4-part Film Series


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WRITE/RANT/CARTOON FOR OUR NEXT ISSUE! The theme for our February/March Radix is: (in)equality

MOKSA Rocks Poverty’s Socks

Throughout my McGill career, I've attended some entertaining musical concerts: James Brown, Robert Randolph, Bela Fleck, String Cheese Incident, Steve Vai, and Michael Franti to name a few. While these concerts offered a taste of musical excellence, none inspired me like the End Poverty Now Benefit Concert last Wednesday evening at Café Campus. Featuring three extremely talented groups, the benefit gained the attention of over 200 music fans who came out to support the cause, as well as some serious rock music.

The concert, organized by End Poverty Now, purposed not only to put together a trio of great rock bands, but to raise money and awareness for the important cause of world poverty. Aside from the full room of fans, the event was also covered by CBC, the Canadian Jewish News, and several Montreal papers.

The evening began with an explosive 45-minute set by MOKSA that got the crowd out of its seats and onto the dance floor. Led by frontman Adam Jesin, MOKSA’s popularity in the Montreal music scene has been growing, creating a strong fan base. About the benefit, Jesin enthused, "Playing music is always fun. But to play for such an important cause is something I will never forget." Moksa’s next local show will be on February 3rd at Les Minots, joined by friends “The Rhythm Method” and “Skullcap.”

After the concert, there was only one question I needed answered. "What the heck is MOKSA?" I sneaked backstage and found lead guitarist, Zeke "The Rodster" Kaplan, packing up his equipment. I subtly asked my question as light conversation and received a twofold answer. First, Kaplan explained his orthodox Jewish roots, which involved the prohibition of many practices on the Jewish Sabbath, considered to be "moksa." MOKSA does not perform on the Sabbath, so as not to commit Moksa! His second Interpretation is derived from Sanskrit, where moksa means to liberate. Kaplan explained, "Together with its Sanskrit meaning, we liked the duality that the name MOKSA represented and tension it solved." I quickly realized how symbolic this interpretation was. Liberation is exactly what our society needs to bring to those in poverty. Moksa’s doing their part. It’s now our turn.

~ Brandon Luff

Brandon is a U3 B.A. Student, with a Major Concentration in History and a Minor in Humanitics

End Poverty Now is committed to raising awareness and aid for worldwide poverty. They believe that education is the first step toward change, and encourage all individuals to take the time to learn about the devastation of poverty. For more information, visit www.endpovertynow.ca.
Located on 3625 Aylmer, in the heart of the McGill Ghetto, is a magical musical basement that houses a surprising wealth of Canadian Cultural History. Canada’s oldest and longest-running venue of this sort, the Yellow Door Coffeehouse began in 1967, when some activists, peacekniks, and artistic folk gathered round to talk about protest, war, and love. Legend has it that now-greats such as Leonard Cohen, Stan Rogers, and Bruce Cockburn have all paid a visit to this little basement. Among them were singer/songwriter Jesse Winchester, a Vietnam “draft dodger,” who found refuge in Montreal and became a name associated with the Yellow Door, along with the newly-named “Canada’s Lady of Folk,” Penny Lang. Both artists returned to play at the musical venue’s 35th anniversary, held at Café Campus five years ago.

After four decades, the Yellow Door Coffeehouse is still going strong with eclectic musical shows every single Friday and Saturday night, serving light refreshments like cookies and tea for a small donation, and offering up an astounding range of musical acts. We host old Montreal mainstay folkies, a Klezmer group called the Yiddenes, instrumental guitarists, East-Coast fiddlers, French-Canadian artists, Christian acoustic songwriters who sing about spirituality, and other performers from all over Canada who want the unique Yellow Door experience.

The nice thing for me, Holly Fleming, as the Coffeehouse Co-ordinator, is that music is not the only function in our charming, earthy, acoustically-sound basement. One Thursday a month, there are poetry readings hosted by Montreal’s Ilona Marfani. On Friday afternoons, McGill Chaplaincy supports “The Rabbit Hole Café” and “Food for Thought” — a collective vegetarian kitchen and emergency food bank for McGill students who resort to unhealthy diets of instant noodles and cafeteria food due to growing student loads and maxed-out credit cards. There are weekly community support groups. In addition, the Yellow Door is home to a number of important projects that, through a volunteer spirit, better the nearby community (notably the elderly in the area). The coffeehouse is one small part of this larger ideal of fostering community, support, and creativity. All Yellow Door events and projects include the themes of expression of ideas, creativity, shared struggle, and positive change.

On Friday nights, there is an open mic where many McGill or Concordia students come to try their talents in an accepting environment. Virtually every artist and audience member who comes to the Yellow Door seems to say the same thing: that “it’s like being in a friend’s basement!” Unlike some other musical venues, there is no alcohol served. Instead, the recently-renovated venue is set up like a mini concert hall (although denim couches replace auditorium seating…), so the room is unbelievably quiet and appreciative. This can both excite and intimidate the performers, since people really come to listen to the music. Generally, in order to compete with the Montreal music scene, press releases are sent out to the local media, and there is now a growing e-mail list that receives weekly musicians’ bios and details of upcoming shows (all of which normally have a student cover charge of only $5 or less for an intimate, high-quality experience).

As the co-ordinator, I can confidently say that every Friday and Saturday night I am in awe of the talent that comes through our humble basement. I also feel that the warmth and ambiance of years of music and spoken word resonates within the walls. Some artists believe there are ghosts at the Yellow Door. I know they are there...

~ Holly Fleming
Yellow Door Coffeehouse co-coordinator
3625 Aylmer
www.yellowdoor.org
398-4886
ydcoffeehouse@gmail.com

The Yellow Door coffeehouse is looking for Volunteers for the 2007 winter term. The oldest coffeehouse in Canada (located on Aylmer in the heart of the McGill Ghetto) produces folk/blues concerts every Friday and Saturday night and would love enthusiastic individuals who could volunteer some time doing something they like at the coffeehouse. If you have an interest in sound, promotion, computer graphics for posterling, setting up and tearing down shows, or simply helping with refreshments, contact Holly at ydcoffeehouse@gmail.com or call (514) 489-7565.
The Tritone: Tool of Satan

Just as distances between places are measured by some sort of system, so are distances between two notes (or pitches) in music. We refer to these distances as intervals. Intervals range from a semi-tone—which is the smallest possible distance between two notes, at least in the Western scale—to theoretically any larger distance, although commonly, the largest referred to is the octave. Most intervals, when the notes are played simultaneously or one after the other, sound consonant or "harmonious." One, however, is famous or rather, infamous—for its dissonance: the tritone. If you count up six semi-tones from any note, you will form such an interval (see diagram). Take for instance the first two notes of the theme from "The Simpsons." The first two notes ("The Simpsons") form a tritone. Try singing it. You'll want to go to the "sons." It is harmonically "unstable," that is, it wants to resolve into consonance.

![Tritone Diagram]

Legend has it that the tritone was considered so abhorrently dissonant in the Middle Ages, that it was dubbed "the Devil in Music," or diabolus in musica, and that if anyone was caught by the church performing or composing a piece with a tritone in it, he or she would be excommunicated, or even executed. While this makes for fantastic stories, it hasn't actually ever been proven. The truth is simply that it was generally avoided because it was dissonant and difficult to sing. Instances where it was used would have been ones in which it was properly—that is, according to strict theoretical rules—resolved into consonance.

Throughout Western classical music history, the tritone has become increasingly accepted, to the point where today, it is actually celebrated in tonal music, jazz, and popular music like the "Simpsons" theme. To our modern ears, it has lost most of its "offensibility." But it does get the imagination going, doesn't it?

...A long time ago, sometime in the 13th century, an unidentified corpse was discovered, floating amongst the reeds of the river that ran along the quiet little Italian village. Meanwhile, rumors were circulating that the local priest had been inserting latent Satanic musical messages into his Mass. The rumors had reached Rome, and a very learned Bishop visited the church in disguise. Upon hearing the Gradus of the Mass, the Bishop immediately stood up and left. The priest soon received orders to leave the church, and only days later disappeared....

Meditating-Music

Perfect and pure meditation, I suppose, would require no noise at all, or at least a complete tuning out of noise. But for those of us who need a little help centring ourselves, focusing, concentrating, or zoning out into a meditative-like state, sometimes music can help. And some music is better than others.

Perfect zoning out (or zoning in) music should be simple, uncomplicated, and undisturbing. Too much texture, layering of voices, harmonic complexity, or too many dynamic changes provide too much to think about. Beethoven's symphonies may be amazing, but they are dynamic and exciting; Chopin's Nocturnes for piano may be beautiful, their melodies sweet and plaintive, but they are complex. Many types of Western Classical music are great for inspiration with their great climaxes, beautiful harmonic progressions, and heart-wrenching melodies, but they are ultimately distracting.

Oddly enough, one finds the best music for meditation (or at least daydreaming) at the ends of the chronological spectrum of Western classical music. (I wish I were an authority on other world musics, some of which I'm sure would lend themselves perfectly to such an endeavor.) Gregorian chant, from as early as 400 CE, is incredibly soothing, steady, and "timeless" in its monological, cathedral-reverb simplicity. It is also highly suggestive of a space for personal reflection or prayer and offers a sort of isolation from the outside world. It is truly beautiful, and can certainly be listened to for its own sake, but it can also easily serve as an "atmosphere setter" and form a cushion around our consciousness, drowning out noise and worries, and granting us the serenity that some find in a quiet church or a quiet forest.

If you don't know what Gregorian chant sounds like, imagine in your mind's ear, a group of men singing one melodic line in unison, stretching Latin words over many notes, in a rhythmically free manner. It may stay on the same pitch for the entire time, or the melody may wind beautifully for a long time. And of course, it's best sung in a big cathedral where the reverb is rich and enchanting.

Travelling now nearly to the other end of the time spectrum, we find Minimalism. Minimalism was a reaction against the complexity that twelve-tone composers celebrated at the beginning of the 20th century. Developed during the 1960s and early 70s, it embraced simplicity; it was based on the notion of reduction, the paring down of materials in a musical work. Every musical element—harmony, rhythm, dynamics, instruments—remains fixed for the duration of the piece or changes very slowly. It is "intentionless" and without climaxes. Composers were inspired by the time-suspending qualities of Indian, African, and Balinese music, and by Eastern philosophies, meditation, and sometimes even by the harmonious simplicity, steady pulse, and rhythmic drive of drug-oriented rock and roll. (It was the 60s, after all.)

In trying to imagine what a minimalist piece may sound like, take, for example, any five notes in a simple rhythm. Repeat it over and over again, maybe changing one of the notes (and keeping it the same) for the rest of the piece. Gradually you may decide to change the other notes one at a time, as well. And that's it—a bona fide minimal minimalist piece! Works by Philip Glass, Steve Reich, or John Adams are great to listen to.

Listening Suggestions (found at your friendly neighbourhood McGill Music Library):

- Gregorian Chant: Glory of the Angels – CD 8089
  Chant Grégorien Propre des Messe du Cycle de Noël – CD 164
- Minimalism:
  Steve Reich: Piano Phase – on CD 2486
  John Adams: Phrygian Gates – on CD 6790

Krissy Keech
Krissy, who wrote both articles on this page, is a first-year Masters student in Music Education and a classical music evangelist.
Michigan University Integrates Contemplation into Music Degree

I recently came across a curriculum design for a four-year undergraduate programme at the School of Music of the University of Michigan at Ann Arbor, entitled “Bachelor of Fine Arts in Jazz and Contemplative Studies,” designed and advocated by Michigan professor Ed Sarath. The full text is available at the following link: http://www.springerlink.com/content/p2437786575578r/fulltext.pdf.

The stated aim of this curriculum is to “combine meditation practice and related studies with jazz and overall musical training as part of a small but growing movement in academia that seeks to integrate contemplative disciplines within the educational process.” Within the conventional competitive conservatory environment at the University of Michigan, the core of the curriculum is the “Contemplative Practice Seminar,” which students take for four terms, during which they are required to sustain a regular meditation practice (30-40 minutes daily). Each class session begins with a short (10-15-minute) group meditation, followed by discussion of experiences and readings related to corresponding theoretical, philosophical, cultural, and historical issues. Students are encouraged to seek more involved meditation training outside the university (at their own expense), at any number of local meditation centres operating in various spiritual traditions.

In his advocacy of the curriculum to his colleagues, Sarath addresses issues of compatibility of meditative practice with academic rigour, separation of religion and state (UMich is a public institution in the United States, after all), assigning credit for meditation, and the extrication of contemplative disciplines from their original spiritual traditions. He argues that, given the state of tensions and violence currently at play in the world due to religious ideologies and loyalties, the integration of cross-traditional contemplative practice in the academic world may be just the avenue needed to address and develop what he calls trans-traditional identities, “rooted, first and foremost, in an interior experience, rather than shaped by exterior, institutional, or denominational influences.” Further, “while the highly specialized tendencies of the academic world often keep top practitioners in the sciences, arts, and humanities apart, contemplative studies may provide fertile ground for faculty members in the most disparate of fields to come together.” Sarath also argues that this cross-traditional approach need not negate the spiritual traditions that the practices come from, nor any other. On the contrary, “the cultivation of a trans-traditional spiritual vision may lay groundwork that enhances such affiliation.” This is directly descriptive of my own experience as a committed Christian who is eager to explore and glean wisdom from other spiritual paths: my Protestant faith and practice are strengthened by my engagement with Anglo-Catholic liturgy, Marian spirituality, Buddhism, yoga, Sufism, Zen, Native American spiritualities, and many others.

As Sarath argues further, the deliberate use of contemplation and meditation in intellectual, ethical, or creative inquiry is not novel, but rather a return to tradition. In European-centred musical discourse, this tradition goes back as far as Pythagoras and his experiments in the physical properties of sound, if not further. Pythagoras was a mystic! Other traditions are much more ancient still. Sarath goes on to compare improvisation and composition, formerly core activities for any highly trained musician, but now the separate domain of academic specialists, to meditation as related to overarching human growth. “Just as improvisation and composition enhance overall musicianship, meditation can enhance overall personal, transpersonal, and intellectual development.”

In terms of specifically musical endeavour, Sarath relates musicians’ experiences of altered, transcendent consciousness while making music to similar experiences reported and sometimes sought by athletes, scientists, and all sorts of other professions. He argues that meditative traditions are conceived and designed with these experiences as the aim, rather than some exterior goal, such as fine music, long-distance triathlon endurance, brilliant legal insight, or scientific discovery. Thus integrating contemplative practice into education as a whole will teach more deliberately the skills of creative synthesis of ideas and insights, self-awareness, and the growth of wisdom and compassion. “Contemplative disciplines, unlike activities that might induce contemplative states (as by-product), are linked to theoretical and philosophical models of consciousness and its development. Thus, while long-distance athletes or environmental engineers may invoke contemplative experiences in their respective activities, there is no corresponding body of knowledge in their fields that explains these states, the mechanics through which they are invoked, the ways they differ cognitively from ordinary experience, and the stages corresponding to their development over time.”

I find this curriculum and advocacy extremely inspiring as a McGill student. That such a curriculum has been implemented at another University on the same magnitude as McGill in terms of volume of people and entrenchment of status-quo academic learning models, is extremely hopeful. Many educational and intellectual traditions, often musical, begin with contemplative discipline as their basic intellectual, emotional, and ethical tool. Perhaps we, chronic quantifiers on one hand and impulsively instinct-driven on the other, can rediscover its benefits, and meet ourselves and our higher powers anew in the balance between insight and information, emotion and intellect. This balance is the goal of any great music, and any great religion.

~ Loren Carle

Loren is nearly a Master of Music, according to McGill University. This informal piece was written in contemplating his last seminar paper – an innovative curriculum design based on music and yoga training.

[ed’s note: Loren also has a long braid and a rather nice beard going on.]

has ears, let them hear.” –Luke 8:8 * “Creativity is...seeing something that doesn’t exist already. You need to find out how you can bring it into being and that way be
Bach: An Atheist’s Priest!

I remember distinctly the first time I found myself wanting to believe in God. Since I was an atheist and rather defensive about it, you can well imagine what surprise the thought provoked in me. If it gave me feelings of peace, it also unsettled my mind; I didn’t know what to make of it, and after some thought I settled on the daring plan of not making anything of it at all. But I suspect that, had I had a means of communicating what I was feeling to my minister of the moment (a portly fellow who wore a kindly smile and a remarkably persuasive wig), he would not have been the slightest bit surprised. He had felt it himself, after all, and had filled his homily to bursting with it. He was, however, quite out of earshot, as he had written this particular bit in the year 1731.

I refer, of course, to Johann Sebastian Bach, and the fourth movement of his Cantata No. 140, Sleepers Awake (Wachet auf, ruht uns die Stimme), which I heard for the first time at the age of 15. The Cantata is Bach’s setting of a Lutheran hymn; and its fourth movement has tenors sing the hymn itself while a treble instrument (in the original score, a kind of oboe) and continuo play an original melody in counterpoint. It is a simple tune that manages to be at once contemplative and uplifting, full of both Christian joy and quiet faith; when combined with the plain chorale, the effect is such as to make a Herod weep.

Other composers occasionally produce in me a spiritual sentiment – a couple of Corelli’s concerti grossi, and his Christmas concerto in particular, spring to mind – but none so often or so powerfully as Bach does. The first movement of his second keyboard concerto in E major is joy distilled, and the second Brandenburg concerto likewise; Brandenburg No. 6 is suffused with the same peaceful quality as Sleepers Awake, and the Goldberg variations speak in a more introspective voice of the same kind.

These are just the most notable examples, and then only a bare few: a prayerfulness pervades nearly all of Bach’s work. He is so strongly identified by this musical piety that when his contemporaries achieve something similar, often it is misattributed to Bach! I’m thinking in particular of Bist du bei mir, a beautiful aria and in my opinion the equal of Sleepers Awake, which is popularly thought of as Bach’s despite having been written by his well-regarded peer, Gottfried Heinrich Stölzel. (I’ve included the song’s lyrics, in German with English translation, with this article.)

It’s no coincidence that Bach was a Lutheran: music, and the idea of praying musically to God, has been central to the Lutheran movement since its inception. Luther himself practically invented the hymn as we know it, and wrote many, among them the famous “A Mighty Fortress Is Our God.” My own church also adopted the practice, and the Anglican hymnal soars to majestic heights indeed in the hands of an Elgar or a Vaughan Williams. There’s something wonderfully democratic, and gladdening, about a congregation singing together in worship. A taste of it is preserved in the secularised tradition of singing Christmas songs, but the old carols are still the best.

That comparison leads me back to the point of this little reflection: you may notice that I have said nothing of our great religious works – Mozart’s Masses, Händel’s Messiah, or indeed Bach’s own Passion oratorios. They are, of course, mighty, and I adore them. For the devout, they are solemn and noble occasional works; for nonbelievers, they are fantastic pieces of music. But there is no prayer in them; or rather, they are full of ornate public prayer. The rest of Bach’s music, though, thrums with a private, humble piety, as if the setting of each note to paper had been a word spoken to God. I thank heaven that Bach had the generosity to write his prayers down: in them he shares enough of his large heart to make a cynic cry out for the Lord.

I enjoy cranking up my recording of the King’s College Choir and bellowing along with the Messiah as much as the next bloke (actually, probably rather more than the next bloke). But when I’m feeling prayerful, I go into my room, and shut my door, and listen to Bach.

~ Stuart Wright

Stuart is an Anglican U2 student in English literature who, as may be evident to the discerning reader, greatly enjoys playing and listening to Bach’s music.

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a playmate with God.” —Michele Shea
*There is a crack in everything. That’s how the light gets in.” —Leonard Cohen
*The Beloved Himself is the musician, and the
Almost ten years ago, a few students and chaplain Gwenda Wells began to sing together. They wanted to pull together an out-of-the-way a capella repertory on spiritual themes. It had to be inclusive, and sensitive to justice issues and feminist concerns. The selections had to include songs from non-European cultures, and music by women composers and by Canadians. Every member was to have a say on selection and interpretation of music. The group, which dubbed itself “New Earth Voices” (fondly nicknamed “NEV”), soon did a special performance to commemorate the tenth anniversary of the Montreal Massacre. As the choir grew and became more formal, it eventually became a full-fledged SSMU club with an active executive.

The group’s inclusive ideals were not without difficulty. Joel Nothman, an exchange student from the University of Sydney, explains the problem: “NEV has a challenge... a very interesting one, in selecting its repertoire. It attempts to spread a message of unity by bringing together music from a wide selection of religions and cultures, but at the same time is restricted by being an a-capella (SATB) choir. Most music set for this type of group comes from certain Christian and, to a lesser extent, Jewish communities (and even when music is found from non-western parts of the world, it is still often Christian, arranged for the demand of church groups in the West). When you leave the western paradigm, it is also much harder to define what makes music religious or spiritual: will the traditional folk songs of some small community suffice? So the choir is bound to have a western bias, both in spirit and in musical genres.” New Earth Voices has cleared this hurdle in the past by turning up lots of African music, a lifting set of tunes by a Costa Rican woman, Rocío Sanz, worldbeat-influenced tunes with a message of peace and solidarity, new music by several Canadians, and jazz- and Gospel-influenced pieces, introducing novice singers to the rhythmic and harmonic swing of the late twentieth century. Nonetheless, Joel admits that after dropping the Choral Society for NEV, he soon became quite critical of it. He felt there was an excess of Christian music (albeit from a variety of cultures), and (despite a significant portion of Jewish music, I didn’t see it really being in a spiritual mindset. I felt NEV wasn’t really standing up to its advertised image. I voiced my concerns and challenges. I am coming from a religious Jewish perspective myself, but think that if the choir wants to show pluralism, then it needs to attempt to stretch out a little further, look a little harder, and make sure that its message isn’t merely superficial.”

The choir’s pluralistic message and its commitment to celebrating cultural diversity make it unique at McGill. According to Joel, although McGill has “quite a number” of choral ensembles, New Earth Voices’ inclusivity “vastly distinguishes” it. Other McGill choirs, says Joel, are either “small, competitive, poppy beat-box-boasting a-capella groups” or “the Choral Society, that is much more grandiose, sticking to classic works this semester Mozart’s Requiem. NEV tries to set itself apart, being less competitive, more inclusive, and breaking away from the paradigm of the popular love song, or only the classics. While in the main, people are in NEV for the sake of singing and its own enjoyment, it is important that it also carries a message, allowing even fun to have a purpose.”

A further purpose was fulfilled when the group decided that each term, a few members would look into local charities which might benefit from the end-of-term concert. A new tradition was born: non-profit groups now come and let the audience hear a bit about their work, and the choir “passes the hat.” Last term’s benefit was for *ICreate*, a SSMU club doing craft therapy in hospitals and shelters. [See http://ssmu.mcgill.ca/ICreate.] This term, donations will go to *Sanitop Roulant*, a meals-on-wheels service focused on intergenerational support and community. [See http://www.ssmu.mcgill.ca/sanitop.]

Both purpose and fun are why Karine Gagnon, a fourth-year Art History major and NEV soprano, went in search of something like NEV. Karine remembers how she first got involved: “I was at Activities Night in search of a group to join in the hopes of ridding myself of my first-year blues. I wanted McGill to be more to me than just the place I came to go to class. I was attracted to NEV and MCS. I was looking for an easy-going choir that didn’t require auditions and that had a sacred repertoire because I am a big sacred music fan. I decided that I would try out both choirs, but never even made it to the MCS practice because I fell in love with NEV from the start. They sure did the trick: I haven’t felt like McGill was a drag since! They made me feel like I was part of the gang from the moment I set foot in the room. They couldn’t have cared less that I had pretty much forgotten how to read music, didn’t know my voice type and hadn’t sung with a choir since elementary.” Karine adds that though the members and the director have changed since that fateful 2003 Activities night, the spirit of the choir has stayed the same. “We are still as easy going and welcoming as ever and our repertoire is still spiritually centred, if perhaps more ambitious than before. This is because our current director has so much faith in us that she believes we can sing pretty much anything, and she’s had us sing just about everything. We’re going to be singing a Chinese piece this semester! I think that says it all about her ambition, and hence ours – because she does make it contagious.”

Last term, director Frederika Petillo-Romme incorporated some chants and songs for solo voice, in some cases with percussion, to represent Hindu and Muslim music. Also in the programme was a Tamil piece setting a soloist and small choir against the texture of the whole group, with a shimmering 7/8 time ground sustained by the small chorus. In this term’s concert, that piece will be the choir’s one reprieve, along with compositions ranging from Taiwanese folksongs, to a rather non-traditional version of the twenty-third psalm by avant-garde jazz singer Bobby McFerrin, together with a composition by alumnus Stephen Eisenhauer, and an Italian baroque Jewish setting by the Italian composer Salomon Rossi. What does Joel have to say about this term’s repertoire? “After receiving a list of pieces in our first-of-term rehearsal last week, I have to say that I am very excited for Winter 2007, and we have some interesting selections from across the world and its ethno-cultural/religious communities. The final concert repertory isn’t solidified yet, though. E-mails are flying back and forth with more suggestions of music - from Sufi to Japanese. This is NEV at work.

-- This article was a collective effort by New Earth alumni, members, and friends.
You can see the choir’s website at: http://www.mcgill.ca/chaplaincy/newearth

* musical instrument, servant Nanak vibrates His vibration.* –Guru Roam Daas Ji *Raag Sowth 606* *“Sometimes you have to be a bitch to get things done.”* –Madonna
McGill Student Parents' Network

(through Chaplaincy Services)
MSPN provides support to students who are parents.
Regularly we offer: informal childcare, babysitting, friendly visits to households, and monthly support group meetings.

Interested families should contact:
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New Earth Voices

NEV is a small choir that sings sacred music from many traditions.

Directed by a dynamic recent graduate of the Faculty of Music, it’s fun, challenging, and timed to fit busy student schedules.
Tuesdays from 4:45-6:30 at the Diocesan Theological College, 347 University St.
Phone 398-4104 for details.

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McGill Ecumenical Chaplaincy’s St. Martha’s shares a weekly informal worship and discussion, followed by a vegetarian supper. It is a welcoming place to form meaningful friendships, explore faith in an inclusive way, and bring sacredness to our lives.
Friends of Christians very welcome. Wednesday evenings at 6:00 in the basement of the United Theological College, 3821 University. Details: Gwendal Wells at 398-4104

The Muslim Students Association of McGill

We offer weekly study circles, free Islamic educational materials, Ramadan services, lectures/conferences, library (Shatner building, room 430)
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