



## God's House: A Reflection on the Congregations Project Summer Seminar

*Part Two of a Two-Part Series*

by Matt Cortese

Last fall, I introduced *Prism* readers to the ISM's Congregations Project Summer Seminar 2011 with a metaphor drawn from Scripture: "In my Father's house there are many rooms; if it were not so, would I have told you that I go to prepare a place for you?" (John 14:2). We continue our tour of God's house by exploring the remaining five Congregations that gathered in New Haven this past June to discuss the theme "Worshipping God in this Place."



"Chapel on the Green" in New Haven at Trinity Church

*God's house has a foyer.* Holy Trinity Lutheran Church in Chicago, Illinois has experienced 114% growth over the past ten years, an unusual feat for any religious organization, but especially for a mainline Protestant community in the shadow of that far more famous Windy City destination, Wrigley Field. Such growth seems all the more impressive when one notes the vast majority of new congregants are also members of Generations X and Y. When Pastor Craig Mueller looks out at his young flock from the presider's chair, one question preoccupies his mind: What do they want? Young adults, per Mueller, "are exciting for us, but they're also mysterious." Some are just looking for a place to get married or to baptize their children, while others are in for the long, holy haul, attracted by Holy Trinity's vibrant catholic liturgy, active social ministry, its commitment to staying "reverent, relevant, and real." Mueller and his team seek to determine the needs and desires of the Gen X/Y folks they've been commissioned to serve, part of

their ongoing effort to balance radical welcome with a deep commitment to their Lakeview community. This February, Holy Trinity will be hosting a conference entitled, “Sects and the City: Gen X/Y and Mainline Protestant Worship.” They’ve invited several other mainline Chicago congregations to join the discussion, moderated by the Summer Seminar’s own Benjamin Stewart of Chicago’s Lutheran School of Theology, as well as Episcopal, Roman Catholic, and Jewish respondents. For more information on Holy Trinity’s ongoing conversation, check out [www.sectsandthecity.org](http://www.sectsandthecity.org).



Jack Reiffer and Karen Brau of Luther Place with Ted Gibboney of Idlewild Presbyterian

*God’s house has a living room.* And it’s full of Presbyterians! Both **Central Presbyterian in Atlanta, Georgia** and **Idlewild Presbyterian in Memphis, Tennessee** are asking big questions about how their congregations operate. Central’s Pastor Gary Charles recalls his understanding of pastoral ministry upon graduation from seminary: he was in charge, and surrounded by a bunch of little helpers: “I drank that Kool-Aid for a long time.” Enlightened and liberated by years of ministerial experience, Charles and his team of artists and musicians are spearheading a collaborative worship planning initiative. Clergy and laity meet weekly to pray with Lectionary texts, offering input for the coming week’s liturgy; Central holds biannual planning meetings open to the wider church community to glean from a wider field of gifts. Getting to know his staff and congregation more intimately has been “redemptive,” Charles says; collaboration has led the church, which sits across from both Statehouse and City Hall, to ask deeper questions about how power is exercised, how best to speak to the world, and how to “make [our] doors more porous.”

If Central’s project resembles a family meeting of sorts in the living room of God’s house, Idlewild invites the adults assembled to pay special attention to the children playing on the periphery—the largest growing demographic at Idlewild. Director of Music Dr. Ted Gibboney led a conversation at the summer seminar around an upcoming community concert, inviting input on how to turn the church’s already robust music program into a locus of intergenerational involvement, catechesis, and transformation. Associate Pastor Anne Apple stressed Idlewild’s strong choir programs for both kindergarteners (“cherubs”) and elementary age children, but noted, “We really do drop kids from middle school to high school.” Other participants shared Apple’s sentiment concerning their own communities. Idlewild’s continuing study of the role of children in their community attempts to empower the baptized of all ages to live their faith more fully.

*God’s house has a kitchen.* And a chef trained at the Culinary Institute of America! On the last Saturday of every month, Lida Rerecich, an active parishioner at **St. Michael’s Cathedral in Boise, Idaho**, purchases local ingredients of the finest quality and supervises a team of food preparers. Volunteers transform the parish hall into a full-service restaurant for the poor—the homeless, unemployed, and, especially, the underemployed. Tables are set with quality silverware, fine linens, and centerpieces with cut flowers from a nearby garden; local musicians set the ambiance. St. Michael’s parishioners take as their commission the words of Jesus in Luke 14:12-13: “When you give a luncheon or a dinner, do not invite your friends or your brothers or your relatives or rich neighbors, in case they may invite you in return, and you would be repaid. But when you give a banquet, invite the poor, the crippled, the lame, and the blind.” Parishioners, according to the Rev. **Lucas Grubbs** (STM ’07), have taken up their task with zeal: “Congregants are hungry to serve.” Following their summer seminar presentation, Prof. Don Saliers of Emory University gave the team from St. Michael’s a further charge that equally applied

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Faculty member Dorothy Bass

to all participants in their various projects and ministries: “You’ve opened up your home; now you have to go farther.”

*God’s house sits in the desert. The United Church of Santa Fe, in Santa Fe, New Mexico* assumes the prophetic mantle of John the Baptist each Sunday, preparing in the high

deserts of the American southwest a highway for God. United’s senior pastor, the Rev. Talitha Arnold, notes how the Judeo-Christian imagination often portrays the desert as a space of spiritual aridity, something to be wandered through rather than a holy destination in itself. The pastoral team at United hopes to change hearts and minds by helping people “feel at home in the desert environment,” to help members see the desert as good, saved, habitable. United has embarked on a study of ecumenical and interfaith desert wisdom, established an education initiative to form the community in the unique environmental stewardship the climate requires, and continues to explore ways of reflecting the richness of their surroundings in liturgical art, architecture, and music. Summer Seminar participants found themselves mesmerized by the stories and images Arnold and her colleagues brought along, especially photographs of a fountain on the side wall of United’s sanctuary, shaped like an irrigation ditch or *acequia*—a reminder of both the inestimable value of water in the southwest and of the Christian baptismal promises.

In the next issue of Prism we will announce the 2012 congregations, who will come together in June to explore the theme *Keeping Time/Life Passages*. The Congregations Project website is at [www.yale.edu/ism/congregations](http://www.yale.edu/ism/congregations).

*Matt Cortese '12, a student of liturgical studies at Yale, participated in the 2011 Congregations Project Summer Seminar as an unofficial scribe. His entire article is at <http://www.yale.edu/ism/Prism/Feb2012P2.html>.*

All photos courtesy Anne Apple, Idlewild Presbyterian Church.

## 2011 Participating Congregations

**THE UNITED CHURCH OF SANTA FE (UCC)**  
Santa Fe, NM

**IDLEWILD PRESBYTERIAN CHURCH**  
Memphis, TN

**ST. MICHAEL'S CATHEDRAL**  
Boise, ID

**CENTRAL PRESBYTERIAN CHURCH**  
Atlanta, GA

**LUTHER PLACE MEMORIAL CHURCH**  
Washington, DC

**ST. MONICA CATHOLIC COMMUNITY**  
Santa Monica, CA

**HOLY TRINITY LUTHERAN CHURCH**  
Chicago, IL



Participants admire the view at the Cloisters Museum on the New York City field trip

# Making Music: Review and Preview

Getting off to a flying start for the new year, Schola has already presented two public events: a concert of a *cappella* music of Victoria and Howells, and an evensong service with **Thomas Troeger** preaching.

British conductor David Hill led the ensemble in the first concert at Christ Church Episcopal, where the program included Requiems by both Victoria and Howells, and Howells's "Take Him, Earth, for Cherishing." The concert was dedicated to the memory of Gerre Hancock (see tribute on page 5), and Schola's performance of Howells's motet, composed in the spring of 1964 in memory of the slain president John Fitzgerald Kennedy, can be heard online at [www.yale.edu/ism/events/05Track5.mp3](http://www.yale.edu/ism/events/05Track5.mp3).

Renowned for his fine musicianship, **David Hill** is widely respected as both a choral and orchestral conductor. His talent has been recognized by his appointments as chief conductor of the BBC Singers, musical director of the Bach Choir, music director of Southern Sinfonia, music director of Leeds Philharmonic Society and associate guest conductor of the Bournemouth Symphony Orchestra. David Hill's broad-ranging discography of over 70 recordings, including many award-winners, can be found on the for Decca/Argo, Hyperion, Naxos, and Virgin Classics labels. The discs span repertoire from the renaissance to the present day. His commitment to new music has led to his conducting first performances of works by Judith Bingham, Carl Rüttli, Francis Pott, Patrick Gowers, Jonathan Harvey, Philip Moore and Naji Hakim, Sir John Tavener, and Philip Wilby, among others.



The first of Schola's two Evensong services took place on February 3, with Andrew Megill conducting. Thomas Troeger offered the homily; the liturgist was Tuesday Rupp (M.Div. '13). The choir presented Holst's *Nunc dimittis*, a Magnificat by Pärt; Bach's motet *Lobet den Herrn*; "O Crux" by Knut Nystedt; "Fuerwahr, er trug unsere Krankheit" by Distler; and the "Aestimatus sum" from the *Tenebrae Responsories* by Gesualdo.

**Andrew Megill** is recognized as one of the leading choral conductors of his generation, known for his passionate artistry and unusually wide-ranging repertoire, extending from early music to newly-composed works. He returned to Yale for the third time to guest conduct the Yale Schola Cantorum.



On the Faculty Artist Series presented with the Yale School of Music, ISM faculty member **James Taylor** gave a recital of songs of Haydn, Spohr, Lachner, Storace, Jackson, Clifton, and Salamon with Christoph Hammer, fortepiano, and Cynthia Roberts, violin.

Yale Camerata, conducted by **Marguerite L. Brooks**, presented a program of music of Lasso, Kernis, Handel, Theofanidis, Söderman, Mäntyjärvi, Hoiby, Miller, Parker, Van, and Feigenbaum as part of the Fountain Music Series in Ridgefield, CT on January 29. Miles Canaday and Noah Horn were guest conductors, and Ian Tomesch was at the organ.

Continuing an annual tradition, three Yale choral ensembles will present a joint concert with a noted guest conductor on Sunday, February 26 at 4 PM in Woolsey Hall. The Yale Camerata, Glee Club, and Schola Cantorum will each perform a section of the program, and will join forces with Ian Tomesch at the console of the Newberry Organ for the concert's concluding piece, *Cantate Domino* by Enrico Bossi, written for the Westminster Abbey organ and choirs in 1892. Also on the program are works of Alfvén, Buxtehude, Mäntyjärvi, Martin, Rabe, Sandström, and Söderman.

Guest conductor

**Stefan Parkman**

specializes in a *cappella* choral music, focusing on Scandinavian repertoire. Since 1983 he has led the Academy Chamber Choir of Uppsala. He has served as chief conductor of the Danish Radio Choir and the Swedish Radio Choir, and led the Royal Philharmonic Choir of Stockholm and the Uppsala Cathedral Boy's Choir. He regularly guest conducts renowned choirs worldwide, including the Rundfunkchor Berlin, RIAS Kammerchor, MDR Radio Choir Leipzig, NDR Radio Choir Hamburg, SWR Vokalensemble, Bavarian Radio Choir, Schleswig-Holstein Musik Festival Choir Academy, Netherlands Radio Choir, and Choeur de Radio France. Stefan Parkman is a sought-after conductor for master classes and workshops.



His discography includes numerous recordings with the Odense Symphony, the Danish Radio Choir and the Swedish Radio Choir, Rundfunkchor Berlin, Academy Chamber Choir of Uppsala for Chandos, BIS, Vanguard Classics, Musica Sveciae, dacapo, and Wergo. His recording of Ernst Pepping's *The Passion according to St. Matthew* with the Rundfunkchor Berlin (Coviello Classics) was awarded the Echo Klassik 2009 for the best recording of a choral work of the 20th and 21st centuries.

The New Haven concert is free and open to the public; no tickets are required. It is presented by Yale Institute of Sacred Music in collaboration with Yale Glee Club.

Photos of guest conductors provided by the artists.

# In Memoriam: Gerre Hancock

by Martin Jean

File photo



The world has lost a great musician, and the Institute has lost a dear friend and former colleague. Gerre Hancock died the afternoon of January 21 in Austin, Texas; he was 77 years old. Dr. Hancock was an alumnus of the University

of Texas at Austin, and the Union School of Sacred Music in New York City, the Institute's predecessor organization. He was a former student of ISM's founding director, Dr. Robert Stevens Baker.

Following his studies, he became assistant organist at St. Bartholemew's Episcopal Church in New York, and from there moved to Christ Church, Cincinnati, OH. From 1971-2004 Gerre was organist and choirmaster of St. Thomas Church, Fifth Avenue, and for nearly that long taught organ and organ improvisation here at Yale. During this time he raised to an international level the quality and visibility of both programs. He was one of the greatest church musicians of our time and inspired generations of musicians who worked with and admired him. In the last few days alone, we have read hundreds of testimonies from respected leaders in the field that it was the leadership and musicianship of Dr. Hancock that moved them to pursue church music as a career.

The evening of his death, the Schola Cantorum performed a program under the direction of the renowned conductor David Hill, which, as it happened, was planned fully a year before. We dedicated this concert to the memory of our beloved mentor and friend, and now share with the world this recording of Herbert Howells's "Take him, earth, for cherishing." You can hear it at <http://www.yale.edu/ism/events/05Tracks.mp3>.



Photo courtesy Christopher Jennings

Thomas Murray, Gerre and Judith Hancock, and Martin Jean, June 2004.

## ALUMNI NEWS

### ALUMNI NEWS

Organist and Institute of Sacred Music graduate **JEFFREY SMITH** (MMA '88, DMA '94) received an honorary fellowship diploma from the Guild of Church Musicians on Monday, January 16, 2012. He is one of the first two Americans to receive a top music award from the London-based Guild of Church Musicians, a professional organization based in Great Britain that is similar to the American Guild of Organists. Archbishop of Canterbury Rowan Williams presented Smith the diploma during an Evensong at the Queen's Chapel, Marlborough Road, at St. James Palace. Smith received his MMA in 1988 and his DMA in 1994 from the Yale School of Music and the Institute of Sacred Music. He has served at Episcopal cathedrals in Indianapolis, San Francisco and Lexington, KY, as well as at St. Paul's Episcopal Parish in Washington, D.C.

**REBECCA ROSENBAUM** (MM '99, MMA '01, DMA '07), music director of the Elm City Girls' Choir and the United Girls' Choir, was profiled in the December issue of *INK* magazine, together with her partner Thomas Brand, the founder and artistic director. The Elm City Girls' Choir has performed with Schola and Camerata, and draws its members from the United Girls' Choir, which has chapters throughout southern Connecticut and is expanding each year.

### WATCH YOUR INBOX!

A quick survey is coming soon. We want to find out where you are and what you're doing professionally, and bring you more news of your fellow ISM graduates!

Do we have your updated e-mail? (Send it to the editor at [Melissa.maier@yale.edu](mailto:Melissa.maier@yale.edu); or include it with your news online at <http://tinyurl.com/ISMalum>).

# Faculty Notebook: Living Art

by Judith Malafronte

People crossing the Divinity Quad often notice my Historical Performance class singing and talking in the outdoor courtyard near the Great Hall of the ISM, but one session in the fall semester raised more eyebrows than usual.

Class that week focused on some of the physical tools of 18<sup>th</sup> century singers, actors, and orators, such as stylized gestures and movement, along with their expressive connotations. The assignment was to bring in a picture of a work of art from before 1800 that depicts characters in dramatic or emotional situations. The “director,” who has not shown the chosen artwork to anyone, “casts” the painting or sculpture, guiding participants into position using only neutral terms (“make a fist with your left hand and place it on your hip,” or “turn your palms up”) without touching, demonstrating or using charged emotional/interpretive vocabulary, such as “raise your eyes pleadingly.”

Once the director is satisfied with the recreated artwork, students both within and without the tableau are asked to explore the emotional and dramatic content of the piece, based on physical positions and relationships, before finally looking at a picture of the actual work and learning its title and topic.

We do this with three or four art works before looking at early acting manuals, with their pictures of codified body positions (indicating “terror” or “ecstasy”) and graceful gestures (the “good” and “bad” ways to hold a cup or a sword on stage, for example).

Eighteenth century performers often studied great works of art in order to imitate the body language of the figures, particularly the graceful angles and balanced poses that would “read” effectively on a perspective stage set. Preachers and orators polished similar skills, working toward an effective use of face, hands and body in delivering sermons and speeches. Today’s singers



*The Sacrifice of Isaac* by Caravaggio (1590-1610; Oil on canvas; Uffizi).

and conductors benefit enormously from this work, and our exercises creating physical art are great fun as well. The students and I often find lingering emotions and observations for days afterwards. The director learns precision of observation and description, having to guide only the physical position and not the emotion. The participants often experience powerful feelings of inclusion, exclusion, dominance, vulnerability, and emotional states that can even change or deepen with a slight adjustment of shoulder angle, or a turn of the wrist.

While the exercise works perfectly well indoors, the beautiful November weather enhanced our recreations in the Institute’s courtyard.

*At Yale, Judith Malafronte lectures in voice and directs the Yale Collegium Singers. She maintains an active career as a mezzo-soprano, with an extensive discography. She also writes for various music publications.*



*The Sacrifice of Isaac*, directed by Scott Mello.  
From left: Virginia Warnken, John Taylor Ward, Rob Strebendt.

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Photo by Judith Malafronte

# Unexpected Tribute to an Organist Named Jimmy

by Thomas H. Troeger

In a course that I teach, Principles and Practice of Preaching, I recently received a written assignment that lifted my heart. I was so delighted with the piece that I asked the student, **Marilyn B. Kendrix** (M.Div '13), if I might share it in one of my columns because I thought it would bring great pleasure to readers of *The American Organist*. She was honored and immediately granted me permission. The student did not know that I was chaplain to the AGO. What she wrote about organ playing flowed naturally from her personal experience.

The assignment was the following homiletical exercise: "Choose one of these words – *faith, hope, love, justice*. In no more than a sentence or two define it in clear, analytical language. In other words, write your own 'dictionary' definition of the term. Then use the rest of the page to help the term come alive in terms of human experience. You could do this through a story or an image or a personal testimony or a poem, etc. The goal is to help the hearer 'be involved holistically in the sermon event' by appealing to both reason and feeling in the listeners. We want to 'see and feel' what you are preaching." Here is what Marilyn Kendrix wrote.

"Faith is the firm belief in something for which there is no proof – and the least provable something in which people have faith is God. There is no proof of God in our world, but there is evidence everywhere. I can feel God as each morning sunrise warms my skin. I can hear God in the raucous laughter of a child, spinning in circles in the grass. I can smell God as I walk among the hedgerows, densely entwined with honeysuckle. I can taste God in the first bite of a crisp apple.

"But mostly, God creeps into my being and fills my heart in music. A shy child, I refused to go to Sunday school. Regular school was difficult enough for me, having to talk to new people and endure the noise of too many children in one small space. So, when Sunday came along I was not up for another day of being social. No, I wouldn't stay in Sunday school, so my parents let me stay in church. But they were both busy – Dad as an usher and Mom in the choir. So they let me sit next to Jimmy, the organist.

"I sat beside him on the organ bench during the service every Sunday. I watched his feet play the foot pedals and I listened for God's voice in the bass notes. I watched his hands skip from one keyboard to another with grace and the angels sang along. He pushed and pulled



Photo by Mateusz Zechowski

Marilyn Kendrix at the ISM Hymn Festival in October 2011.

the stops and I felt God's tone change, now flutes, now trumpets.

"Jimmy and the organ pushed the breath of God through the pipes and music came out.

"In that music, my faith in God was born. I have no proof of God in this world. But music is my best evidence."

There are many things that strike me in this remembrance of Jimmy the organist and his impact on Marilyn. But two in particular stand out to my way of thinking. The first is how important it is that Marilyn was exposed to the organ as a child, not by recordings, but first hand, close up, sitting on the bench, beholding the highly skilled art of coordinating hands and feet, and hearing the richly contrasted sounds of the different stops. Children are vessels of wonder, and watching an organist perform can fill them with wonder and appreciation. We invite children to sit around the altar in some churches, why not invite them to sit around the organ bench and watch the action? I remember when John Walker did this at a music and worship conference, and the effect was mesmerizing.

The other thing that strikes me is the interrelationship of faith and music. Who knows to what transcendent places your musicmaking may have transported your listeners?

*Thomas H. Troeger is Lantz Professor of Christian Communication at the ISM and Yale Divinity School. He also serves as chaplain to the American Guild of Organists. This article appeared in the February issue of The American Organist magazine.*

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# ISM Greece and Turkey Day in New York

by Kristen Forman

On Saturday, February 4<sup>th</sup>, New York City served as a locus for learning about Greece and Turkey for more than fifty ISM students, faculty, and staff who participated in a daylong field trip. ISM student council members helped to plan the excursion as a prelude to the upcoming study trip in May. Visiting assistant professor of Christian art and architecture Edmund C. Ryder led guided tours of the new Islamic art gallery at the Metropolitan Museum of Art, followed by an exhibition entitled *Transition to Christianity: Art of Late Antiquity* at the Onassis Cultural Center. A grand finale of the afternoon was a live performance and talk on classical Ottoman music, hosted by the Turkish Cultural Center. Singer Ahmet Erdogdular explained the complex melodic structure (*macam*) on which this music is based, and provided vocal and instrumental (*tambor*) musical examples. Peter Daverington mirrored the melodic lines on the traditional flute (*ney*). Erdogdular, who studied with his father in Turkey, follows in a long line of master teachers who have passed down



Photo by Katharine Arnold

Pottery from the Met's Islamic art collection.

the melodies and vocal techniques to subsequent generations. His presentation introduced the group to a musical language that many had not experienced before, but look forward to hearing with deeper appreciation in Turkey later this spring.



Photo by Vasileios Marinis

Musicians perform on the *ney* and the *tambor*.



Photo by Andrea Hart

Martin Jean and Ali Celik of the Turkish Cultural Center with the musicians.