constructed in the medium of contemporary films. Films, in other words, as “religiously pertinent texts” (Irena S. M. Makarushka) become required reading in this course. The films are paired with readings from the field of liturgical studies which illumine the topic embedded in the film’s (sub)text on liturgy. Together, the films and readings open a space for dialogue on contemporary concerns and insights about the meaning of liturgy.

A FRESH LOOK AT HYMN PLAYING: SEVERAL APPROACHES TO ENLIVENING CONGREGATIONAL SONG

Bruce Neswick

*Organist and Choirmaster of St. Philip’s
Cathedral, Atlanta*

In this class, we will explore various avenues the organist may take for enriching the hymnody of the Church. We will experiment with composing descants, introductions and interludes. We will look at how our registrations can breath new life into our hymns. And we will even explore the composing of new hymn-tunes. Improvisation feeds all of these endeavors, and so we will not hesitate to hone our talents in this ever-fresh area of music-making.

NOW WE ARE ONE BODY: GLOBAL SONG

Patrick Evans

*Yale Institute of Sacred Music/
Yale Divinity School*

North American Christians are but a small part of the body of Christ in the twenty-first century. This course will examine hymnody and liturgical music from many parts of that body. We will examine the reasons for singing global song in local worship, the theology behind what happens when we do, and offer practical ways to teach and learn music from non-western traditions in ways that are respectful of the sending culture and that also engage the receiving culture in deeper musical and spiritual experiences. We will learn together ways to help our congregations truly “join our voices with the saints of every time and place.”

June 9-13

J.S. BACH'S CHORALE CANTATAS

Markus Rathey

*Yale Institute of Sacred Music/
Yale School of Music*

During the second year of his tenure at St. Thomas's in Leipzig (1724–1725) Johann Sebastian Bach tackled his largest project: a cycle of cantatas for the entire year, which was based on popular hymns of the Protestant church. Even though he broke off the project for unknown reasons in January 1725, the remaining 40 cantatas are still the largest scaled cycle Bach composed, dwarfing by far the oratorios, passions, and his organ music.

The chorale cantatas are interesting for two reasons: the texts combine paraphrases of congregational hymns with interpretations of the biblical readings for the Sunday. Like a sermon, the cantatas aim to translate the biblical message into the present. Secondly, Bach experiments with different techniques of chorale settings, making the cycle of chorale cantatas almost an encyclopedia of his techniques as a composer of hymn settings. The course will focus on these two aspects, exploring the way the theological and musical layers intersect and how they support each other.

RENEWING CONGREGATIONAL SONG

Patrick Evans

*Yale Institute of Sacred Music/
Yale Divinity School*

How do we help the members of our congregations reclaim or cultivate their own musicianship? This is an important pastoral ministry, and an essential aspect of liturgy.

Many, if not most of the “people in the pews” in our churches have been vocally disenfranchised by some personal experience in which they were told their singing was not good enough; by the perfection of the recorded music which they listen to on a daily basis, as enabled by ever-advancing technology; and/or by a cultural message, both outside and inside the church, overt or covert, which says that only those who are “trained” singers really need to contribute to the sung portions of the liturgy. Overwhelming cultural forces create passivity and discourage inherent musicianship in all but the trained or highly skilled.

This course will examine the theology in the embodied act of singing, as well as the spiritual loss that arises when members of the community are cut off from that act. We will address practical, musical, pastoral ways to help the members of the assembly reclaim their voices and their own musicianship. We will examine space, instrumentation, leadership of cantors and choirs, hymnody, service music, congregational repertoire and will imagine new ways to be sure that “ALL the earth” is well-prepared and invited to “sing a new song.”

June 16-20

ICON WRITING WORKSHOP

Vladislav Andrejev

Prosopon School of Iconology

The course offers a study of the ancient “floating” technique of icon painting in the Byzantine-Russian tradition, which reached its height in the fifteenth and early sixteenth centuries. Students are acquainted with the preparation of an icon board, learn gold leaf application by the bole method, study the horizontal “floating” technique of egg tempera, and are instructed how to finish the icon with boiled linseed oil. As in antiquity, natural materials are used, and the iconographic method is characterized by a multi-step process in which the succession of steps is concrete and definite, as in the liturgical services of the Church. Students are introduced

to both the practical and theoretical parts of the ancient iconographic tradition: explanations of iconic symbolism, and the theological and philosophical basis of each step of the process is presented in parallel with the technical instruction. The main goal of study is to uncover the world of one's inner life and the principles of God's Image and Action in it and in all of creation through the study of the symbolic, “reverse perspective” language. Thus, emphasis is placed on personal spiritual discipline and growth through a study of Christian Church teachings and principles.

PLACEMENT LISTINGS

CONNECTICUT

CHRIST AND HOLY TRINITY EPISCOPAL CHURCH, WESTPORT

Assistant to organist/choirmaster (full-time). We are a lively community-oriented suburban parish in Fairfield County, CT. Duties include directing and accompanying parish choirs, offering RSCM curriculum, providing organ music and accompaniment for all liturgies, weddings, funerals and Evensongs. Applicants should have a Bachelor's degree (or higher) in sacred music, organ, choral conducting or equivalent experience. Competitive salary and benefits. Applicants should submit a letter of application, resume with references and a CD including 2 organ voluntaries in contrasting styles, 2 hymns from The Hymnal 1982 and one choral anthem accompanied by applicant to Libby Carstens, Secretary for the Search Committee at 3Ltcarstens@optonline.net.

SHORELINE UNITARIAN UNIVERSALIST SOCIETY, MADISON

Pianist/Choir Director (part-time). Small, religiously liberal congregation looking for a pianist for Sunday services, with the ability to direct and rehearse a small choir. Person would work Sundays in September through June with 4 weekends off during that period. Please contact Margaret Fikrig at mfikrig@comcast.net for more information.

ST. FRANCIS EPISCOPAL CHURCH, STAMFORD

Interim Organist/Choir Director (part-time). Two Sunday services at 8:00 and 10:00 AM. Adult choir (10), youth choir (8) and bell choir (6). Rehearsals to be determined by director and choirs. Piano, organ and choral experience. New Konzelman electric action pipe organ just installed in our beautiful new church (see at www.stfrancisstamford.org). \$20-\$30K/year, depending on experience and negotiable. Benefits include SS and two weeks paid vacation plus one floating Sunday. Weddings and funerals are paid separately. Contact Rev. Mark Lingle at 203.570.6226 or send credentials to Rev. Lingle, 493 Old Long Ridge Road, Stamford, CT 06903 or mlingle@optonline.net

UNITED METHODIST CHURCH OF CLINTON, CLINTON

Organist (part-time). The organist will work under the direction of the pastor and assist the choir director and pastor in coordinating music for worship services and provide a broad range of music appropriate to an inclusive and diverse church in the United Methodist tradition. Primary responsibilities include providing music each Sunday and at seasonal and celebratory events, assisting the choir director in leading the Senior Choir at weekly rehearsals and at the regular and special worship services of the church, and directing the Senior Choir in the absence of the choir director. Please contact Donald Shogren at: shogun2001@sbcglobal.net for more information.

OUT OF STATE

GRACE CHURCH IN NEWARK (EPISCOPAL), NEWARK, NJ

Music Director (half-time). Choir is composed of 5 professional singers (to be recruited, when necessary). Traditional sacred music is used exclusively. Choir repertoire includes liturgical music of all periods with emphasis on Gregorian chant and Renaissance polyphony. Proper chants of the Mass are sung every Sunday. Duties include playing the organ and directing the choir at one sung Mass every Sunday and at approximately ten additional sung services a year (Holy Week, major feasts, special occasions), conducting choir rehearsals, managing the music library, and overseeing organ maintenance. The successful candidate will have a Master's degree or AAGO (preferred) or Bachelor's degree, demonstrated skill in service playing, performance of organ literature, and improvisation, demonstrated skill in choral direction, and an understanding of and compatibility with Anglo-Catholic liturgical tradition. Base salary: \$20,000 + health benefits (\$3,000) + housing (7-room apartment, market rental value of \$15,000). TOTAL COMPENSATION: \$38,000. Many additional opportunities to augment salary. Send a letter of application, a resume, and names of at least two references to The Reverend J. Carr Holland, III, Rector, at jcarrholland@aol.com

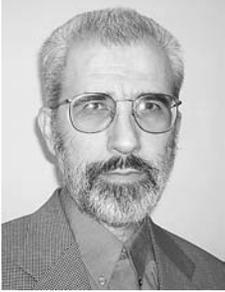
ST. PAUL'S CATHEDRAL, BUFFALO, NY

Assistant Organist-Choirmaster (full-time). Hold primary responsibility for service playing, and assist in training and conducting the Cathedral choirs (paid boys, girls, and men, as well as a semi-professional adult choir). Choral Evensong Tuesday, Wednesdays, and Sundays September through May. Sunday 9 AM Sung Eucharist and 11:15 AM Choral Eucharist weekly. Local and international tours and guest appearances. 4 weeks paid vacation as well as time away for competitions, concertizing, and continuing education. Health, dental and disability insurance. Pension benefits after 1 year of service. Position available immediately; auditions open until the position is filled. Email Jeremy S. Bruns for more information at jeremy.bruns@stpaulscathedral.org.

LITURGY SYMPOSIUM SPRING 2008

Mondays at 4:30 pm

February 4



**IVICA
NOVAKOVIC**

Visiting lecturer in religion and culture, Yale Institute of Sacred Music and Divinity School

Liturgy as a Form of Cultural Memory

The church in its daily liturgy remembers the one who is its origin, presence and the hoped future, that is, it remembers Jesus Christ. Viewed from that perspective, it functions culturally as a community that nurtures and is nurtured by a particular form of a complex and liturgically enacted memory. My question is whether the conceptual apparatus developed in the study of collective memory, especially the concept of cultural memory as recently introduced by Aleida and Jan Assmann, can be productively used in liturgical studies to describe the structure and function of this form of complex memory. I will examine potential contributions and possible limitations of interpreting the liturgy as a medium of cultural memory. In this context I will focus particularly on the concept of cultural memory, but will also analyze the distinctions between ritual and everyday life, between textuality and orality, and the role of memory sites in the formation of cultural memory. In the conclusion, I will try to show that the distinction between functional memory, which is connected to the concrete bearers, and storage memory, which does not require such bearers, can help clarifying the distinction and connection between liturgy and liturgics (liturgical studies).

Visit the website for updated info.

March 3

**MARTIN
STUFLESSER**

Prof. Dr. theol., Ruhr Universität, Bochum (Germany)



Missing the Forest for the Trees? The Centrality of the Paschal Mystery and the "Liturgy Wars"

March 24



**KEITH F.
PECKLERS, S.J.**

Professor of liturgy, Pontifical Gregorian University, Professor of liturgical history, Pontifical Liturgical Institute, Rome

Roman Catholic Liturgical Renewal Forty-five Years after Sacrosanctum Concilium: An Assessment

April 7



JOANNE PIERCE

Associate professor of religious studies, College of the Holy Cross

A "Chapel on the Moon": Reflections on Roman Catholic Liturgical Imagination in 1967 and 2007

Handel Society of Dartmouth College to Perform in Joint Concert

Spring Bouquet, a joint concert of the Yale Camerata, Yale Schola Cantorum, and the Handel Society of Dartmouth College, will be presented on Sunday, March 2 at 3 pm in Woolsey Hall in New Haven. The free concert is sponsored by the Yale Institute of Sacred Music.

The visiting Handel Society of Dartmouth College, led by its director Robert Duff, will perform shorter choral masterworks spanning several centuries, including the *Festival Te Deum* of Benjamin Britten. Founded in 1807 by Dartmouth faculty and students to “promote the cause of true and genuine sacred music,” the Handel Society is the oldest student, faculty, staff, and community organization in the United States devoted to the performance of choral-orchestral major works.

The Yale Camerata, conducted by Marguerite L. Brooks, will perform Stravinsky’s *Les Noces* with pianists Douglas Dickson, Erika Schroth Douma, Reinis Zarins, and Ryosuke Yanagitani, and the Yale Percussion Group directed by Robert Van Sice. Vocal soloists will be Melanie Scafide Russell, soprano; Emily Righter, mezzo-soprano; Joshua

Kohl, tenor; and David Dong-Geun Kim, bass. This portion of the program is presented in conjunction with the exhibition *Making It New: The Art and Style of Sara and Gerald Murphy* at



Yale Art Gallery. The Camerata will also give the first performance of *Claire de Lune* set to a text of Paul Verlaine by Yale freshman Stephen Feigenbaum.

Simon Carrington will conduct the Yale Schola Cantorum in a rare performance of the *Magnificat in D* composed by Mendelssohn in 1822 when he was just 13 years old and immersed in the music of Bach. They will be joined by the Yale Collegium Players under the direction of Robert Mealy. Vocal soloists will be drawn from the students of James Taylor in the graduate voice program in early music, oratorio, and chamber ensemble.

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



Photo courtesy Handel Society



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