

Prism

MUSIC • WORSHIP • ARTS

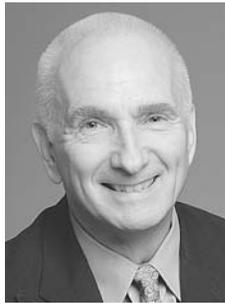
YALE INSTITUTE OF SACRED MUSIC COMMON GROUND FOR SCHOLARSHIP AND PRACTICE



Welcome, New Faculty

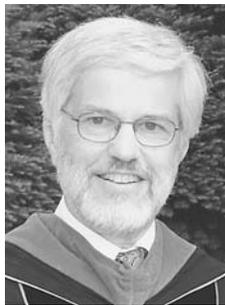
Martin D. Jean

In the 2008-09 academic year we welcome two familiar faces to the ISM and one new one.



The bells are still pealing in celebration of **Peter Hawkins's** return to Yale. You can read a full report on Prof. Hawkins and his work in the April 2007 edition of *Prism*. Peter taught religion and literature at Yale before leaving in 2000 to go to Boston University. Here he was a member of the Religion faculty and directed the Luce program in Scripture and the Literary Arts, an interdisciplinary program which explored the literary afterlife of the Bible. Peter now

returns to the ISM and YDS having conducted a number of new studies at BU which produced books such as *Scrolls of Love: Ruth and the Song of Songs*; *Medieval Readings of Romans*; and *From the Margin I: Women of the Hebrew Bible and Their Afterlives* (2008). Peter will teach courses familiar to many ISM graduates on the work of Dante, the literature of the Passion, and modern religious poets. Additionally, he will teach a course on Genesis and its literary afterlife with Victoria Hoffer, lecturer in Old Testament/Hebrew Bible.



Gordon Lathrop will again be Visiting Professor of Liturgical Studies, and this year he will also serve as Acting Assistant Dean for Chapel while Siobhán Garrigan is on leave. Professor 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), *Central Things: Worship in Word and Sacrament* (Augsburg Fortress, 2005), and *The Pastor: A Spirituality* (Fortress, 2006). Together with Timothy Wengert, he has also published *Christian Assembly: Marks of the Church in a Pluralistic Age* (Fortress 2004). He has lectured widely, been a visiting professor at the University of Uppsala in Sweden, 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.

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Robin Leaver is a long-time friend of the Institute but this year will be his first on the faculty as he fills in for Margot Fassler who is on leave for the year. Professor Leaver is internationally recognized as a hymnologist, musicologist, liturgical expert, Bach scholar, and

Reformation specialist, who has authored numerous books and articles in the cross-disciplinary areas of liturgy, church music, theology, and hymnology. A primary area of Professor Leaver's research is Lutheran church music in which he has made significant contributions to Luther, Schütz, Bach, Brahms, and other studies. A festschrift was recently published in his honor, *Theology and Music: Essays in Honor of Robin A Leaver*, edited by Daniel Zager (Scarecrow Press); his major study, *Luther's Liturgical Music: Principles and Implications* (Eerdmans) was published in 2007; and his latest book, *A Communion Sunday in Scotland ca. 1780: Liturgies and Sermons*, is forthcoming. Professor Leaver has taught at Wycliffe Hall, Oxford, Westminster Choir College, Princeton, Drew University, Madison, and is currently visiting professor at the Juilliard School, New York City, and at Queen's University, Belfast, Northern Ireland. His honors include: Winston Churchill Fellow, Honorary Member of the Riemenschneider Bach Institute, and Fellow of the Royal School of Church Music. He is a past president of the Arbeitsgemeinschaft für Hymnologie and of the American Bach Society.

With new faculty come renewal and new ideas. We welcome these colleagues to the ISM and to Yale and look forward to working together.

Are you receiving notification of *Prism* online? The online edition is available long before *Prism* lands in your mailbox. E-mail Albert Agbayani at albert.agbayani@yale.edu to get on the e-mail list.

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Musical Offering: *St. John Passion*

Schola Cantorum's new CD of the *St. John Passion* on the Gothic label, whose release was announced in the March *Prism*, has been reviewed by Brian Clark for *Early Music Review*. The review — including a most favorable mention of the ISM! — is reprinted below in its entirety, with permission.

The 1725 version of Bach's *St. John Passion* has not often been recorded. The most obvious differences between this and the original (performed in Leipzig one year earlier) are the outer movements — the final chorale from 1724 is replaced by a setting of the German version of the Agnus Dei, while instead of the opening chorus 'Herr unser Herrscher', Bach uses the movement which would eventually close the first part of his St. Matthew Passion. As **Markus Rathey's** informative notes state, this changes the liturgical emphasis of the entire work; instead of glorifying God, the Passion now highlights human sin and the necessity and wonder of Christ's death for the redemption of mankind.

That this recording is the product of a largely student ensemble is, quite frankly, astonishing. **Simon Carrington** (who participated in the 40th birthday concert at the end of April of the group he co-founded, The King Singers) and Robert Mealy, one of the United States' leading baroque violinists, draw fantastic performances from their singers and players respectively. Without doubt, **Derek Chester** has a great career ahead of him as the Evangelist in any baroque passion — he tells the story while sustaining a glorious sound (an essential in this repertoire) — and **Douglas Williams** will surely follow suit as Christus. Indeed, the musical set-up at Yale is fast becoming a hotbed for the nurturing of talent in the field of sacred music, and — largely thanks to Simon and Robert (though not underplaying the raw talent the students bring with them), the Institute of Sacred Music is surely now one of the world's centres of excellence in 17th- and 18th-century choral performance practices. /BC/

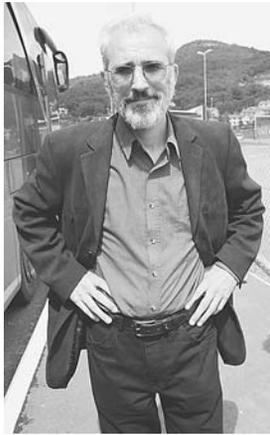
An article by **Margot Fassler** about her new film *Performing the Passion: J.S. Bach and the Gospel of John* appeared in the spring 2008 *Bulletin of the American Academy*. Last December Professor Fassler gave a presentation to the Academy with live musical performances by ISM students and clips from the film, which showcases the performance on the CD. The article is available online at www.amacad.org/publications/bulletin/spring2008/gospel.pdf. The film clips are on the ISM website at www.yale.edu/ism/events/PerformingthePassion.html.

From the Director's Desk

Martin D. Jean

The 2008 ISM study trip was four years in the making. Already while planning the 2006 trip to Mexico we had our sights set on southeastern Europe as a possible next venue. There were many reasons for this: the close proximity of so many different religious communities (Catholic, Jewish, Muslim, Orthodox); the rich and varied practices of worship, music, and arts within those cultures; and, of course, our daily access here at Yale to one of the world's great theologians, Miroslav Volf, who calls that part of the world home.

You have already met our guide, Prof. Ivica Novakovic, who wrote about the trip in the last issue of Prism. Prof. Novakovic, himself Croatian, was introduced to us by Miroslav Volf, and in the course of one short year became our collaborator, colleague, and friend. He worked with a planning committee of faculty and students to construct an itinerary that would put students in contact with people in their own disciplines, while at the same time introducing them to those in various walks of life.



In my opening remarks of the year, I suggested that the primary benefits of the trip would be in our yearlong preparation for it through listening to music, watching videos, looking at art, hearing guest lectures and reading. It is true — these were beneficial things. But it is also true that I made this statement not knowing, then, about the ultimate success of the project. In fact, the whole of this experience was very much greater than the sum of its parts. It was a pleasure to get to spend this time with our students and faculty: to talk with them about their experiences during our “down time” and to listen and watch them as they processed the encounters with each other.

Can we claim to know the Balkans? Of course not. However, there is one thing we did learn well during our ten days: the hospitality of those who



live there. We were deeply touched by the openness and generosity of our hosts who were consistently willing not only to communicate the facts of their lives, but also the feelings. The people we met were brave and forthright in their sharing of what it has meant to be Serbian, Bosniak, or Croatian, particularly in recent years.

For my part, I look back on this trip with great thankfulness. As well as to those who hosted us during the trip itself, I owe a debt of gratitude to our wonderful staff, particularly to Andrea Hart and Laura Chilton who supported the trip quite literally every step of the way; and to the planning committee that included Profs. Brooks, Rathey, and Spinks and students. Louise Johnson, formerly on the ISM staff and now working free-lance, provided valuable advance logistical research and arrangements. And most of all, I am grateful to our beloved Ivo Novakovic and to his wife Lidija, whose indefatigable persistence and good will created the kind of experience by which lives are changed. They will be an extended part of the ISM family for years to come.

Finally, I offer sincerest thanks to the students and faculty who attended the trip. Their attitudes were positive 100 percent of the time, and their openness to new experience was truly humbling. I hope you will enjoy reading the insights from a few representatives of our party as much as I have.



Photos of the study tour were supplied by students.

NOTE: in the last issue two of the photos accompanying the Novakovic article should have been credited to Justin Haaheim (*pictured at left with Martin Jean*): the one of Bradley Naylor conducting (p. 8), and the one of the Pontanima Interreligious Choir on page 12.

Composite Portrait of a Study Tour

Compiled by Robert Bolyard

It is hard to describe, and harder still to overstate, the value and impact – educational and personal – of the ISM study trip to the Balkans this spring. To complement the article by Prof. Novakovic in the last issue, we have compiled reflections written by students from both the musical and divinity sides

of the ISM aisle highlighting those moments which most spoke to them and their area of study. We hope that *Prism* readers will get a glimpse of the trip from different perspectives and disciplines, and of the unique views of some of our students.

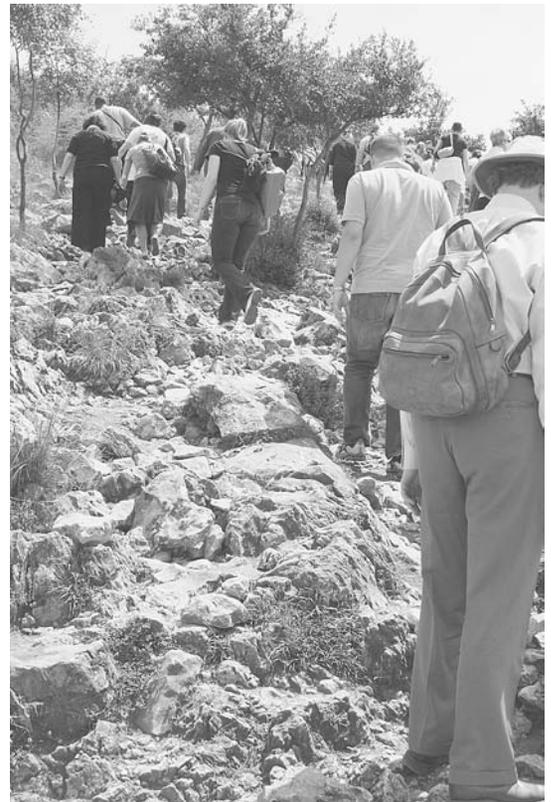
Our Balkan Experience: Tourism or Pilgrimage?

Jennifer Freeman

The ISM trip to the Balkans revealed a complex place rich in history, culture, and scholarship, with a beautiful landscape and hospitable people. But to me, perhaps the most striking aspect of our trip was our *experience* of it—that is, the manner of our encounter.

We began our trip in Sarajevo, where many buildings still remain pockmarked from the war. Aside from the minarets punctuating its cityscape, Sarajevo looks like any other eastern European city. One evening, at the Center for Islamic Studies, we were privileged to have an hour with Dr. Mustafa Ceric, the Grand-Mufti of Bosnia-Herzegovina and one of the signatories of *A Common Word between Us and You*, the 2007 open letter to Christian leaders and communities from 138 influential Muslim clerics representing every school and sect of Islam from around the world. During his talk I was struck by the fact that he recommended tolerance in interfaith dialogue even at the “loss of some identity,” because in an earlier interview conducted by Nadeem Azam, which we were given as preparatory material, Dr. Ceric said of interfaith dialogue: “My advice is that everybody should stick to their faith and practice it and not attempt to deny others the right to do the same. People should also be honest and not allow themselves to be intoxicated by the occasion and give in to pressure to water down either their beliefs or what constitutes their basic interests.” When pressed on the apparent conflict in the statements of the interview and that of our current conversation, Dr. Ceric responded that tolerance works as a *general* concept and that the loss of identity occurs on the *particular* level. In other words, surrendering a portion of identity in the particular can actually cause a *fulfilling* of identity on the general, or international, level of the human race.

During our time in Sarajevo, as we met with Muslim professors and students, and toured a mosque and madresa, I observed a tension between our desire to participate in an “interfaith dialogue” and to assert our (Western) conceptions of liberal culture, especially in areas such as women’s roles and rights. The brief discussion in Sarajevo raised more questions than could be answered, such as: what does interfaith dialogue really mean? What are its purposes? Does it have one beyond itself? And how can it be conducted peacefully and respectfully in a way that honors the religions and, just as importantly, the cultures involved?



Uphill work for tourists/pilgrims

Our visit to the city of Medugorje, in Herzegovina, was another pivotal experience. In 1981, Medugorje became a pilgrimage site (though not officially recognized by the Vatican), when the Virgin Mary appeared and spoke to six children on top of a large hill. To this day she still appears to the pilgrims who come from all over the world. Our very evangelistic guide led us up the hill, praying the rosary and telling us countless stories of the troubles other pilgrims have endured in order to ascend Apparition Hill, as though she could *will* us to be pilgrims, rather than mere tourists. The difference between the pilgrim and the tourist, so far as I can tell, seems to be in attitude—the direction—of intent: the tourist consumes while the pilgrim accepts. Granted, a tourist can sometimes become a pilgrim, through an unexpected encounter or experience. The tension of our trip

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was exactly in this slippage between tourist and pilgrim. There is no doubt that we were first and foremost tourists, traveling as a group of academics and professionals with the purpose of observing the arts and religions of another culture. It was an incredible and unique opportunity through which we learned and experienced a lot. However, there were moments in which my own tourist and pilgrim parts conflicted, or at the very least were uncomfortable with each other.

I think this tension is also present in the realm of interfaith dialogue. That is, the only way to be successful in such a dialogue is to approach it as a pilgrim—humble, open, prayerful, and expectant, rather than as a tourist with the intention to consume or homogenize the other culture to ours.

If I get to choose, I'd rather not be a tourist; I want to be a pilgrim—and not only a pilgrim in other countries and cultures, but in every moment of my own life, wherever I may be.

Penzar, Pipes, Performance: Organs in the Balkans

John Allegar

Boarding the bus on St. Ronan Street, I breathed a sigh of relief, knowing that the academic year had come to a close: in the words of the mystics, that “all manner of thing [was] well,” and that “God moved in the [clean] pots and pans” in my kitchen. Amen. Time now to relax.....

Whether I was ready or not, the study tour to the Balkans kept my mind, feet, and spirit active. Though I was impressed by the well-known choirs and brilliant architecture of these countries, I will focus on the special opportunities to hear and see organs on our trip.

Our expert guide was Mario Penzar, the national organist of Croatia. We first met him and two of his students at a local church in Zagreb, where he introduced us to the small yet rich body of Croatian organ music. I was especially intrigued by the Renaissance music of Andrea Antico, and its strange 8-line bass clef notation. Equally interesting, however, was the lack of organ music after the Renaissance. Penzar noted that organ music came back to the fore around 1920-1950. The music composed then was idiomatically romantic, and for me this seemed to mirror the development of the organ in Spain.

The main excursion for the organists took us high and deep into the mountains. We arrived in Lepoglava, and met again with Mario Penzar at the Church of St. Mary. The brilliant technician played a short concert of early music on a true gem of an instrument. That organ, built anonymously in 1649 in the South German style, made me wonder briefly what was so exciting about the Newberry Memorial Organ in Woolsey Hall! Here, on an organ with fewer than 15 stops, exists everything needed to create subtly breathtaking pieces. Listening, and later trying it out for myself, I felt so connected with the history of my instrument and with humanity listening to the music. The stunning frescoes and history of the church coupled with this wonderful early organ made this excursion a truly formative experience.

The ISM's itinerary in Buje allowed for visiting one last Balkan organ, played by none other than Mario Penzar. I was so pleased that this time the whole Institute could hear him play



Parker Kitterman “doing a new thing” in Zagreb

on this beautiful Callido organ from 1791, restored in 2000-2001. Before leaving Penzar gave me a brochure about an international organ competition, the “Andrea Antico da Montona.” I realized then that the Balkans, and in particular, Croatia, are committed to the preservation of their tradition of organ artistry. Perhaps some of the Institute's lovers of early music will enter this competition in the near future.

Vaughn Mauren, MM-O '09, spearheaded a trip that didn't show up on the official itinerary. He had a contact for churches in Venice, and so during our stopover there on the way home, a small group of us had the good fortune to hear a spectacular Italian organ played by the church's young organist. Again, just touching this instrument and considering what we as organists do gave me a great sense of purpose and gratitude. I may have thought I was ready for a break from academics and music, but this tour energized me for more. For those of us who work in the church it might seem ironic, but perhaps Isaiah 43:19 best sums up my spirit: “Behold, I am doing a new thing! Now it springs forth; do you not perceive it?”

Songs in a Strange Land: Our Balkan Musical Odyssey

Robert Bolyard

Our study trip brought many intriguing and enlightening experiences to us all, but undoubtedly the most exciting for me were the musical offerings. We experienced these in almost every sphere, from the professional to the wholly amateur, from indigenous to Western classical music, and each time it was presented with a warmth and generosity that made the music all the better to experience. The performance spaces ranged from basements to cathedrals, and the settings from impromptu demonstrations to lectures, but the sense that music so easily bridged the cultural gap and brought us together was truly amazing.

We attended a folk mass on the second day of the trip, followed by a series of demonstrations of various folk music traditions from nearby regions: it started in the sanctuary with groups of singers in traditional garb singing religious (but not liturgical) songs in various styles. It was very heartening to know that these traditions were being kept alive in spite of so many factors which could so easily extinguish them, and the music itself was rich and performed well. Equally impressive was the spread that awaited us below the church in a dining room, where the music continued as we feasted on local food and liquors. And then the dancing began...

A more sober demonstration of the local musical culture was presented the following day at the Academy of Music, where students presented music from the local culture and beyond. It was inspiring to see so many students involved in art-centered programs, and despite their nerves, their eagerness was infectious. We also heard portions of the Qu'ran recited in a mosque in Sarajevo by a small choir, which was a truly unforgettable experience and an opportunity that I never would have imagined I would get. We had heard, and would continue to hear, many people speak about Islam, but hearing that music in that space spoke so much more directly to me about the similarities to be found in all religious expression than any lecture on the subject ever could.

The concert presented by the Faros Cantors from the island of Hvar was, I dare to say, generally considered one of the highlights of the trip. This group of trained singers presented a traditional style of male a cappella singing that

has flourished on the island for centuries, and the seamless transitions between each beautifully-programmed piece made the concert in itself a work of art of the highest quality.

But the most emotional musical moment for me was back in Sarajevo, where we were treated by a performance by the Interreligious Choir Pontanima. It was a transcendent experience all around, not only because the story behind the choir is so inspiring, but also because the music they made was so refined and a true joy to hear. Just as I became hypnotized by the seemingly magical transformation of this group of people from different religious and ethnic backgrounds coming together to sing, as Friar Markovic put it "the songs of their enemies," my attention happened to be drawn to a woman in the front row. I knew nothing about her, and I was encouraged by the fact that, like everyone else in the choir, she could have been Catholic, Muslim, Orthodox, or none of these and I wouldn't have known the difference. I noticed her solely because during the Muslim pieces the word Allah was repeated many times in unison, and every time it was her mouth hung in a neutral position to pick up the following words. In so doing, she allowed me to glimpse the reconciliation process not as a miraculous cure, but as a process that is still very much incomplete, and thereby allowed me to appreciate just how much good has been done, and is still being done, to bring peace to this part of the world.

Folk mass at Sarajevo



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Reading the Landscape

Noël M. Hennelly

Some images cannot be conveyed in photographs; they need to be experienced, with embodied perception, in three dimensions, in a living world, their meanings uncovered over time, in conversation and in study.

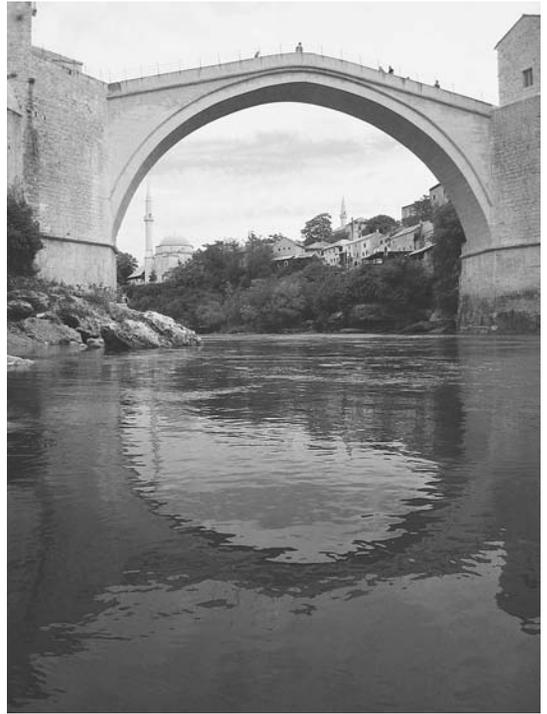
Landing in Sarajevo Airport, one first encounters a hedge of empty rusting flagpoles surrounding the parking lot, which must have held international flags for the 1984 Winter Olympics. Our guide points out the seven major mountains ranging from 4900-6850 ft., where the ski jumping and giant slalom competitions were held. The city itself, surrounded by mountains, is situated in a hanging box canyon at 1640 ft. above sea level.

At the time of our visit in May of 2008, it had been twelve years and five months since the signing of the Dayton peace agreement of December 1995, the accord that ended the three-and-a-half-year war in Bosnia. The siege of Sarajevo itself – one of the longest sieges in the history of modern warfare – ran from April 1992 to February 1996. 85% of the estimated 12,000 people killed were civilians, with an estimated 50,000 wounded. All major roads to the city were blockaded, including any shipments of food or medicine, and many residents often went without electricity or water.

All of this information was available to me before our visit. None of it sank in until we drove past row after row of apartment buildings riddled with bullet holes. You could almost “read” the traces of gunfire, concentrating on the higher floors where snipers positioned themselves, or the mortar marks on the pavement where a frightened civilian, desperate for food, had dashed across the street. Perhaps nothing can get your attention like a bullet hole in a wall, at about the same level as your head, your heart, your child.

Was it an impulse from my past artist’s work in repairing Brooklyn’s century-old brownstones, or was it the instinct for healing and reconciliation that brought me to ministerial studies, that wanted to know what kept these residents from repairing the scarred walls and mortar holes? A Croatian native mentioned that the reason for delay in the repairs could be attributed to simple economics, a factor which hit home to me as we visited the more prosperous western and northern parts of the peninsula. But also I think there is a deliberate impulse to remember, to keep the physical marks that become an outward validation of the psychological marks within. Even as we know that forgiveness and forgetting are an important part of the Christian life we are called to, in order to heal we also have a need to remember for a time, to place the past in perspective, to know that the peace we keep can be fragile.

Even so, during the course of our visit, repairs were slowly taking place: a choir of singers from all walks of life came together to sing their own songs and the songs of their enemies; Islamic theologians



Stari Most

studied mystic poetry as the root of a common ground between faiths; army barracks were transformed into a university where intellectuals and students come together to embark on the work of reconciliation.

More disturbing was the, to my mind, insidious misuse of religious symbols, an example of which can be seen towering over the nearby city of Mostar. An American student, uninitiated in tactics of this kind, saw the large concrete Latin cross on Hum Hill as a sign of hope. Local residents were not so quick to agree. Hum Hill was the site of one of the heavy artillery positions from which Serbian, and later Croatian Nationalist, forces bombarded the city, including the deliberate targeting of the 16th-century Stari Most Bridge. The Hum Hill cross dominates the landscape for miles around and is floodlit at night. International petitions to remove the cross have been resisted. The Hum Hill cross has been cited by Michael Sells (in his 2002 Paul Hanly Furfey Lecture published by the Association for the Sociology of Religion) as a “triumph shrine... meant to sanctify acts carried out on the site and to inscribe a new historical, religious and territorial text into the area.” It is evidence of the deliberate use of religion in the service of politics, of how governments construct what Chris Hedges, in his 2002 book *War Is a Force That Gives Us Meaning* has called a “mythology of war,” where governments have a stake in co-opting a nation’s idealism in the service of sometimes selfish political and economic goals. As people of faith, we are not strangers to the human impulse to use religion in order to alienate ourselves

from one another. We need to seek out ways to find common ground, inspiration, hope, and enrichment from the diversity of humanity's struggle to understand the ineffable mystery of God, and to carry out a shared message of love and healing.

We have seen firsthand that the cultural heritage of southeastern Europe is incredibly rich. The legacy of diverse forms of Christianity, Islam, Judaism and other faiths form deeply textured interrelationships and contrasts. True culture stems from the generative forces in mankind, toward

beauty, reverence, celebration and community. When these markers are taken over and used to create division, we are screened from the mundane and base motives toward power and greed that are more often the true cause of conflict. On our trip, we were blessed by our exposure to the incredible music, art, architecture, history and hospitality of this region. The lessons begun here will continue to bear fruit with further reflection. I look forward to deepening my understanding and hope to have the opportunity to return soon.

The Sound of History: A Musical Heritage

Melanie Russell

As I reflect on my experiences in Eastern Europe, memories as varied as the region's history begin to surface. Without a doubt, there were spiritual and sensory feasts aplenty for every taste. Traditional choral music not unlike that to which we are accustomed was followed by exuberant call-and-response psalms ending in major 2^{nds}; the haunting Muslim call to worship in Sarajevo's hills gave way to voice students working through Donizetti arias, and Verdi performed in Zagreb; a traditional Folk Mass preceded a party in the church basement where savory cured meats and baked goods accompanied homemade liquors, beer, and gleeful circle dances; organized tours through museums, churches, and art galleries alternated with spontaneous adventures along Croatia's stunning coast and visits to open-air markets, and all the while each of us was stirred in very different ways by this pilgrimage.

For me, some of the most memorable moments of our group excursions were those during which we were privileged to hear live performances and demonstrations of the region's musical traditions, while the times when I had the chance to walk quietly about an area, such as the stone wall surrounding Dubrovnik or the sweet-smelling lawn of an Eastern Orthodox monastery in Montenegro, provided opportunity to absorb and process all that was presented. In these more secluded minutes, I put together fragments of what I had seen and heard, trying to make sense of its poignancy in words rather than just feelings. One

of the first times that I remember being tearful was during a familiar part of Mass in which the "sign of peace" is given and received. At a Roman Catholic cathedral in Sarajevo, a small portion of restored, painted walls was left exposed where the image of Christ had appeared in its bomb-shattered stone. Here, standing below such a symbol of faith in the aftermath of horrible conflict, I was aware of the great significance of exchanging peace with my neighbors, most of whom addressed me in Croatian while I responded as graciously as I could in English. In keeping with the theme of peace, the Pontanima Interreligious Choir was uniquely assertive in its efforts to perform interfaith repertoire to "promote positive provocation" among Muslims, Catholics, and Serbs in Bosnia. This choir meets the challenges of Bosnia's interfaith culture by illustrating that God can be praised even with the songs of one's enemies. To hear these people speak of the unthinkable horrors they had witnessed firsthand, and then to listen to them

Croatian National Theatre, Zagreb



CONTINUED ON PAGE 9

explain their determination to promote peace through song is simply magnanimity beyond my own limited comprehension. But then to hear them sing – it is a moving experience of music indeed transcending language and cultural/ religious misunderstanding. Several of my colleagues were so overwhelmed by the still prominent signs of war throughout Sarajevo that they had to take time at the end of the day to unwind, to try to comprehend the living history around us, even to cry.

I was very much struck by the fact that much of the Bosnian and Croatian folk music requires two vocal parts, and that when two men or two women find that their voices blend well, they will form a lifelong partnership in song. To their ears, the major 2nd is a consonant sound, often emerging from unison at or near the end of a phrase. It seemed to me that this sonority honored and made prominent the importance of the “other” in a spiritual sense. At what interval can one be more aware of singing with another person than at the interval of a 2nd? Of course, not all the vocal music we heard was in this liturgical tradition. In Dubrovnik, we heard an evening concert of *klapa* music in the form of traditional Lenten chants. The concert began in from the back of a darkened cathedral with a solo chant that was swiftly and powerfully joined with by fifteen other male singers as they processed with the cross, candles, and palms to the front of the Church.

The rest of the concert held us spellbound in its rich and more Western-sounding “chordal” harmonies, and in the liturgical movements incorporated to reflect the significance of each Lenten text in the setting of the Mass. In Medugorje, a group of Polish pilgrims sang familiar Marian hymns in improvised harmony as their priest strummed a guitar. Students at Sarajevo’s Academy of Music performed folk music of both sacred and secular styles from both Muslim and Catholic traditions in addition to classical repertoire on violin and piano. In Zagreb, we learned of a wealth of Croatian Baroque repertoire hitherto virtually unknown in the United States.

The artistic and religious heritage of this region is so very rich, so diverse, and so vast that any one area upon which we touched could be studied at great length. I think what is most valuable, however, is that we were able to experience as much as we did in such authentic settings, both solemn and celebratory. It was because of this immersion that as I strolled blissfully above Dubrovnik’s surreally gorgeous coast, I was aware not only of a yearning to lounge by the water and feast on seafood in true tourist fashion, but also of my own awakening to how art and religion both strive to touch and to express the innermost part of our collective being; they are the essence of Pontanima – a bridge to the soul which we venture to cross.

Pan-Baltic Choral Series

The Pan-Baltic Choral Series, presented by the Institute, will begin with two concerts by Estonian ensembles in September. Both concerts will take place in Marquand Chapel beginning at 8 pm.

On Thursday, September 25 the **Orthodox Singers**, led by Valery Petrov, will present a program of music by Arvo Pärt, Andres Uibo, and traditional Georgian, Old Russian, Syrian, Serbian, and Greek chants. The ensemble has, over the past 16 years, established a reputation as one of the finest professional choral ensembles in Estonia, receiving awards at several international competitions and participating frequently in various European music festivals. The ensemble consists of professional musicians who are proficient in the performance practice styles of various epochs. The primary creative focus of the choir is early Orthodox chant, rarely heard in concert performances. Their repertoire also includes great works of Russian sacred choral literature, and music of Estonian composers Kirillus Kreek, Kuldar Sink, Veljo Tormis, and Arvo Pärt.

On Saturday, September 27 the **Heinavanker Ensemble** will perform Renaissance music of Johannes Ockeghem and Estonian folk hymns. Heinavanker (the Haywain) is a vocal ensemble whose activity is inspired by older sacred music. The ensemble takes its name after the famous altarpiece of Hieronymos Bosch (1453-1516). This work represents “a huge wagonload of hay rolling through the world vexed by agony and greed towards destruction. However, atop the hayload there sounds beautiful music. Does the seething below, the ghastly dream, really fail to reach it?...”

Both concerts are free and open to the public; no tickets are required. More information is online at www.yale.edu/ism or by calling 203-432-5062.

The series will continue in January with *Baltic Voices*, with Paul Hillier conducting Yale Schola Cantorum.



PLACEMENT LISTINGS

CONNECTICUT

CHURCH OF THE BLESSED SACRAMENT, HAMDEN

Substitute organist (per diem). Roman Catholic church seeking substitute organist for August 2008 weekend masses and select funeral availability. Individual should be versed in traditional and contemporary repertoire, have competent keyboard and pedal ability, and be local to the greater New Haven area. Please contact Mr. Louis S Vollono, Jr., Director of Music and Liturgy at (203) 288-1652 x19 for further details.

FIRST CONGREGATIONAL CHURCH, DARIEN

Organist. Two Sunday morning services, one rehearsal on Thursday night, several special services throughout the year and for weddings and funerals as required. Organist reports to Music Director. A Yale graduate student has held this position for the past two years. We have a high quality Walker double manual organ. Please contact John Stuart, chair, Music Committee, at johnstuartmktg@aol.com.

IMMANUEL ST JAMES EPISCOPAL CHURCH, DERBY

Organist (part-time). Seeking an organist each Sunday at 10:00 am. Please contact Fr. Brower at 203-267-4100, (Rectory), 203-910-9749 (cell), e-mail revgcb@excite.com.

NORFIELD CONGREGATIONAL CHURCH, WESTON

Youth Music Associate (part-time). Youth Music Associate reports to Director of Music. Qualifications: Piano skills and ability to lead from the keyboard; experience in sacred music and a variety of musical styles prior experience growing a church music program, involving children and youth through high school age. Email board chairs at tracypen@sbcglobal.net and mombws@aol.com for complete position description. Position is 15 hrs/week, \$18,500/year.

OUT OF STATE

CHURCH OF THE COVENANT, CLEVELAND, OH

Organist/Director of music (full-time). The Covenant seeks an outstanding organist/music director with a foundation in the Reformed tradition and understanding of the standard Presbyterian order of worship to continue a long and cherished history of church music of the highest calibre. The successful candidate will direct a comprehensive music program encompassing the finest classical, traditional, and modern sacred music, and will serve on the church leadership team. Salary is consistent with AGO guidelines up to \$55,000. Inquiries and a request for application documents should be directed to: Paul Williams Ph.D., Chair – Organist/Director of Music Search Committee, Church of the Covenant, 11205 Euclid Avenue, Cleveland, OH 44106, or via email at prw37@aol.com.

ST. IGNATIUS CHURCH (JESUIT), SAN FRANCISCO, CA

Director of Music and Liturgy (full time). Responsibilities include directing the 11:00 Sunday motet choir of professional, choral scholars, and volunteer singers. Duties of Liturgy Director for the entire parish (5 weekend Masses, although not required to attend all). Person would work in conjunction with

ISM grad Jonathan Dimmock ('83). Please send resume and cover letter to Fr. Gagan at 650 Parker Ave., San Francisco, CA 94118. Applications due by August 31. The position will be available on September 1.

ST. MARK'S EPISCOPAL CHURCH, LOUISVILLE, KY

Organist and Choirmaster (part-time). Two weekly services. AGO salary guidelines to be observed. 20-30 hours a week (negotiable, depending on areas of interest). For more information, email the Rector of the parish, the Rev. Dr. Charles Hawkins at charles.hawkins@alumni.duke.edu.

ST. MARTIN'S-IN-THE-FIELD EPISCOPAL CHURCH, SEVERNA PARK, MD

Organist/Choirmaster (full-time). Responsibilities include directing two adult choirs, a children's choir, handbells, and recorder consort in rehearsal and on Sundays. We also hope to revive a youth choir. Excellent skills are needed as the organist/pianist; in the development and directing of all choirs; in familiarity with Episcopal liturgy; and in the ability to perform a wide variety of music. The successful candidate will supervise two volunteers and work closely with our clergy team to provide for the musical needs of two disparate Sunday services. Salary is commensurate with education, experience, and with AGO standards. Send resume, references, and a philosophy of music ministry statement by August 31, 2008 to the Rev. Doris Buchanan Johnson, 375 Benfield Road, Severna Park, MD 21146.

ST. PAUL'S EPISCOPAL CHURCH, WINSTON-SALEM, NC

Assistant Organist/Choirmaster (full-time). Responsibilities include assisting in all rehearsals of all vocal choirs accompanying and conducting as needed, assisting with all regular and occasional liturgies of the church – accompanying, service playing, and conducting as needed, including: 3 services each Sunday, monthly Evensong, all Christmas Eve services, Epiphany, Ash Wednesday, Maundy Thursday, Good Friday, Easter Vigil, All Easter Day Services, Diocesan convention and ordinations. Masters degree in music minimum preferred; significant previous experience in all aspects of service playing, hymns, anthem accompaniment, sight reading and improvisation; have rehearsal accompanying skills; be a team player willing to work closely with others and have an interest in the liturgy of the church. Contact info@stpauls-ws.org for more information.

ZION EPISCOPAL CHURCH, WAPPINGERS FALLS, NY

Organist/Choir Director (part-time). Zion Episcopal Church seeks a part-time organist/choir director for an adult choir and children's choir. Organ is a three-manual five-division Austin Organ. Two Sunday morning services, including a family oriented service; additional income from weddings and funerals. Salary information available upon request. Please send your resume to Organist Search Committee, Zion Episcopal Church, 12 Satterlee Place, Wappingers Falls, NY 12590, (845) 297-9797.

PLACEMENT LISTINGS

SPECIAL OPPORTUNITIES

CALL FOR PAPERS/ABSTRACTS/SUBMISSIONS 7TH ANNUAL HAWAII INTERNATIONAL CONFERENCE ON ARTS & HUMANITIES

January 9 - 12, 2009

Hilton Hawaiian Village Beach Resort & Spa
Honolulu Hawaii, USA

SUBMISSION DEADLINE: August 22, 2008

SPONSORED BY:

University of Louisville -
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The Baylor Journal of Theatre and Performance

WEB ADDRESS: <http://www.hichumanities.org>

EMAIL ADDRESS: humanities@hichumanities.org

The 7th Annual Hawaii International Conference on Arts & Humanities will be held from January 9 (Friday) to January 12 (Monday), 2009 at the Hilton Hawaiian Village Beach Resort & Spa, in Honolulu, Hawaii. The conference

will provide many opportunities for academicians and professionals from arts and humanities related fields to interact with members inside and outside their own particular disciplines. Cross-disciplinary submissions with other fields are welcome.

TOPIC AREAS include (among others): American Studies, Architecture, Art, Art History, English, Ethnic Studies, Film, Literature, Music, Performing Arts, Philosophy, Postcolonial Identities, Religion, Visual Arts, Other Areas of Arts and Humanities, Cross-disciplinary areas of the above related to each other or other areas.

SUBMITTING A PROPOSAL:

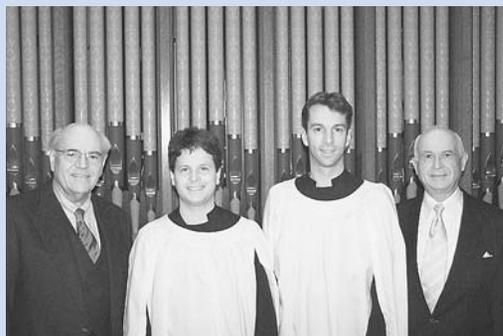
You may now submit your paper/proposal by using our online submission system! To use the system, and for detailed information about submitting see: http://www.hichumanities.org/cfp_artshumanities.htm

ALUMNI NEWS

ANDREW SCANLON (MM-O '03) continues to serve on the faculty of Duquesne University in Pittsburgh, PA, where he teaches organ, service playing, liturgical practicum and choral literature to graduate and undergraduate students. This past year he organized and led a 2 week study tour of Austria and Germany, where the organ students played and studied 17 historic instruments. He also continues his positions at Director of Music at First Presbyterian Church, and director of the Pittsburgh Compline Choir. In November, he completed a successful European concert tour, performing six recitals in France, Italy, and Croatia, including a solo recital at Notre-Dame Cathedral in Paris.

JASON ROBERTS (MM-O '04) was the first place winner of the 2008 National Competition in Organ Improvisation sponsored by the American Guild of Organists. He was one of five semifinalists selected to compete at the AGO's national convention in Minneapolis/St. Paul this past June. Finalists improvised on newly composed themes and familiar hymns, and were given a preparation time of thirty minutes without the use of a keyboard. While at Yale, his primary teacher was Martin Jean and he studied improvisation with William Porter. He is now Organist and Choirmaster at St. James's Episcopal Church in West Hartford, Connecticut.

MICHAEL SMITH (MM-O '03, MM-CC '05), Organist and Director of Choral Music at Groton School, received the school's Breck Award for Distinguished Teaching. He is the youngest faculty member ever to receive this award.



Three ISM alumni oversaw the installation of a new Schoenstein organ at Christ & St. Stephen's Episcopal Church in the City of New York during the winter of 2008.

The three alumni and church staff members, **Rev. Kathleen L. Liles** (STM '90), Rector; **Nigel Potts** (MM-O '02), Organist and Choirmaster; and **Paul Jacobs** (MM-O '02; AD '03), Artist in Residence, dedicated their new Schoenstein on Trinity Sunday, May 18th, 2008, with the Bishop of New York presiding. That same weekend Paul Jacobs gave the opening dedicatory concert, and the series continues with concerts to be given by Nigel Potts on October 25th and ISM Professor Thomas Murray on November 22nd.

Pictured are: Jack M. Bethards, (President and Tonal Director of Schoenstein & Co); Paul Jacobs, Nigel Potts and Robert J. Russell (Organist & Choirmaster Emeritus). Photo courtesy of Nigel Potts.

Too Splendid for Speech but Ripe for a Song

OUP/ISM Sacred Music Workshop

Saturday, September 27
9 am – 4 pm / ISM Great Hall



OXFORD
UNIVERSITY PRESS

Join with us for a day to explore Oxford's newest sacred and Christmas musical offerings. Complimentary packets of music (at least \$125 value) will be available to all attendees. The two reading sessions will be team led by Marguerite L. Brooks and Thomas Troeger, and will offer suggestions – concrete and creative – for integrating the music into the service. There will also be two special interest sessions led by R. Walden Moore and Marguerite L. Brooks.

There is a registration fee of **\$35.00** in advance of the workshop, payable by check or credit card only, or **\$50.00** if paying at the door (*cash only*). If you plan on paying at the door, *we must have advance notification* that you will be attending.

SCHEDULE OF EVENTS

- 8:30 – 9:00 Registration, introductions, and announcements
- 9:00 – noon **Reading Session I: Marguerite L. Brooks and Thomas Troeger**
(with a coffee break)
- 12:00 – 1:00 Box lunch *(provided)*
- 1:00 – 2:30 **Special interest sessions: Marguerite L. Brooks and R. Walden Moore**
- 2:45 – 4:00 **Reading Session II – Marguerite L. Brooks and Thomas Troeger**
- Evening Dinner *(on your own)*
- 8:00 **Free concert: Heinavanker Ensemble**
Renaissance music of Johannes Ockeghem and Estonian folk hymns
Marquand Chapel

For more information or to register, contact Phillip Cheah at (212) 726-6109
or e-mail at phillip.cheah@oup.com.



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