

# THE YEAR IN REVIEW AND FUTURE DIRECTIONS FOR THE INSTITUTE OF SACRED MUSIC

by Martin D. Jean

**A**S I WRITE THESE FEW PARAGRAPHS in September of 2005, I find myself in my ninth year at Yale as Professor of Organ and my ninth month as ISM Director! It has been an honor to assume these duties after the successful tenure of my predecessor and colleague, Margot Fassler. The Institute is in an excellent position, thanks to her dynamic leadership, to take even more steps forward in the world of theological education.

My own background stems from the midwest where I was educated in music and religion at Concordia College, Ann Arbor, and organ performance at the University of Michigan. I was baptized into the Lutheran Church-Missouri Synod, but transferred my membership to the ELCA well over a decade ago. Before coming to Yale in 1997, I was University Organist and a member of the music faculty at Valparaiso University in Indiana where I taught organ and church music. Five years ago, I enrolled as a part-time student in theology at Yale Divinity School, which, sadly,

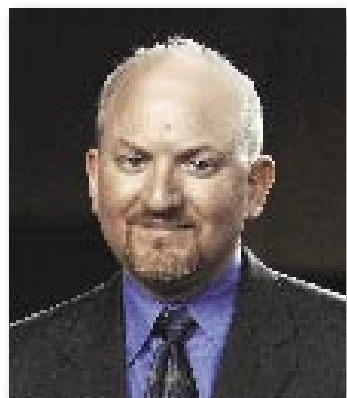
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I’ve had to set aside while working as Director of the ISM. Throughout my career I’ve had a dual love of music and theology and feel blessed indeed to work in a place whose core reason for being is to bring together these two disciplines in a whole host of ways.



Renowned lyric tenor James Taylor joins the ISM and School of Music faculty

Several specific tasks engage the ISM at present. Currently we are searching for two senior faculty at the ISM, one in liturgical studies and one in religion and the arts. We hope that both searches will yield scholars whose expertise is in religious communities of the modern period. Another new initiative, begun by Margot Fassler and Simon Carrington, is the addition of a new track to the vocal program in the School of Music. The renowned lyric tenor, James



Taylor, has joined us as the full-time faculty in this area, and with his arrival the program is at full strength. We’re also pleased to extend a courtesy appointment to hymn-writer and homiletician, Thomas Troeger, the new Lantz Professor of Christian Communication.

We are also reviewing our curricular offerings in church music with the hope of highlighting better what already exists in this area. The field has become increasingly complicated as more and more musicians are called upon to broaden their own repertoire to include music of vernacular genres as well as world musics. Training church musicians is our core mission, and since this is my own professional background, it will be a pleasure to work with the faculty to find better and better ways of training leaders in the field.

Several challenges lie ahead for us, though our first have no public manifestation. This year we are engaged in a self-study, our first in our history. It is of vital importance that we understand with increasing clarity our role as an interdisciplinary unit in a major research university before we, as faculty, begin to map out the next period of our institutional life. I look forward to the conversations that will ensue among faculty in the Institute and outside of it. Great institutions ultimately are born of ideas that grow from such simple encounters.

Martin D. Jean is Director of the Yale Institute of Sacred Music and Professor of Organ at the Institute and Yale School of Music.



## REJOICE! CELEBRATING THE MUSICAL LEGACY OF ROBERT BAKER

by Martin D. Jean

**I**N CONJUNCTION WITH Convocation Week, the Institute held a special event on October 10 to honor the memory of our founding director, Robert Baker. Friends and alumni, both from Union Theological Seminary School of Sacred Music (the Institute’s precursor in New York) and from the Institute, were in attendance, and we were delighted to welcome so many old friends and to meet some wonderful new ones. Those who came were enthusiastic about the concert with the Yale Camerata and Yale Schola Cantorum, conducted by Marguerite Browoks and Simon Carrington, respectively, and organists Thomas Murray and Gerre Hancock. John Weaver’s spoken tribute elicited affectionate laughter. The Institute published a commemorative booklet of remembrances for the occasion.

The following day, we had an alumni breakfast, and some hardy souls were able to stay on to attend this year’s Kavanagh Lecture (also part of Convocation Week) by Janet Walton of Union Theological Seminary. It was a great time to be together and remember our past in general, and in particular to rejoice and celebrate the musical legacy of Robert Baker.



In grateful remembrance of Dr. Robert S. Baker, first Director of the Yale Institute of Sacred Music

A hymn sung for the first time on October 10, 2005, in Woolsey Hall, Yale University

### AT THE DAWNING OF CREATION

Tune: UNION SEMINARY (8787447)  
Harold Friedell, 1957, adapted by Jet Turner, 1967

- (Choir) 1. At the dawning of creation stars and angels sang for joy; earth and sky in adoration all of time for praise employ, Alleluia! Alleluia! as God’s wonders they deploy.
- (All) 2. In the shaping of each nation music clothes a people’s dream; when they long for liberation songs of hope become their theme. Alleluia! Alleluia! Praise his cross and sacrifice.
- (All) 3. In the Gospel’s proclamation falt’ring words can ne’er suffice; singing songs of Christ’s redemption, we are blessed in praying twice. Alleluia! Alleluia! Praise his cross and sacrifice.
- (All) 4. In this institute of learning treasured be each mind and heart and, the Spirit’s gifts discerning, God be thanked for ev’ry art. Alleluia! Alleluia! Praise resounds and all have part.
- (Organ) (To honor Dr. Baker on this special occasion, a stanza without words is played at this point on the organ according to traditional alternatum practice, while the congregation silently meditates on the text of the hymn.)
- (All) 5. At the outset of life’s journey music bids our faith take wing; at its closing hope and mem’ry point beyond to God our King. Alleluia! Alleluia! “Welcome home,” the angels sing.

Jeffery Rowthorn — August 2005

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