



Nepal Mandala: Sacred Music and Dance of the Kathmandu Valley

Franck Bernède

Ed. Note: On November 5 the Institute hosted an extraordinary and spellbinding performance by the Singhini Ensemble from the Kathmandu Valley. The director of the Singhini Ensemble and the architect of the program is Franck Bernède, an ethnomusicologist and world-class cellist who is a Fellow in Sacred Music, Worship and the Arts at the Institute for the 2010-11 year. These are his notes for that program, together with some photographs he provided that give an idea of the wonder, beauty, and vibrancy of the experience.

INTRODUCTION

The fusion of popular Tibeto-Burman elements with ancestral traditions of the Hindu world, such as those exercised on the subcontinent before the Muslim invasions, has led to the development in the Kathmandu Valley of the rich and highly original culture of the Newars, a people whose golden age dates back to the time of the Malla rulers (13th - 18th centuries). Ethnic Newars, numbering roughly one million today, speaking a language of the Tibeto-Burman family, and heavily influenced by the Indian world, form the oldest society of the Kathmandu Valley. Here, music and dance seem in many respects to superimpose metaphysical concepts upon an urban structure. Harking back to a cosmological ideal, the ancient divisions of the Newari city-states are present as numerous musical microcosms. Music and dance hold a privileged place among a multitude of ritual activities as vital tools weaving together the organization of the urban fabric, understood as an essentially ritual space. If the musical practices here cannot, strictly speaking, be classified as professional, they nevertheless do represent parallel

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FACULTY NEWS

MARKUS RATHEY has been reappointed as Associate Professor of Music History for a five year term, appointed jointly in the Yale Institute of Sacred Music, the School of Music, and the Department of Music. He is also the recipient of the prestigious William H. Scheide Research Grant by the American Bach Society to further his work on Bach's Christmas Oratorio. This summer he will travel to Germany to examine Bach's autograph score of the oratorio in the German National Library in Berlin and other original sources in Leipzig.

ALUMNI AND STUDENT NEWS

The Theodicy Jazz Collective, founded by ANDREW BARNETT (MDiv '12) and JUSTIN HAAHEIM (MDiv '10), was featured in a recent New Haven Independent article, and in a WNPR interview that aired on January 28. Since becoming the first Connecticut Episcopal church to offer jazz every Sunday, donations to the multicultural and multiracial Church of St. Paul and St. James in New Haven have doubled. More information is at www.theodicyjazz.com.

The Rev. BERNARD J. OWENS (MDiv '04) is the new rector at St. Andrew's Episcopal Church in Greensboro.

STEPHEN T. ROBERTS (MM '76) played two recitals for the International Festival of Renaissance and Baroque music in Bolivia last spring. In July he played a recital at the Cathedral in Morelia, Mexico, and gave two days of master classes for the Organistas de Mexico, the Mexican national organists' association. In August he performed at the Methuen Memorial Music Hall in Massachusetts, and in October he played the opening recital for an international organ festival at the Santuario Guadalupano in Zamora, Mexico.

MICHAEL WAYNE SMITH (MM - Organ '03, MM Choral '05) was recently named the Harold I. Pratt Chair of Music at Groton School, where he serves as Organist and Director of Choral Music. During March 2010, the Choir of Groton School toured the southern United States, singing in Nashville, Birmingham, and New Orleans.

Alumni Reception at the ACDA conference will honor James Taylor following his performance with the Chicago Symphony Orchestra on March 12, 2011. Check for details at the ISM booth.

Study Tour 2012 Announced

The Institute of Sacred Music has announced the destinations of its 2012 Study Tour. All ISM students and full-time faculty will have the opportunity to travel to Greece and Turkey, May 13 - 24, where we will experience Classical antiquity, Christianity, and Islam through the liturgy, visual arts, music, and literature of these regions. Although the tour is still in the planning stages, our itinerary will likely take us to Athens, Thessaloniki, and Istanbul, where we expect to visit the Akropolis, Delphi, the monastery of Hosios Loukas in Boeotia, the monastic communities in Meteora, the pilgrimage church of St. Demetrios in Thessalonike, Hagia Sophia in Istanbul, as well as other churches, Ottoman mosques, and palaces. Travels will also take us to theological schools and conservatories, as well as local religious communities. Planning is being shepherded by Vasileios Marinis, Assistant Professor of Christian Art and Architecture at the Institute.



Interior of Hagia Sophia, 532-537, Istanbul, Turkey. Photo (c) Vasileios Marinis.

Prism is published online several times a year by the Yale Institute of Sacred Music.

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Incarnations: Black Spiritualities in American Art from the Steele Collection

Incarnations: Black Spiritualities in American Art engages the diverse expression of Christian devotion in the quotidian experience of a selection of African American artists and their imagined or recollected subjects. The featured works expand, challenge, and critique notions of a sacred/profane divide and exemplify the multiple ways artists have interpreted the culturally-constructed systemics of ethnicity, religion, and community.

In both the making and the viewing of these works, artist and audience negotiate the implicit and explicit bounds of grace in a complex, cultural landscape. Within a varied program of visual representations, *Incarnations* brings together works that exegete scriptural texts, wrestle with the concept of theodicy, and situate the church at the heart of Black political and communal life. Etchings, linocuts, mixed media collage, lithographs, and silkscreen prints come together within the exhibition to map the tangible realities inherent in the material mysteries of Christian ritual and belief.

David Driskell, Visiting Artist, will present a lecture about the exhibition on Wednesday, February 16 at 3:30 pm in Marquand Chapel (409 Prospect St.) in New Haven. A reception will follow.

The installation of *Incarnations: Black Spiritualities in American Art* at the Yale Institute of Sacred Music coincides with the opening of *Embodied: Black Identities in American Art*, a traveling student-curated exhibition on view at the Yale University Art Gallery. We intend the two exhibitions to enter into visual and spatial conversation on campus. Both shows are made possible through the generous collaboration of the Jean and Robert E.



David C. Driskell: *Spirits Watching*, 1986. Offset lithograph. Brandywine Workshop, Philadelphia, PA. From the collection of Jean and Robert E. Steele, on permanent loan to the David C. Driskell Center. (c) David C. Driskell.

Steele Collection and the David C. Driskell Center for the Study of the Visual Arts and Culture of African Americans and the African Diaspora at the University of Maryland.

The exhibition, presented by Yale Institute of Sacred Music with support from Yale Divinity School, is on display Feb. 3 – April 22, weekdays 9 – 4.

Guest Curator:

Jonathan Frederick Walz, Ph.D.

Associate Guest Curator:

Horace D. Ballard, Jr. (MAR '10)

Installation Coordinators:

Rebecca Henriksen (MAR '10) and

Jonathan Jones (MAR '11)

activities harmoniously incorporated into daily life. The entire spectrum of these ritual and artistic practices is gathered here under the banner of Nasahdyah, the ancient god of music, dance, and drama. This is the archetype central to the spectacle you are about to experience, combining the most representative elements from the vast repertoire of devotional chants, instrumental music, and sacred dances of Newari Tantric Buddhism.

The rich and highly distinctive culture of the Newar of the Kathmandu Valley has emerged from the fusion of popular Tibeto-Burman elements with ancestral traditions of the Hindu world. Elements of the Hindu heritage are ancient, predating the Indian invasion of the subcontinent. Their golden age is seen to date back to the time of the Malla rulers (13th-18th centuries). Numbering roughly one million today, they are the oldest society in the valley. Newari music and dance superimposes metaphysical and cosmological concepts upon urban spaces. The ancient, idealized divisions within Newari city-states are represented in various musical microcosms. Holding a privileged place in ritual activities, music and dance weave the urban fabric into an organized whole. Not strictly speaking a professional pursuit, music is harmoniously incorporated into daily life. Numerous castes and organizations take part in a wide range of instrumental and vocal groups and dance ensembles, according to well-defined roles. The entire spectrum of ritual and artistic practices are gathered under the banner of Nasahdyah, the ancient god of music, dance and drama. This is the archetype central to the spectacle you are about to experience, combining the most representative elements from the vast repertoire of devotional chants, instrumental music, and sacred dances of Newari Tantric Buddhism.



THE NEWAR

The Newar ethnic group numbers roughly one million people. One of the most ancient societies of the Kathmandu Valley, it has been deeply immersed in the Indian world. Its history has been recorded since the 5th century, with a



Golden Age during the period of the Malla kings (13th-18th centuries). Newari society is divided into more than thirty hierarchical and interdependent castes. Their religious traditions bear witness to a harmonious synthesis of Hinduism and Vajrayana (or Tantric) Buddhism. Their religion also conserves, despite the recent upheavals of modernity, all of its specific qualities. This is indeed the case of music and dance, forms of which are practiced by most social groups; each caste has become renowned in repertoires that have quite circumscribed musical and ritual functions. Among these, the Maharjan peasants and the Vajracharya Buddhist priests occupy an important place in the cultural life of former royal Nepalese cities. It is essentially to their repertoire of chants, instrumental music and sacred dances that this program is consecrated.

NEWARI MUSIC

Newar music is classified in two categories, like its closely related complement, dance: secret and public (Newar: *agam* and *nigam*). This division refers essentially to modes of knowledge acquisition, placing a clear boundary between the frameworks reserved for education and performance. Music in the first category is inaccessible to non-initiates, an interdiction that applies to sacred dances of Buddhist priests as it does to the musical education of peasants. It is also inscribed in a strict relation from master to disciple. Music in the second category, on the other hand, is intended for the general public. Thus, artistic practices are underpinned by an important system of ritualized training, which helps to unify different social groups. The three large centers of



the valley, once separate kingdoms, are distinguished by highly diverse musical education systems and styles. Music there is not properly speaking a separate professional activity; it is a collective, socially integrating endeavor that parallels everyday life. Its principal goal is to punctuate the calendar of communal festivals. The presence – known since the 18th century – of more than thirty drums among its instruments attests to the importance accorded to percussion instruments in this society. They express themselves freely during religious processions and sacralize the urban space with their profound sonorities.

NEWAR TANTRIC BUDDHIST DANCE

Dance seems to have always held a privileged place in the expression of the religious life of Newar Buddhist castes (Vajracharya and Shakya). Called *Chacha pyakham* (in Sankrit, *carya nrtya*), the priestly art of dance is not entirely original to the Newari. It seems to have been widely spread among groups of Mahayana (“the Great Vehicle”) and Vajrayana Buddhists throughout the entire Indian subcontinent. Today, however, it is still practiced only in Nepal. Much more than just a venerable art, it is a kind of spiritual exercise (Sankrit: *sadhana*). In the Nepalese context, the term *sadhana*, which refers to the idea of asceticism, incorporates diverse practices such as techniques of visualization, accompanied by profoundly symbolic bodily schemas. The postures representing specific deities are intended to usher the dancer into an active form of meditation. They are accompanied by sung texts, punctuated by the sonority of small cymbals, or in certain cases, the hourglass drum *damaru*. The function of the *chacha* dances as sacred initiation has left them in obscurity for centuries. They were performed in public for the first time only in 1957, on the occasion of a conference on Buddhism in Kathmandu. Today, although they form one of the jewels of Newari culture in their rare presentations to the public, deep comprehension of them remains the privilege of initiates who perpetuate the tradition in the care of holy establishments (*agamche*).

-translated from the French by Aaron Judd



THE SINGHINI RESEARCH CENTER

Founded in Nepal in March 2001 under the impetus of the cellist and ethnomusicologist Franck Bernède, the Singhini Anusandhan Kendra (Singhini Research Center) is a cultural association intended for the preservation and promotion of the Himalayan musical heritage. Combining applied musicology with an anthropological vision, the objectives of the center are organized around three convergent axes: research, preservation, and promotion of patrimony. Its staff is electively constituted of musical artists, singers and dancers, as well as audiovisual and live performance professionals. The Center works equally in close collaboration with scholars of diverse fields such as linguistics, musicology, ethnology, history, visual anthropology and instrument-making. It maintains privileged relations with the masters of the oral tradition. A space of reflection and experimentation assigned to the different artistic disciplines of the Indo-Himalayan domain, the Center is positioned as a privileged place for encounters and exchanges between artists and scholars.

THE SINGHINI ENSEMBLE

The Singhini Ensemble is a flexible and multi-dimensional company. Under the coordination of Franck Bernède, it brings together musical artists, dancers, and singers of different regions of Himalaya. Its members are active in research, teaching, making musical recordings and giving concerts. As individuals or in groups (Ensembles Maha Yantra, Vajra, Dance Mandal, Sukarma, Kala Mandapa, etc.), they are the ambassadors of Himalayan music and dance abroad and are regularly invited to perform at International Festivals in Europe (Settembre Musica of Torino, Festival d’Ile de France, Festival of Traditional Music in Berlin, Festival of Asia in Basel, etc.), in the United States (Princeton, UCLA, California’s Strawberry Festival, Arizona State University, etc.), and in diverse festivals in Asia (Japan, Thailand, Hong Kong, India, China, etc.). Among their recent productions, welcomed unanimously by the public and the press, can be mentioned the shows “Newah Nakhah”, at the International Festival of Radio-France in Montpellier, as well as “Gandharva Vidya,” at the Cité de la Musique in Paris.

2011 – Almost a Bach Year

Markus Rathey



Young J.S. Bach (around 1711)

The year 2011 does not officially qualify as a Bach year. There is no “round” birthday to celebrate for a composer who lived from 1685 to 1750. Furthermore, the year 1711 was rather insignificant in Bach’s life (the image shows the young Bach sometime around 1711). However, there is **always** reason to celebrate Bach’s

art and to perform and study his music. The ISM has built several major events around the music of Johann Sebastian Bach in recent years. *Prism* readers may remember that in April 2006 the Yale Camerata and Schola Cantorum performed Bach’s St. Matthew and St. John Passions within a week of each other, and hosted a symposium on *Christ’s Passion in Context*. In 2008 the Yale Camerata presented the complete *Christmas Oratorio* over two nights. True to the mission of the ISM, we combined the performances with a scholarly inquiry into Bach and his music, a symposium examining the masterworks’ religious and cultural contexts. In 2009 the ISM hosted an international conference on “Bach and Women,” a unique event that explored Bach and his music from the perspective of gender studies.

At the Institute, the first half of 2011 will again have a strong focus on Bach and his music. Performances of two of his greatest masterworks, two lectures, and a summer course will showcase fascinating facets of the composer and his work. Are you ready to mark your calendars?

In March the Bach Collegium Japan, one of the world’s leading ensembles specializing in Bach’s music, will visit New Haven to perform the *Mass in B Minor*. The ensemble was founded and is still directed by ISM visiting faculty member Masaaki Suzuki. Don’t miss this rare opportunity – the performance will be on March 26 at 8:00 pm in Woolsey Hall, preceded by my preconcert talk at 7:00 pm (in the Presidents Room at Woolsey Hall).

The *Mass in B Minor*, a setting of the Latin mass text, represents a pinnacle of Bach’s art and was obviously of great importance to the composer himself. Most of the movements of the mass are transcriptions (“parodies”) of vocal works Bach had composed earlier in his life. He transposed movements, altered the instrumentation, made cuts here and there, and changed the melodic lines in order to accommodate the Latin words of the mass. The effort Bach put into reworking the older movements shows that he wanted to create a compilation of some of his most remarkable compositions. He worked on the mass from the early

1730s almost until his death in 1750. Bach never heard the work in its entirety; in fact, it was not until the middle of the 19th century that the complete mass was finally performed in public.

The 19th century revival of the *Mass in B Minor* was part of a wider rediscovery of Bach’s vocal music, ignited by a performance of the *St. Matthew Passion* in 1829 conducted by a young Felix Mendelssohn Bartholdy. Until that moment, Bach’s music, never entirely forgotten, had been more a subject of study than of public performances. Like the *Mass in B Minor*, the *St. Matthew Passion* is a work of monumental dimensions that Bach revised and perfected over the course of his lifetime. Bach’s Passion, written in 1727 for the St. Thomas Church in Leipzig, combines the text from the Gospel of Matthew, reflective arias sung by the soloists, and meditative chorales by the choir into a dramatic and moving oratorio. (The second image shows a 16th century painting of the passion by Lucas Cranach. It is the altarpiece in the city church in Weimar, just a few hundred yards from where Bach worked and lived in 1711!) You will have the chance to hear a performance of the Passion in early May, performed by our own Schola Cantorum directed by Masaaki Suzuki, with members of the Yale Votet as soloists. Our students will be joined by Julliard 415, the early music ensemble of the Julliard School. The performance will take place on Friday May 6 at 8:00 pm, also in Woolsey Hall, with my preconcert talk beginning at 7:00 pm in the Presidents Room. Afterwards we are taking the performance “on the road.” On Saturday, May 7, you can hear our students at Park Avenue Christian Church, New York City (1010 Park Ave. at 85th St., also at 8 pm; tickets at www.parkavenuechristian.com/concerts). And



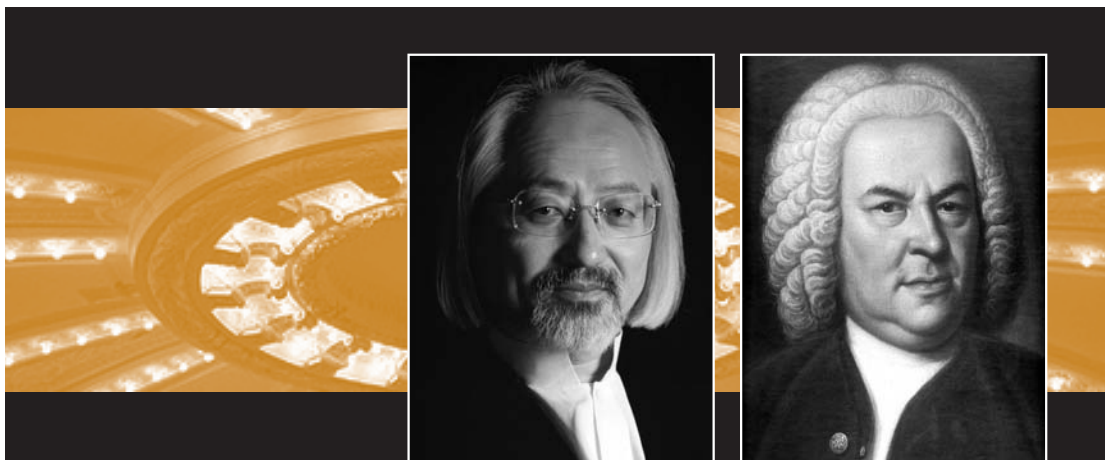
Lucas Cranach, Weimar Altarpiece “The Passion of Christ”

following these performances the ensembles will fly to Italy to perform Bach's Passion in Florence, Milan, and Rome.

Are preconcert talks too short for you? Do you crave more in-depth knowledge about Bach's sacred music? Then you will be glad to learn that from June 6 to 10, 2011, the ISM's Summer Term course roster will include my week-long seminar on Bach's Passions and their cultural and religious contexts. Please see the website <http://sdqsummerterm.sites.yale.edu/> for more information.

We extend to you a wholehearted invitation to all of these Bach events. And keep an eye on the programs offered by our talented vocal, organ, and conducting students during the spring semester. You will find even more pieces by Bach (and other fascinating composers) there. Even without a landmark special occasion, there is plenty happening at the ISM to make 2011 your personal Bach-year.

Markus Rathey is Associate Professor of Music at the ISM, with joint appointments in the School of Music and the Department of Music. His research interests are music of the seventeenth, eighteenth, and early nineteenth centuries, Johann Sebastian Bach, and the relationship among music, religion, and politics during the Enlightenment. He was recently awarded a prestigious William H. Scheide Research Grant by the American Bach Society (see Faculty News)



MASAAKI SUZUKI ~ J.S. BACH

Bach Collegium Japan

Mass in B minor

March 26 *Saturday* ■ 8 PM ■ Woolsey Hall, New Haven

Preconcert talk at 7 PM ■ tickets at 203.432.4158

Yale Schola Cantorum

St. Matthew Passion with Julliard415

May 6 *Friday* ■ 8 PM ■ Woolsey Hall, New Haven

Preconcert talk at 7 PM ■ free; no tickets required

May 7 *Saturday* ■ 8 PM ■ Park Ave. Christian Church, NYC

Free tickets at www.parkavenuechristian.com/concerts

Preconcert talks by Markus Rathey ■ Information at www.yale.edu/ism

Two Tenors in Concert at Yale

The renowned tenors James Taylor and Thomas Cooley joined forces with violinists Robert Mealy and Johanna Novom, Grant Herreid, theorbo, and Avi Stein, harpsichord and organ, to present an evening of music for two tenors by Claudio Monteverdi and his contemporaries. The concert, entitled *A doi tenori*, took place on Friday, February 4.

As well as Monteverdi, the program included works by Heinrich Schütz, Christoph Bernhard, Dario Castello, Johann Kaspar Kerll, and Johann Krieger.

The American lyric tenor **James Taylor** is one of the most sought-after oratorio singers of his generation,

appearing worldwide with such renowned conductors as Christoph Eschenbach, Nikolaus Harnoncourt, Christoph von Dohnányi, Herbert Blomstedt, Daniel Harding, Bernard Labadie, Harry Christophers, Osmo Vänskä, Phillippe Herreweghe, René Jacob, Ivan Fisher, Ton Koopman, Michel Corboz, and Franz Welsch-Möst and touring extensively with Helmuth Rilling. His more than thirty-five professional recordings on CD include Dvorák's *Stabat Mater*, Mendelssohn's *Paulus* and *Elijah*, Beethoven's *Missa Solemnis*, Händel's *Messiah*, Bach's *B Minor Mass* and *Christmas Oratorio*, Scottish and Welsh songs by Franz Josef Haydn with Donald Sulzen and the Munich Piano Trio, and songs of John Duke. Recent releases include the *War Requiem* with Helmuth Rilling and a DVD production of *Die Jahreszeiten* with Enoch zu Guttenberg.

Important recent engagements include four performances of Bach's *St. Matthew Passion* with the New York Philharmonic under the direction of Kurt Masur and performances of Mendelssohn's *St. Paul* with Masaaki Susuki in Utrecht. Highlights of the 2010/11 season are performances of Mozart's *Il Sogno di Scipione* with Nikolaus Harnoncourt in Vienna, Handel's *Messiah* with Masaaki Susuki in Tokyo, and Mendelssohn's *Elijah* with the Chicago Symphony and Helmuth Rilling. James Taylor has been on the Yale faculty since 2005.



Photo by Robert A. Lisak



The American tenor **Thomas Cooley** is equally at home on the concert stage and in the opera house, and his repertoire ranges across more than four centuries, encompassing the early masters such as

and Monteverdi, Handel, Bach, Mozart, and Beethoven as well as works by Romantic and 20th-century and contemporary composers including Berlioz, Mendelssohn, Elgar, Britten, Penderecki, and Henze. Critics universally praise the emotional depth and nuance of his performances, whether the mood is dramatic, comic, or deeply spiritual. A critic recently said of his Evangelist in Bach's *St. John Passion*, "Thanks to his rarely heard radiant power and sensitivity, simply listening to the outer narrative line was a pleasure. Every word received its own interpretation and mood; whether in a simple recitative or in a solo-aria." (Main-Post). As Count Almaviva in Rossini's *Barber of Seville* he was critically acclaimed for his "true comic talent" (Opera News) and called "a wonderfully lyric tenor," who "also acts right down to his fingertips" (Süddeutsche Zeitung). Active on an international level, he works regularly with conductors such as Nicholas McGegan, Helmuth Rilling, Robert Spano, Michael Tilson Thomas, Carlo Rizzi, Osmo Vänskä, Andrea Marcon, Harry Christophers and Michael Schönwandt.

Mr. Cooley is passionate about the art song and the recital stage. Recent highlights include Britten's *Winter Words* and *Still Falls the Rain* at the Britten Festival in Aldeburgh, and Irish and Scottish folksong settings by Haydn and Beethoven at Göttingen. He performs regularly with the pianist Donald Sulzen in such works as Schubert's *Die Schöne Müllerin*. He has recorded on the Carus, MDG, Sony, and Deutsche Grammophon labels.

Simon Carrington Returns to Yale

Simon Carrington, Professor Emeritus of Choral Conducting and founder of Yale Schola Cantorum, returns to Yale on February 27 to conduct Schola, Yale Camerata, and Yale Glee Club in *La Gloire de la Musique Française* at 3 pm in Woolsey Hall.



Photo by Robert A. Lisak

glittering period of French music, and his Grand Motet to be performed by Yale Schola Cantorum with Robert Mealy's period orchestra is as exciting and dramatic as it is surprising. Yale Glee Club, with Erika Schroth at the piano, will perform two works by Hector Berlioz (*Le mort d'Ophelie* and *Le Ballet des Ombres*) that demonstrate the composer's astonishing brilliance distilled into highly effective miniatures. Yale Camerata, together with Yale Symphony Orchestra, will offer Francis Poulenc's *Stabat Mater* with Sherezade Panthaki as the soprano soloist, one of the composer's least known but most moving sacred choral works: tender, passionate, and eccentric in turn. As a finale, the choirs will join forces to perform César Franck's grand setting of *Psaume CL Halleluia, louez le Dieu*, accompanied by the mighty Newberry Organ in Woolsey Hall.

Simon Carrington has enjoyed a long and distinguished career in music, performing as singer, double bass player and conductor, first in his native UK, where he was a creative force for twenty-five years with the internationally acclaimed British vocal ensemble The King's Singers, which he co-founded while at Cambridge. He later migrated to the US, where he held posts at the University of Kansas and New England Conservatory before coming to Yale in 2003. At Yale he founded the Yale Schola Cantorum, the 24-voice chamber choir that he brought to international prominence, attracting the interest of his successor, Masaaki Suzuki. He now maintains an active schedule as a freelance conductor and choral clinician, leading workshops and master classes around the world.

Since leaving Yale in 2009, Simon Carrington has divided his time between guest conducting all over the world and his home in France. In homage to his adopted country, he has chosen an all-French program for his return to Yale.

The music of the exotically named French baroque composer Jean-Joseph Cassanea de Mondonville is one of the hidden delights from that

The concert on February 27 is presented by Yale Institute of Sacred Music and Yale Glee Club with support from Yale School of Music and Yale Symphony Orchestra. The concert is free and open to the public; no tickets are required. More information is at 203-432-5062 or online at www.yale.edu/ism.

Simon Halsey Guest Conducts Yale Schola Cantorum in Music of the High Cathedral



Simon Halsey guest conducted Yale Schola Cantorum in a program of church music by the English composers William Byrd, Henry Purcell, Michael Tippett, Benjamin Britten, and James MacMillan on Saturday, January 22. The concert, which also featured University Organist Thomas Murray, took place in Christ Church Episcopal in New Haven.

Simon Halsey is one of the world's leading conductors of choral repertoire, regularly conducting prestigious orchestras and choirs both in Europe and North America. He has been Chorus Director of the City of Birmingham Symphony Chorus for over 25 years and is Chief Conductor of the Berlin Radio Choir. He is Artistic Director and founder of the dynamic professional

choir European Voices, formed at the invitation of Sir Simon Rattle, and is in his fifth season as Principal Conductor, Choral Programme for The Sage Gateshead. Halsey also holds the position of consultant editor for Faber Music in the UK. The New Haven program represents for Halsey the "opportunity to explore the history of British music and the crossover with the USA."

Before the performance Simon Halsey was interviewed at Yale by Kate Remington, the Director of Classical Music at WSHU, an NPR affiliate in Fairfield, CT. That interview can be heard at http://wshu.org/music/music_interview_main.php.