

Prism

MUSIC • WORSHIP • ARTS

YALE INSTITUTE OF SACRED MUSIC COMMON GROUND FOR SCHOLARSHIP AND PRACTICE



New Organ Named for Charles Krigbaum

Remarks at the inauguration of the Taylor & Boody meantone organ on October 5, 2007

Martin D. Jean

So much goes into the making of milestone events. Tonight's recital by Harald Vogel is the first of a yearlong series to inaugurate the new Taylor & Boody meantone organ, a series that will include a master class by Prof. Vogel tomorrow morning, my own recital in December, recitals by guest artists Ja Kyung Oh and William Porter in the new year, and a lecture by Ross Duffin and a concert by Judith Malafrente and others in November.

Already twelve years ago, a new organ was an integral part of the concept of the Divinity Quadrangle renovation – though originally we thought we'd have to tuck it away in a small organ studio just down the hall. The scope of the project grew over time.

From my own perspective, the inspiration of what we see here tonight began with a chance conversation with Kerala Snyder in the Music Library that set in motion a series of events: a visit to Sweden; my being introduced to Bill Porter; a sabbatical in North Germany to study with Harald Vogel; a friendship with Matthew Provost, my neighbor and guide in Germany; and an impromptu trip to Lüdingworth to see the organ which would ultimately serve as a kind of model for this one. All this activity culminated in an enthusiasm which

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Robert A. Lisak



Robert A. Lisak

Top right: Kerala Snyder and Harald Vogel toast the new Krigbaum organ after the concert.
Below: Martin Jean, Charles Krigbaum, and Thomas Murray at the opening ceremony

Robert A. Lisak



Martin Jean with Robert Blocker, dean of the School of Music

seemed to rub off first on my colleague Tom Murray, and then onto many others. We are all so grateful to Margot Fassler, then director of the ISM, who ultimately led the charge for the project

along with the completed renovation of Marquand Chapel, and to Mark Brombaugh here in New Haven, who offered constant encouragement. We are equally grateful to our neighbors and colleagues at Yale Divinity School here in Sterling Divinity Quadrangle, whose cooperation and moral support allowed the ISM to build this beautiful new organ in this lovely space.

Choosing a builder proved simple. Even though we did an international search, we quickly discovered in Taylor & Boody a firm of builders ideally suited to build faithfully in this style in this unique space. We are pleased that so many from Taylor & Boody Organbuilders are here in Marquand Chapel with us tonight.

Many of you already know how blessed we are with the whole collection of organs at Yale: the Skinners in Woolsey Hall and here in Marquand, the Holtkamp in Battell Chapel, and the Beckerath in Dwight are all jewels in and of themselves.

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Robert A. Lisak

Members of Taylor & Boody Organbuilders take a bow with Martin Jean.

Fanfare!

The ISM has published a booklet commemorating the inauguration of the new organ. If you would like to receive a copy, e-mail Robert.bolyard@yale.edu, or phone 203-432-9751.

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

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Revolution and Rebirth Exhibition at the ISM

“Art has been a spiritual journey for me,” says Dr. Huibing He, the current artist in residence at the Overseas Ministries Study Center as she reflects on the beauty she discovers in both nature and people as seen through art. “This is the way I found peace and strength” during the years of her childhood amidst the turmoil of revolutionary China.

Encountering Christianity when the church was reopened in China in 1980, Huibing He eventually overcame the atheism that was promoted by the Communist regime. She embraced the message of the Gospel, pursuing her theological education in China in order to share her newfound faith. She has since devoted her life and her art to ministry.



Dr. He works “to cultivate a core of Chinese pastors in the ministry of pastoral care and Christian arts.” A member of the Asian Christian Art Association, she studied painting, drawing, and art theory in Guangzhou and Nanjing, and taught applied

church art and Christian art history at Nanjing Theological Seminary from 1985 to 1992.

After moving to the United States, Dr. He became pastor of the First Chinese United Methodist Church in Duluth, Georgia. Since 2000 she has been pastor of the First United Methodist Church in Port Jefferson, Long Island, New York.

Dr. He’s work has been exhibited in China, Austria, and the United States as well as published in more than a dozen books and magazines.

Revolution and Rebirth: The Christian Art of Huibing He, sponsored by the Institute and the Overseas Ministries Study Center with support from Yale Divinity School, will be on display at the Institute until February 22, 2008, with a reception for the artist on November 15.



Liturgy Symposium Series Season Kicks Off

The first of the six speakers on this year’s roster was **Jaime Lara**, associate professor of Christian art and architecture, whose November 5 talk was entitled *Rehabilitating Human Sacrifice in a Christian Context*:

The passion of Christ has been one of the great themes of world art—the visual, musical, dramatic, and literary arts. It has absorbed the religious imagination of believers and non-believers alike for nearly twenty centuries, and has been an inexhaustible source of piety and inspiration. My focus here is on the role of Christ’s passion in the liturgical imagination at the moment when Christianity first met the peoples of the New World (and vice-versa), specifically, the indigenous cultures of central Mexico. The evangelization of the New World coincided with the very years in which



Robert A. Lisak

Luther, Calvin, and Zwingli were separating themselves from the Roman Church on important issues like the sacrificial aspect of the Mass or the transubstantiation of the communion elements. For the missionary friars, those very doctrines now needed to be instilled and dramatized in the New World among a people quite accustomed to sacred violence and ritual cannibalism. Therefore, among the many tasks confronting the missionaries was the need to rehabilitate the very notion of sacrifice for the presentation of Christ’s redeeming passion and death on Calvary, and his real presence as body and blood in the food of the Eucharist. This they did, with the help of native literati, by re-using the symbols, metaphors, and cosmivision of Aztec civilization. Their accomplishment can contribute to our appreciation of the role of inculturation, and of the ways in which Christ’s sacrifice was enriched by culture-contact.

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All these are lovingly and scrupulously looked after by our organ curators, Joe Dzeda and Nick Thompson-Allen.

This weekend we celebrate the birth of this new organ; but this year we will also commemorate the 75th birthday of the beautiful E.M. Skinner organ at the east end of this chapel with a program in early November given by Thomas Murray, members of the Camerata, and alto soloist Sylvia Aiko Rider.

Finally, it is important to remember that all of us, as Newton noted, stand on the shoulders of giants. The legacy of the Yale organ department was raised to new heights under the leadership of Charles Krigbaum, who for nearly forty years was organ professor at Yale University. In so many ways, Charles set the tone for what Professor Murray and, more recently, I, have championed. Under his leadership, the Newberry Memorial Organ began to receive ongoing restoration, and the Beckerath organ was installed in 1971. Moreover, in many ways the real inspiration and impetus for this organ can be credited to him.

And so, in honor of 37 years of loyal teaching and service to Yale University, and with the enthusiastic endorsement of the President and

officers of Yale, we are honored to name this organ the Charles Krigbaum Organ, and unveil this plaque to be placed on the organ to perpetuate the name and the legacy of one of Yale's most brilliant teachers and artists.



Simon Carrington conducts the Yale Schola Cantorum.

Robert A. Lisak

Charles Krigbaum: An Appreciation

Thomas Murray

At the heart of Charles Krigbaum's creed as a teacher has been the ideal of universality. In a period when instruments such as the Newberry Memorial Organ had fallen out of favor, Charles was there in Woolsey Hall recording Messiaen, and later, all the organ symphonies of Widor.

At the same time, Charles respects the principles of the Organ Reform Movement, along with the precepts of his mentors, Carl Weinrich, Helmut Walcha and André Marchal. Charles Krigbaum became the American counterpart to these preëminent masters.

He has, however, never allowed himself to become frozen in time. Every year in our organ seminar he had us study tuning systems, and during the planning of the meantone instrument we hear tonight he said to me, "This is going to be a great thing for Yale!" It



Charles Krigbaum at the Woolsey console

T. Charles Erickson

is indeed a great thing for Yale that this new organ should bear the name of our illustrious colleague and friend, who, as Martin Jean has said, deserves credit for the inspiration and impetus for this magnificent new organ.

Yale Camerata performances

The Yale Camerata will present its annual Advent concert with orchestra on Saturday, December 1 at 8 pm at Battell Chapel in New Haven. The concert, which is free and open to the public, will have as its centerpiece works by J.S. Bach: the *Christmas Oratorio*, *Dona nobis pacem* from the *Mass in B-minor*, and the second Brandenburg Concerto. Also on the program are works by Herb Bielawa, Tim Olson, Tarik O'Regan, Yale students and alumni Dominick DiOrio, Joseph Gregorio, and Caroline Mallonee, as well as *Fanfares: Prophecy* by Daniel Pinkham, the Boston-based composer who died last year. The concert will conclude, in its annual tradition, with the Willcocks arrangement of Goss's *See, amid the Winter's Snow*, with the Camerata joined by the audience.

Vocal soloists include members of the Yale Voxtet led by James Taylor, and the soprano Julia Blue Raspe. Instrumental soloists are Martin Jean, Stephen Rapp, Daniel Beck, Olav van Hezewijk, Lisa Rautenberg, and her father John Rautenberg.

Founded in 1985 by its conductor, Marguerite L. Brooks (above), the



Rodney Smith

Yale Camerata is sponsored by the Yale Institute of Sacred Music. The group's approximately sixty singers are Yale graduate and undergraduate students, faculty, staff, and experienced singers from the New Haven community. The Camerata performs a widely varied spectrum of choral literature, with a specific commitment to choral music of our time.

Earlier in November, members of the Yale Camerata performed in concert with Thomas Murray in celebration of the 75th anniversary of the E.M. Skinner organ in Marquand Chapel.

The choir performed Benjamin Britten's "Rejoice in the Lamb," a setting of 18th-century poems of praise by Christopher Smart commissioned by the Choir of St. Matthew's Church, Northampton (England) in 1943. Vocal soloists were Sarah Reed, Heather Petrie, Kevin Zakresky (ISM '08), and Andrew Davis. Other works included excerpts from the Durufé *Requiem*, and works by Norman Dinerstein and Michael Horvit.

The Skinner organ in Marquand Chapel, restored in 1986, was presided over by University Organist Thomas Murray, who performed the *Grand chœur dialogué* of Eugène Gigout, two pieces of Louis Vierne, and, with mezzo-soprano Sylvia Aiko Rider (ISM '07), the tone poem for organ and voice *Speculum vitae* by Flor Peeters.



Robert A. Lisak

ALUMNI NEWS

MATTHEW KUSTENBAUDER (MDiv '07) presented a paper entitled, "African Christianities: Transcending Borders, Erecting Barriers" at the Toward an Africa Without Borders: From Theory to Practice, 3rd International Conference held in Durban, South Africa from 5-8 July 2007. Matthew spent the summer in Pietermaritzburg, South Africa at the University of KwaZulu-Natal studying Zulu on a Fulbright-Hays fellowship.

Over the weekend of 14 October, Emmanuel Church, Newport (RI) held Keep the Music Alive! The New Orleans to Rhode Island Jazz Weekend. Led by **JOHN A. TOTTER** (MM '91), Keep the Music Alive! raised awareness about the plight of musicians in post-Katrina New Orleans. Funds were raised for the Mission to Musicians run by St. Anna's Episcopal Church in NOLA. Emmanuel Church brought the Storyville Stompers, a traditional-style Dixieland brass band to RI. The weekend event raised \$7500 for St. Anna's Mission to Musicians, which provides gigs, meals, housing assistance and medical care to the musicians of the city. More information about the event can be found at www.emmanuelnewport.org/emas

IN MEMORIAM

ROY HALLMAN (UTS '59) died April 19 in Honolulu, where he had been Music Director at Central Union Church from 1969 until May of 2006. A memorial service was held at the church on May 1, 2007. He is survived by his wife, Nyle.

FACULTY NEWS

On Nov 2nd the Whitney Humanities Center presented a concert reading of "Polly," John Gay's sequel to his 1728 mega-hit "The Beggar's Opera." **JUDITH MALAFRONTÉ** was music director and Murray Biggs was stage director for this lively performance, possibly the first ever in the New World. Among the singing actors were students, administration and faculty, including the Div School's own Rachel Watson; violin solos were handled by Robert Mealy while **PARKER KITTEMAN** (ISM MM '08) played harpsichord.

STUDENT NEWS

JUDITH DUPRÉ's (MAR '09) new book, *Monuments*, has been published by Random House. It's received some good advance reviews: Publisher's Weekly calls it a "lavish, thoughtful tome." Copies are available at amazon.com.

LITURGY SMPOSIUM SERIES CONTINUED FROM PAGE 3

On December 3, **Robin M. Jensen**, Luce Chancellor's Professor of the History of Christian Art and Worship at Vanderbilt University Divinity School, will address the topic of *The Adoration of the Magi in Early Western Artistic, Liturgical, and Textual Tradition*:



The tradition of twelve days of Christmas derives from the separation of the feast of the nativity on December 25 from the celebration of the visit of the magi to the infant Jesus, recounted in the Gospel of Matthew. The separation likely began in the West no later than mid-fourth century, where the magi's arrival became the principle celebration held on January 6th. The Eastern churches, by contrast, continued to commemorate both Christ's birth and baptism on that day, maintaining its prominence as

the Feast of Light. Meanwhile, early Christian art in the West (catacombs, sarcophagi, and mosaics) represent the adoration of the magi earlier and more frequently than any other aspect of the nativity story. This early imagery generally (but not always) shows three nearly identical figures, dressed in costumes that identify them as Persian, bringing gifts to the Christ child who sits on his mother's lap.

This presentation will examine the significance and early history of the story of the magi, paying attention to its incorporation into preaching, hymns, the liturgical calendar, and visual art.

Speakers in the spring include Ivica Novakovic, Martin Stuflesser, Keith F. Pecklers, S.J., and Joanne Pierce.

Lana Schwebel Remembered

As reported in the summer issue, former assistant professor of religion and literature **Lana Schwebel** died suddenly while traveling in July. On October 30 a memorial service was held at Sterling Divinity Quadrangle, where a tree was planted in her honor. Her memory will be perpetuated with the establishment by her parents, Philip and Lilly Schwebel, of the Lana Schwebel Lecture in Religion and Literature at the Institute.

Her good friend, the poet Martha Serpas, contributed the following poem for the occasion.



Robert A. Lisak

A Chaplet for Lana

I doubt you are quiet even now
And why should you be

Now that your voice is unclasped
From the coarse line of our limitations

Your words freed from their pins
Like white-sleeved specters

Caught in a breeze or untangled
From the strophes of your skirt

As you walk unhurried
Toward a world bent west

Arriving always
To the chime of fresh things

And what more you can say now
That every port is yours

Yours our unreachable provinces

– Martha Serpas

Martha Serpas is a native of Louisiana. She is the author of two books of poems, *Côte Blanche* (New Issues, 2002) and *The Dirty Side of the Storm* (W. W. Norton, 2006). Her poems have appeared in *The New Yorker*, *The New York Times Book Review*, *Image: A Journal of the Arts and Religion*, *Southwest Review*, and are included in *American Religious Poetry* (Library of America). She served as visiting associate professor of religion and literature in 2005 and is on the regular faculty of the University of Tampa.

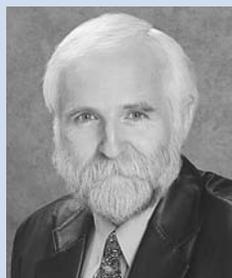
Yale Institute of Sacred Music presents

*Fanfare! A yearlong celebration of the new
Taylor & Boody meantone organ in Marquand Chapel*

LECTURE

*Tuning and the Marquand Organ:
A Cure for Irregularity*

ROSS W. DUFFIN, *Fynette H. Kulas Professor
of Music, Case Western Reserve University*



Thursday, November 29 / 4 PM
Marquand Chapel, 409 Prospect Street

Ross Duffin's new book "How Equal Temperament Ruined Harmony (And Why You Should Care)" focuses mainly on non-keyboard tuning and temperament. In this lecture, however, Duffin will focus on keyboard temperament, putting the new Taylor & Boody organ into the context of tuning choices in the baroque era.

CONCERT

Sacri affetti musicali

17c. sacred solo motets and ensemble music
from Italian convents

JUDITH MALAFRONTE, *mezzo-soprano*

with

Grant Herreid, *theorbo*

Robert Mealy, *violin*

and

Marie Dalby

Esteli Gomez

Parker Kitterman

Kendra Mack

Stephen Rapp

Annie Rosen

Erin Westmaas

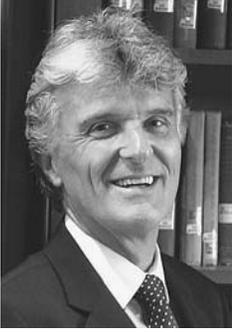


Friday, November 30 / 5 PM
Marquand Chapel, 409 Prospect Street

Both events are free and open to the public. Information at 203/432-5062.

Schola Cantorum Begins the 2007-2008 Season

Michael Marsland



Yale Schola Cantorum, the University's acclaimed chamber choir directed by Simon Carrington (left), continued the *Chiaroscuro* theme for the fourth year with *Canticles and Cries*. The concert took place on Saturday, October 27 in Sprague Memorial Hall in New Haven (470 College Street).

The *Chiaroscuro* program contrasted the light and shade of music spanning four centuries. It began with two contrasting settings of the "cries" of London street sellers, the first by the Elizabethan composer Orlando Gibbons for voices and viol consort tracing two days in sixteenth-century London street life from morning till evening. The second of the "cries" was commissioned by The Kings's Singers in 1974 from the Italian composer Luciano Berio, who subsequently reworked the piece into this version for the eight voices of the Swingle Singers.

The two Canticles were a colorful and harmonically adventurous baroque *Magnificat* by the Czech composer Jan Dismas Zelenka for soloists, choir, and chamber orchestra; and a setting of St. Francis of Assisi's *Canticle of the Sun* by the Russian composer Sofia Gubaidulina. The latter piece, for solo cello, percussion, and chamber choir, was composed ten years ago to mark the 70th birthday of the late, great Russian cellist Mstislav Rostropovich, and featured School of Music cellist Hannah Collins and members of the Yale Percussion Group.

During the fall semester, Schola also took part *Ardo, Ardo: Monteverdi in Motion*, presented by the Baroque Opera Project, Richard Lalli, artistic director. Earlier, the group performed Hieronymus Praetorius's *Te Deum: Herr Gott, dich loben wir* for four choirs as part of the Fanfare inaugural concert (see page 1) with Piffaro Renaissance Band.

Early in 2008 Stephen Layton will visit to conduct Schola in a program of English choral masterpieces by Britten, Byrd, and MacMillan, and their recording of Bach's *St. John Passion* will be released on the reZound label.



Robert A. Lisak

PLACEMENT LISTINGS

CONNECTICUT

THE CHURCH OF THE GOOD SHEPHERD, EPISCOPAL, ORANGE

Organist/Choirmaster (quarter-time). Volunteer SATB adult choir sings at 10:00 AM Liturgy on Sunday plus some music at 8:00 AM once a month; we would also like to develop a children's choir. The organ is an 18 rank, two manual Casavant Freres (1981) with chimes balcony location. The parish is a modified Anglo-catholic worshipping community. Salary according to AGO guidelines (\$16,500 to \$19,000/ yr to start). Choir rehearses Thursday evenings and Sunday mornings. The church is a friendly, caring community. Contact Fr. Robert E. Deming at cgsrector@optonline.net for more information.

FIRST CONGREGATIONAL CHURCH OF WOODBURY, WOODBURY

Organist/Choir Director (part-time) One Sunday service at 10:00 AM. Adult choir (10). Rehearsals after worship service. Piano, organ and/or choral experience. Hook & Hastings organ (21 ranks of pipes and chimes). \$10 - \$14 K/year (negotiable). Benefits include SS and two weeks paid vacation plus one floating Sunday. Weddings and funerals are paid separately. Contact church office at 203.263.2846 or send credentials to Peter McIvor, First Congregational Church of Woodbury (UCC) at 214 Main Street South, Woodbury, CT 06798.

ST. ANDREW EVANGELICAL LUTHERAN CHURCH, BRISTOL

Organist/choir director (part-time). Responsibilities include Sunday morning service at 9:00 AM and Wednesday evening choir rehearsal. Work collaboratively with a second staff musician whose responsibilities include bell choir and youth music ministry. Our instrument is an Allen S-55. Average 10-12 hrs/week, \$15,000. Call 860.583.5809 or e-mail pkrapitz@standrewct.org to schedule an interview.

ST. JAMES EPISCOPAL CHURCH, NEW LONDON

Organist (part-time). Serve as primary organist for 12 weeks in the summer and accompany the choir and congregation at up to 18 other services throughout the year. Pay is \$200 per service. Very flexible. Instrument: Four manual E.M. Skinner, Opus 220. Contact a.howell1@cox.net for more information.

OUT OF STATE

BRIDGEWATER UNITED METHODIST CHURCH, BRIDGEWATER, NJ

Director of Music Ministries/Organist (full-time). This position involves oversight of the music ministries in vibrant, growing suburban congregation. Job description: coordination and coaching of volunteer directors, and direction of an adult vocal (30+) choir, an adult handbell choir, an adult contemporary praise team, a youth vocal choir, and a youth praise ensemble. Strong organ and keyboard skills are desired. Guitar skills and the ability to lead contemporary Christian music are needed. This director is seen as a member of the ministry team, so attendance at staff meetings and good communication skills are important. Email the above address for full current job description. Salary \$40-48K dependent upon experience + health insurance allowance, pension, expense allowance, professional development allowance.

GRACE EPISCOPAL CHURCH, PLAINFIELD, NJ

Organist/Choral Director (part-time). Music leadership includes growing and developing the adult choir, special services during the year, and developing a children's choir for performance in church on a regular basis. We desire to blend traditional Anglican music with new forms that reflect the diversity of the congregation and community and enhance congregational singing. The candidate will work in a team setting with Rector, staff and parish members to integrate music and worship and must have excellent interpersonal skills. Compensation based on AGO guideless for 3/8 or 1/2 time. In addition, this opportunity could include a 1/4 time director position for a youth community choir through our non-profit outreach community organization. For more information, please visit our website at www.graceplainfield.org

HERITAGE CHRISTIAN CHURCH, SILVER SPRING, MD

Music Director-Organist (part-time). Seeking musician to direct a variety of musical offerings including but not limited to adult and children's choirs and seasonal music programs. We seek an enthusiastic, talented, self-starter to continue to develop and administer a high-quality and well-rounded music program that will enhance the worship service. Send resume to heritage-music@comcast.net; or to Music Search Committee, Heritage Christian Church, 15250 New Hampshire Ave., Silver Spring, MD 20905.

CONFERENCE:

The Spirit in Worship and Worship in the Spirit

February 21-24, 2008

In recent decades there has appeared to be a sharp divide between the liturgical traditions of the older classical and Reformation Churches on the one hand, and the worship of the newer Pentecostal and charismatic churches on the other, with the latter emphasizing that they worship “in the Spirit.” Scholars and practitioners representing both sides of this apparent divide come together to explore the place and understanding of the Holy Spirit in their respective worship traditions.



SPEAKERS:

Dan Albrecht, Assemblies of God, California:

The Spirit in the Worship of the Assemblies of God Pentecostal Tradition.

Teresa Berger, Yale University:

The Holy Spirit in Roman Catholic Worship.

Paul Bradshaw, University of Notre Dame:

The Rediscovery of the Holy Spirit in Modern Liturgical Theology.

Simon Chan, Trinity Theological College, Singapore:

Worship and the Theology of the Holy Spirit.

Melva Costen, Atlanta, Georgia:

The Spirit and African American Worship Traditions.

Jonathan Draper, South Africa:

The Holy Spirit in the Worship of the Independent African Churches.

Hans-Jurgen Feulner, University of Vienna:

The Holy Spirit in the Armenian Liturgical Tradition.

Peter Galadza, University of Ottawa:

The Holy Spirit in Eastern Orthodox Worship.

Max Johnson, Notre Dame University:

The Holy Spirit and Lutheran Worship.

Ruth Langer, Boston College:

The Spirit of God in Jewish Liturgy.

Simon Jones, Merton College, Oxford:

The Holy Spirit in the Syrian Liturgical Tradition.

Habte Kidane, Ethiopia:

The Holy Spirit in the Ethiopian Orthodox Worship Tradition.

James Steven, Bristol UK:

The Spirit in Charismatic Worship.

The Rt. Rev. Dr. N. T. Wright, Durham UK:

The Spirit and Worship in the New Testament.

Darlene Zschech, Hillsong, Australia:

The Spirit in Worship and the Making of Music in the Hillsong Churches.

ORGANIZER: Bryan D. Spinks (Yale Institute of Sacred Music and Yale Divinity School)

REGISTRATION INFORMATION

Registration fee: \$120; \$40 students.

Banquet fee: \$35

Registration fee is waived for Yale faculty and students.

Registration information is online at <http://www.yale.edu/ism/events/WorshipConference.html> or by calling Albert Agbayani at 203 / 432-3220.



Revolution and Rebirth

The Christian Art of Huibing He

ON DISPLAY AT THE YALE INSTITUTE OF SACRED MUSIC

November 12, 2007–February 22, 2008 | Weekdays 9 to 4 | 409 Prospect Street, New Haven

RECEPTION FOR THE ARTIST

Thursday, November 15, 2007 | 4:30–6 pm

Free and open to the public. Presented in collaboration with the Overseas Ministries Study Center with support from Yale Divinity School. More info at 203.432.5062 · www.yale.edu/ism



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