

ISM Exhibitions at the Gallery of Sacred Arts

This winter, the Yale Institute of Sacred Music will present two overlapping exhibitions showcasing the work of acclaimed international artist **Makoto Fujimura** at the ISM Gallery of Sacred Arts.

The first of these, *The Four Holy Gospels and the Golden Sea*, includes a body of paintings commissioned by Crossway Publishing to commemorate the four hundredth anniversary of the King James version of the Bible. In this groundbreaking work, Fujimura builds on the noble tradition of illuminated manuscripts – biblically derived medieval books written by hand and painted with precious pigments – by blending this Western form of devotional painting with his distinctly nonrepresentational illuminations. Viewers will experience the five large abstract paintings Fujimura created for the volume’s frontispieces, along with the “initials” designed to begin each chapter.

Also included in the exhibition is a new series of large canvases called *Walking on Water*, as well as *Golden Sea* (below), a milestone work culminating Fujimura’s artistic and autobiographical journey. Throughout the run of the exhibition, ISM will offer repeated screenings of the retrospective documentary, also entitled “Golden Sea,” which gives a stunning overview of Fujimura’s bicultural career, his developments in *Nihonga* (traditional Japanese painting) and contemporary art, and his deep Christian faith.



Makoto Fujimura, *Golden Sea*. Mineral pigments, precious metals, gold on Kumohada stretched over canvas, 64" X 80", 2011.

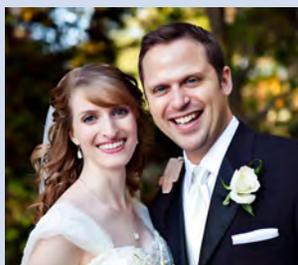
NOTES ON THE STAFF

DEREK GRETEN-HARRISON directed his chamber group, Etherea Vocal Ensemble, in a holiday concert at the Yale Center for British Art on December 13th. He also recently produced Etherea's second album, *Hymn to the Dawn*, which will be released by Delos Records in January 2013.

ISM research assistant and former Benedictine monk **JOHN LEINENWEBER** has recently published an English translation of St. Augustine's homilies on the Gospel of John. *In the Beginning Was the Word* (2012) is an abridged collection of Augustine's 124 homilies on the Gospel according to John, which makes up one of the great patristic commentaries on Scripture. It is available directly from the author by contacting the Institute.

Local band surf rock band, North Shore Troubadours, have released their sophomore album titled "Original Motion Picture Soundtrack." Filling the drummer's seat in the group is ISM staff member **SACHIN RAMABHADRAN**. The album release was celebrated on December 15th at Café Nine in New Haven.

Staff Nuptials



Above: **MELISSA ROOKLIDGE** (concert production assistant) and **DANN COAKWELL** (AD '09) were married on October 20, 2012 at St. Mary's Catholic Church in New Haven, CT.

Left: **COLIN BRITT** (director of music, Marquand Chapel) married Victoria Thornsburry on November 3 in Plympton, MA.

Best wishes to all!

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STUDENT AND ALUMNI NEWS

STUDENT NEWS

In November Yale hosted the 2012 Schoenstein organ competition in the art of organ accompaniment, sponsored by the Schoenstein Organ Company of San Francisco, and open to current students. First prize was awarded to **KENNETH MILLER** (MM '12; MMA '13); the two second prize winners were **STEPHEN BUZARD** (MM '13) and **PAUL THOMAS** (MM '13). The judges were Brian Jones, **MURRAY SOMERVILLE** (UTS '72), and **DAVIS**



Murray Somerville, Davis Wortman, and Brian Jones

WORTMAN (MM '85). The ISM is grateful to Jack Bethards, president and tonal director of Schoenstein and Co., whose generous gift made the competition possible.

Photos by Thomas Murray



Ian Tomesch, Michael Salazar, Stephen Buzard, Paul Thomas, and Kenneth Miller

ALUMNI NEWS

MATTHEW KUSTENBAUDER (MDiv '06) has essays in two recent edited volumes. He contributed an essay entitled "The Politicization of Religious Identity in Sudan, with Special Reference to Oral Histories of the Sudanese Diaspora in America," in *Religion on the Move! New Dynamics of Religious Expansion in a Globalizing World*, ed. Afe Adogame and Shobana Shankar, E.J. Brill, 2012; and "Gaudencia Aoko," in *Dictionary of African Biography*, vol. 1, ed. Henry Louis Gates and Emmanuel Akyeampong, Oxford University Press, 2012. He also published a review of *Christianity, Politics and Public Life in Kenya*, by Paul Gifford, in *Journal of Religion in Africa* 42, no. 1 (2012).

BRAD WELLS (DMA '05, MMA '98) and his ensemble Roomful of Teeth has released a debut CD on New Amsterdam Records. The ensemble features other ISM alumni as well: **DASHON BURTON** (MM '11), and **VIRGINIA WARNKEN** (MM '13). More information can be found [here](#).

DASHON BURTON (MM '11) and **SHEREZADE PANTHAKI** (AD '11) participated in a benefit concert given by Trinity Church Wall Street on Saturday, November 10, 2012. The performance of Bach's B minor Mass, in which Burton and Panthaki were vocal soloists and choral members, took place on short notice as a fund-raiser dedicated to victims of Hurricane Sandy.

Composer **DAN LOCKLAIR**, a UTS graduate of the Master of Sacred Music program, had his composition *In the Almost Evening* (a nocturne for soprano, clarinet, and piano) performed on Sunday, November 11 at Wake Forest University in Winston-Salem, North Carolina. *In the Almost Evening* was composed in 1983 and is based on the poetry of the Japanese/Canadian poet Joy Kogawa.

ANDREW SCANLON (MM '03) was recently appointed to the National Committee in Professional Certification of the American Guild of Organists. This three-year, renewable appointment is to a distinguished board dedicated to the advancement of academic and musical standards for Guild members throughout the nation, and one that administers a large program of examinations for organists and choral conductors. Scanlon continues in his position as Organ Professor at East Carolina University and Organist-Choirmaster at St. Paul's Episcopal Church, both in Greenville, NC. He continues to be active as a performer at the organ, appearing in the 2012-13 season at the Cathedral of St. John the Divine and the Central Synagogue in New York, Trinity Church Boston, the University of Tennessee, Knoxville, as well as at venues in Charlottesville, Greenville, NC and Greenville, PA, and Bath, NC. In addition, he is the artistic director of the East Carolina Musical Arts Education Foundation.

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ISM Congregations Project 2012: Student Reports Part 2

ISM and YDS students attended the sessions of the Congregations Project Summer Seminar in June. Some were designated student reporters, and have contributed their reflections on their experience with particular congregations and aspects of the 2012 theme Keeping Time/Life Passages.

This, the second in a series of reports from the students, focuses on the Sabbath.

Second Presbyterian Church in New York City

by Kyle Brooks

As the biblical passage goes, one day is as a thousand years to the Creator. One cannot say the same for time on earth. These modern times have produced all manner of timesaving technological advances, but our lives only seem busier, and free time is scarce. Rest and relaxation have been reduced to little more than a pregnant pause before resuming activity at a breakneck speed. A day hardly feels as long as it should.

Imagine, then, setting aside time for restoration amid the hustle of city life. Such is the challenge that faces Second Presbyterian Church in New York City. This Upper West Side congregation has committed itself to creating a time and space to embrace the Sabbath, not only as a day of worship, but also as a concept of rest and freedom. It is a daunting, but necessary task, one that the energetic staff has taken up wholeheartedly.

Photo by: Amanda Weber



Pastor Leslie Merlin converses with ISM Friend Don Saliers.

Founded in 1756, Second Presbyterian Church stands out in part by not standing out at all. Many people walk past it without realizing it is a church. It is nestled in an apartment building adjacent to Central Park West. Leslie Merlin, the

pastor, says you practically have to stand across the street and stare at the façade to recognize that it's a church. It seems fitting that it blends into the surroundings. It is a powerful visual metaphor for the seamless integration of a journey of faith with the daily pursuits of work and play. Indeed, the lives of the parish staff reflect just this sort of blending. Rev. Merlin serves not only as pastor, but also as headmaster for the Alexander Robinson School, the oldest coeducational elementary school in New York City, which was founded by the church in 1789. Paul Sanner, the church's musical director, is a music teacher there, and Elaine Song, a deacon at the church, is also an editor for a legal publication.

Photo courtesy of Second Presbyterian Church



Second Presbyterian is also home to the first coeducational elementary school in New York City, the Alexander Robertson School, founded in 1789.



Music director Paul Sanner.

Photo courtesy of Second Presbyterian Church



Lay member Elaine Song.

This group of three came to the Congregations Project with the goal of bringing their congregation and community into a Sabbath time of togetherness and joy. In their presentation, Paul mentioned the struggle to “stay alive in the present” and be engaged with what is

before them, rather than solely focused on what happens next. As Leslie puts it, their lives (and those of the parishioners) are very scheduled. In all of their coming and going, it is a challenge to find a moment of stillness. Their plan is straightforward: sharing of food, song, and fellowship. Parishioners would rotate duties for each gathering, spreading the load of work and allowing for weeks when people can just come and enjoy themselves with no responsibilities.



The team performed a skit in their introduction, dramatizing the harried and frantic daily lives of their city-dwelling parishioners.

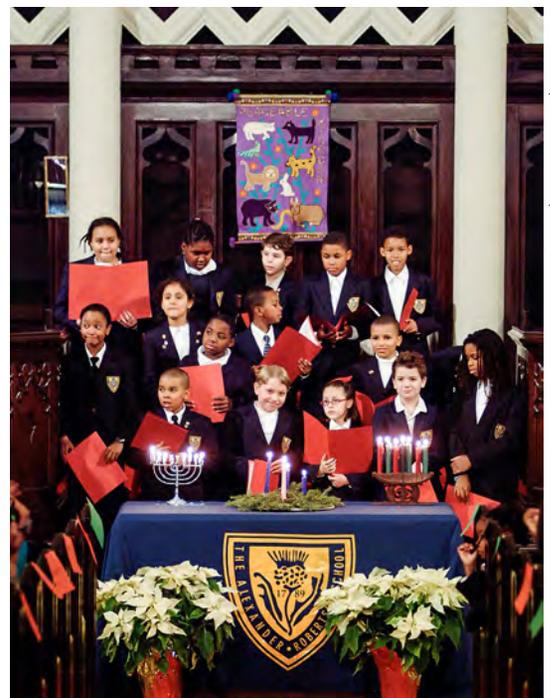
Leslie shared how her own family life comes together around the dinner table. When she, her husband, and their children are gathered for an evening meal, something delightful happens. It is as though something about Sabbath, in the intentionality of being with each other, changes everyone involved. This sort of family dynamic is what the staff of Second Presbyterian hopes to bring about in their congregation.

Making this a reality for a parish of around six hundred members is a much different task, though, from making dinner for a single family. Although it is a church-sponsored event, they do not want it to be doctrinal or proselytizing in its intent. It is meant to be a space in which ego can be set aside and community can be embraced. Furthermore, there is the concern for how to bring this vital time to those who are unable to be physically present, whether because of schedules or other obstacles.

Fittingly, it was during our lunchtime gathering that Elaine and I were able to sit and discuss this project in greater depth. At the heart of the Sabbath project helping people reconfigure calendars around what allows them to reflect and feel whole. Elaine echoed the concerns of her two colleagues; this should not be a worship service, but it should still have spiritual importance. We pondered together how this goal might come to fruition, asking a crucial question: what’s our starting point? We found our answer in the words of the Creator spoken to the prophet Jeremiah: by loving kindness have I drawn thee. What Second Presbyterian is offering is an invitation, an open-ended welcome. And when people are welcomed, there is no need to “control” the experience. Rather, there is an opportunity for the church and its members to be themselves. It is an opportunity to realize that when people feel cared for, they respond.

Perhaps, then, the way forward is to bring together the basic elements, to offer the call and await the response. The best-laid plans often do not go just as we expect, but is that always such a bad thing? It could be that the soul-stirring need for a transformative Sabbath experience is lying dormant in people’s hearts and merely waiting for a place to break forth. Second Presbyterian Church is laying the groundwork for a constructive way of putting time in service of its parish, instead of the other way around. It has the potential to produce a deeper, expansive joy through communal connection. In a city of small apartments, cramped schedules, and high stress, a creative approach to Sabbath might be just the way to slow down the day and realize a peace and quietness that lasts longer than a New York minute.

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The congregation is a vibrant and diverse community, whose children can be seen here celebrating an interreligious holiday service.

Trinity Presbyterian Church, Denton, TX: Living the Sabbath

Katharine Arnold Luce

I have to admit, I didn't know quite what to expect during the Congregations Project summer seminar, but I knew from the start that it was going to be an exciting week. I had made my way through a torrential downpour and accompanying dazzling lightning display to the Congregations Project opening session—tested by water and fire, just like the Israelites!. What else lay ahead?! Even now, I keep coming back to the sense of electric energy that filled every individual in the room that week, keeping our eyes rapt with attention, and our words and songs earnest with excitement.

During the Congregations Project summer seminar, I got to spend some time with members of Trinity Presbyterian Church, from Denton, TX. For those wondering, Denton is in a small town of about 10,000 in North Central Texas. Founded in 1960, Trinity Presbyterian describes itself as an educated congregation that has worked toward social justice throughout its history. This concern for justice also informs their current work for interreligious dialogue in their community. Trinity has a wide range of age groups in its congregation, and an incredible variety of demographic perspectives that informs its ministry. Trinity Presbyterian has an equally diverse arts ministry, with youth and adult choirs, specially commissioned cantata compositions, and a visual arts program that supports local artists and displays their work in the church. In their evening prayer service, Trinity used a hymn commissioned for their church, entitled *Drawn by the Mystery of Faith*. One line in particular seemed to encompass the scope of their mission: “Nurtured in hope and in love, we then are bold to say: ‘Seeking yet found, broken yet blessed, called to action,’ we confess that we are the body of Christ, the dwelling place of God.”

Trinity Presbyterian's project aims at appropriating the idea of “Keeping Time” as exploring the principles of Sabbath-keeping. Trinity's pastor, Craig Hunter, spoke of developing a Sabbath practice that involved play, and restoration. Noting people's increasingly busy lives, he sought ways that his congregation could define Sabbath as something more than simply “taking time” to rest, but rather as a principal



Pastor Craig Hunter.

Photos by: Amanda Weber

avenue of prayer, discernment and growth. Similarly, Lenora McCroskey, organist and music director, saw Sabbath observance as beginning with one's individual, daily practices, but also voiced concern about the older, retired members in her congregation who still needed activity and stimulation in their lives. Kerol

Harrod, Trinity's lay participant, had an eye toward the younger, adult members of the congregation, many of whom work one or more full-time jobs and who are accustomed to a schedule that is just too busy. Kerol articulated a desire to think about ways for congregants to prioritize their time, and not fall victim to a deeply rooted addiction to stress. The question of “What are you doing with your time?” seemed, for Kerol, a mentality that valued productivity as the highest goal, at the expense of all else. He also voiced a discomfort with the thought of Sabbath-keeping as reinforcing our obsession with scheduling every moment of our lives, and even controlling our times of “rest.”

This cultural obsession with efficiency, success, and progress can often thwart our best attempts at understanding how to take time for rest and nourishment. But the intensity of the Sabbath discussion throughout the week emphasized that for many, if not most, congregations the need for Sabbath is *great*. The question around our breakfast table on Monday centered around possible connections between Sabbath and ritual—little ways that the principles of Sabbath can be lived out in our daily lives that could become habituated, unconscious ways of restoring our relationship with time, and ultimately reflect God's time on earth: a time of peace, justice, and mercy. In describing these observations about Sabbath-keeping, Trinity Presbyterian also laid out the practices it hopes to adopt as a congregation, along the themes of worship, rest



Lenora McCroskey composes contemporary cantatas on themes of social justice.

Photo courtesy of Trinity Presbyterian, Denton



Lay member Kerol Harrod.

and play, art, community involvement, and social justice. As these themes developed throughout the week, it became clear that such an understanding of Sabbath would be nuanced, complex, and yet could become an all-encompassing principle that could nourish and invigorate their entire community.

Certain issues however, still remained: how does one teach and implement Sabbath principles without adding yet another “thing” on the to-do list? How do we move in the spirit of having “enough” and cease our striving for “more and more?” How can we remove and prevent burdens of cumulative stress from our shoulders, a stress that threatens our very health and well-being? Developing a Sabbath practice must involve reprogramming these addictive stress pathways, changing our source of nourishment, away from adrenaline and toward the energy of excitement and hope in God, and seeing the Body of Christ as an indispensable avenue toward a restorative time with the Lord.

Dorothy Bass, Trinity’s assigned faculty member, addressed these Sabbath principles in her plenary session, speaking of the mystery of living our transient, impermanent lives “in time”—through rhythms and patterns that embrace our

life passages with grace. She also brought our attention to the ways in which our overwork (or lack of work) can dominate our relationship with time, in often complicated and frustrating ways. In addition, technology threatens to infringe on our time in ever increasing ways, consuming it, distorting our perception of it, and disconnecting us (at times) from the rhythms of time we find in nature.

Bass laid out different ways of constructing meaning in abstract time as a way to re-inhabit time itself: through *music*, *discernment*, and *language*. These three examples proved to be an effective way of grouping the ever-emerging ideas Trinity Presbyterian put forth for congregational Sabbath-keeping: a) strengthening a sense of Sabbath through aesthetics, music, and artistic production; b) incorporating Sabbath principles as objects and rituals for daily life; and c) utilizing language (and silence) in worship—prayer and Scripture reading—as a means of cultivating an aesthetic of simplicity, focus, and rest.

Practically speaking, Trinity’s team members emerged from their plenary session equipped with new ways to widen their ritual repertoire, both inside and

outside the sanctuary. To re-inhabit time through music and art, plans were made to emphasize spiritual reflection through music (through Taize services, for example); experiment with sermons interspersed with music, to conceive of the Word in nonverbal ways; and even create handheld icons or tactile objects to encourage everyday Sabbath-keeping principles.

Re-inhabiting time through discernment proved to be an exciting challenge, and Trinity offered plans to focus on ecological justice and community engagement through creation care—rethinking our modes of being in order to care for the earth—as one way of incorporating social justice into Sabbath-keeping. Discerning how to incorporate aspects of Jubilee* such as debt forgiveness, resting farmed land, and freedom for the oppressed, seemed to map very well onto Denton’s community situation, which faces issues of racism, immigration, militarism, and Muslim-Christian interaction. Celebrating God’s gift of creation through shared community meals offered a simple, yet radical, way of incorporating Sabbath-keeping into the fabric of Trinity life.

Times of worship offered ways to re-inhabit language, through the use of spoken word as well as silence, or rest from the cacophony of noise that permeates much of our everyday lives. Intentional speech and prayer, juxtaposed with times of silence, helps congregants get accustomed to periods of rest, meditation and reflection. Within moments of speech, articulated in varying moments throughout the Church year—prayer, sermon, creed, communion—congregants could inhabit God’s time in a way that offered peace, rest, imagination and fullness, without separating themselves from “ordinary” time. Don Saliers named the Church year as the way that we “keep time” with Jesus, day by day, week by week, in our rhythms of meeting, feeding, praying, and singing. Imagining every moment as *now* for God allows us to think about our lives as God does, as ever-present and entirely full, a perfect mode of keeping Sabbath.

*This concept, found in Leviticus 25, articulates Israel’s orientation to the land in multiples of seven years, with each fiftieth year celebrated as a year of Jubilee. During this year, the land was to lie fallow, debts were forgiven, land was returned to its original tribe, and slaves were returned to their families. “This fiftieth year is sacred—it is a time of freedom and of celebration when everyone will receive back their original property, and slaves will return home to their families.” – Leviticus 25:10

Photo by: Amanda Weber



ISM Friend Dorothy Bass.



Photo courtesy of Trinity Presbyterian, Denton

The sanctuary of Trinity Presbyterian Denton incorporates a wide variety of visual art into its liturgical programming.

ROBINSON MCCLELLAN's (MM '06) newest choral piece, *A Child in Nature*, will be premiered in October by Seattle-based choir the Esoterics. McClellan was also a featured panelist at the first Sacred Music Conference at Notre Dame in September, and gave a presentation entitled "God is a Harmonic Being: Musical Theology...But for Whom?". McClellan is also working on a liturgical cantata for the upcoming year with conductor Miguel Felipe.

MINA CHOI (MM '05) won 3rd prize in the 2012 International Franz Schmidt Organ Competition, held in Kitzbühel, Austria. Choi was the first non-European prize winner since the competition was founded. The competition concentrated on repertoires of Bach, as well as post-romantic Austrian composers including Franz Schmidt, Anton Heiller, and Robert Fuchs.

MATTHEW CURRY (MDiv '01) was appointed the Lead Pastor at Grace United Methodist Church in Valley Stream, New York, after serving ten years as pastor of United Methodist Church of Mount Kisco, New York. He also completed his Master of Arts in Organizational Psychology at Columbia University.

Organist **JASON ROBERTS** (MM '04) performed an organ recital in celebration in October in celebration of the 40th Anniversary of St. Paul's Episcopal Church in Willimantic, CT. Roberts is the winner of the 2008 AGO National Competition in Organ Improvisation, and the 2007 Albert Schweitzer Organ Competition.

The ISM's annual report is online [here](#).

Alumni Spotlight: Tawnie Olson | The Robert Baker Commission for Sacred Music

The music of Canadian composer **Tawnie Olson** (Artist Diploma, composition, '00) has been performed by a wide range of ensembles and individual



musicians, including the Calgary Philharmonic Orchestra, the Gemini Duo, Duo Fiolútróniq, the Wanmu Percussion Trio, the McGill Percussion Ensemble, the Land's End Ensemble, the Canadian Chamber Choir, the Guelph Chamber Choir, the Yale Camerata and the Chamber Chorus of the Yale Camerata, bassoonists Nadina Mackie Jackson and Rachael Elliott, and harpsichordist Katelyn Clark. She has won awards from the SOCAN foundation and the Guelph Chamber Choir/Musica Viva, and is a two-time semifinalist in the Sorel Foundation competition.

Her piece *Scel lem duib* was premiered at the annual Advent concert of the Yale Camerata on December 1. It was commissioned for the Yale Camerata by the Yale Institute of Sacred

Music from the Robert Baker Commissioning Fund for Sacred Music and dedicated to Marguerite Brooks and the Chamber Chorus of the Yale Camerata, with special thanks to Kristan Toczko.

In her note, Olson says: "A medieval Irish monk once wrote: 'It is senseless for anyone to cease in the praise of God. The birds, they never cease, and their souls are only air.' As I wrote *Scel lem duib*, I felt overwhelmed by the beauty of creation, the way plants and animals are always growing and changing, driven to take root, to migrate, to bear fruit by a force much deeper than consciousness. I love the poem "Scel lem duib" because its elegant spareness celebrates winter as a thing-in-itself, as yet another instance of nature's awful beauty. Unlike many other poems, it does not use the turning seasons as a metaphor for aging and death. As I set the text that is translated "the bracken reddens/its shape becomes hidden," however, I found myself thinking that all of the beauty of this world is an echo of another country, one where some whom I love are hidden, and where I hope by God's grace someday to dwell. But before I could become too lost in this thought, a flock of geese intruded, raucously calling out God's praises in the here-and-now.

Peter Hawkins: Discovering, and Rediscovering, Dante

by Ray Waddle

The first time Peter S. Hawkins studied Dante's *Divine Comedy* as a student, it didn't take. Soon he had a second opportunity—again, no impression. Then, as a Yale graduate student, the wary young Hawkins was persuaded to attend the Dante course led by renowned scholar John Freccero. And the beatific vision struck him.

"A fellow student had told me, 'Let's try this class, just once,' " recalls Hawkins, professor of religion and literature at YDS and the Institute of Sacred Music. "It turned out to be the rest of my life."

By now, he has been sharing his passion for Dante's magisterial medieval poem—the three-part *Inferno*, *Purgatorio* and *Paradiso*—with students for decades. This fall at YDS he is teaching his two-semester *Divine Comedy* course, "Dante's Journey to God," which continues through Spring 2013. He is exposing the epic work also to undergrads this semester in Yale College's Directed Studies program.

"People ask, 'Aren't you tired of it?' Absolutely not!" he says. "It's an endless discovery. And the discovery is not just the text; it's whom I'm reading it with. The students are learning what an intricate work the *Divine Comedy* is. It's a conversion story. It's civilization's most complicated rendering of moving from lost to found, culminating in a vision of God. In some sense, so many students are on that journey. I am too."

Hawkins's own academic journey included 24 years as a popular teacher at YDS (1976-2000) before moving to Boston University (2000-08) to head the Luce Program in Scripture and the Literary Arts. Hawkins fans were delighted at the news of his return to Sterling Divinity Quadrangle in fall 2008. His uniquely crafted YDS course offerings include "The Passion of Christ in Literature and the Visual Arts" and "Genesis and its Literary Afterlife." In the spring he will teach "Psalms in Scripture, Literature, and Music" with Markus Rathey and Vicki Hoffer.

"Being away from Yale I missed a couple of things," he says. "One is the theological context here. People disagree about everything, but there's a common language, a sense of urgency about theological education, the sense that it really matters. And I missed chapel. And coming back I found it was so much richer than it was before. No matter what happens that day in worship (whether I like it or not), I step out of my preoccupations and join the company. I set my compass by worship."

As his course titles make plain, Hawkins has long worked at the crossroads of faith and poetry, belief and art. It was in high school that the power of literature broadsided him: he discovered Gerard Manley Hopkins, T.S. Eliot, Flannery O'Connor and others who showed him how the life of faith is



enlivened and refreshed by the struggles of poetic imagery and imagination.

"All of these writers are forever shaped by the biblical canon, but they do something new with it," he says. "This is literature that takes religion very, very seriously. I see it as a secondary scripture. It's a way of listening for God. People have their spirits quickened as often from outside the Bible as from inside it. I like going back and forth between the Bible and its literary afterlife." (Among contemporary literary figures who embrace religious themes, he turns especially to John Updike, Marilynne Robinson, John Cheever, Bernard Malamud, Nathan Englander and poet Christian Wiman among others.)

Hawkins says he became "an adult Christian" at Union Theological Seminary, where he received an M.Div. in his early 20s. At that time he also got his first valuable lessons as a teacher: his experience as a first-grade instructor in the South Bronx has stayed with him.

"I learned so much from that. I discovered how important it is that every class should have a beginning, middle and end. Learn students' first names, create a sense of community. The great moment is when the class is able to go on without you."

As a teacher he remains committed to the spiritual wisdom of reading literature with concentration. His books include *Dante's Testaments: Essays on Scriptural Imagination*, *Dante: A Brief History*, and *Undiscovered Country: Imagining the World to Come*. He is co-editor of the four-volume series *Listening for God: Contemporary Literature and the Life of Faith*.

"There's so much emphasis in classrooms on reading *a lot*, but with literature you have to read slowly, closely," he explains. "I like to spend a lot of time on a sentence, a metaphor, on how a poem can contain an infinity of meanings, on how creative language can articulate the mystery of God. I like being with students as they discover a valence of their own through the poetry and fiction."

"That's a wonderful thing about literature: it slows a person down. It quiets me."

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Forum on Music and Christian Scholarship

The *Forum on Music and Christian Scholarship* will hold its annual conference and meeting at the Institute of Sacred Music February 14 – 16, 2013. Founded in 2003, the FMCS is a group of musicologists, musicians, and theologians who explore the intersections of music and religion from historical, music theoretical, as well as contemporary perspectives.

The thirty-six papers to be offered at the conference will examine diverse subjects ranging from historical aspects of the relationship between art and religion in the Middle Ages and the Reformation, to the religious contexts of the music of Messiaen and Beethoven, to the sacred in

popular music. Among the speakers are two ISM graduates: Awet Andemicael (MAR, '09) and Kate Kennedy Steiner (MAR, '07).

The keynote speaker for the conference is the distinguished theologian and musician Prof. Jeremy Begbie, Thomas A. Langford Research Professor at Duke University Divinity School. His paper, entitled *Music, Theology, and the "Natural": Learning from Rameau and Rousseau*, is the Tangeman Lecture for 2013.

Markus Rathey, associate professor of music history at the ISM and former FMCS president, chaired the program committee and serves as the main organizer.



Jeremy Begbie

PETER HAWKINS CONTINUED FROM PAGE 9

Reading the entire *Divine Comedy* with students—some 14,000 lines—represents a pinnacle of a teacher's vocation and mastery; it also offers, as Hawkins suggests, one of the soul's great adventures. In his class he stresses the work as a theological poem, "taking full account of the poem as a path with a divine destination." American readers have long had a special relationship to Dante, whose ambitious endeavor to describe the great journey of the afterlife has preoccupied American poets from the 19th century (Emerson, Longfellow,) through the 20th (Eliot, Pound, Pinsky, Merwin) and into the 21st.

"It's a big story—reverent, irreverent, exhibiting a hunger to take on the world, ambitious enough to try to see the world as God sees it," Hawkins says.

Never far from considerations of Dante is the theme of our life in God, the human endeavor to find wholeness in the summons of gospel and

scripture. And so Hawkins's thoughts turn easily again to worship.

"The experience of praise and lament in company does my soul good. I begin by praying that I won't be mean and critical, which is a hazard of being a professional "religious person." I pray to be surprised. I need to read scripture in company. I need the power of music, the presence of tradition that is very old yet made new in worship. Worship constitutes my Christian life. I need it."

Ray Waddle is editor of Reflections magazine (Yale Divinity School). This article is reprinted with permission from Notes from the Quad, November 2012.

FACULTY NEWS

Liturgical studies professor **TERESA BERGER** has edited a publication resulting from the 2011 ISM Liturgy Conference. *Liturgy in Migration: from the Upper Room to Cyberspace*, with an introductory essay by Berger was published in December (Collegeville, MN: Liturgical Press).

Prof. **THOMAS MURRAY** was on the road again during the fall term for recitals at St. Ignatius Church in New York City, Illinois College, the East Texas Pipe Organ Festival and at Schermerhorn Symphony Hall in Nashville, Tennessee.

ISM faculty member **MARKUS RATHEY**, associate professor of music history, has contributed nine major articles to the recently published *Dictionary of Renaissance Music (Lexikon der Musik in der Renaissance*, Laaber Publishers). Articles include those about the reformers Martin Luther and Philipp Melancthon, and about the composers Hans Leo Hassler and Heinrich Finck. Prof.

Rathey has also recently published two major articles. One, published in the German journal *Musik und Ästhetik (Music and Aesthetics)* discusses seven hitherto unknown literary sources from the second half of the 18th century that reflect the shift in the aesthetic evaluation of Johann Sebastian and Carl Philipp Emanuel Bach ("Zwischen 'schuldloser Freude' und 'höherer Schönheit', *Musik&Ästhetik* 16, 42-52). The second article analyzes the interesting relationship between hymnody and dance in a theoretical treatise by Johann Mattheson ("Johann Mattheson's 'Invention': Models and Influences for Rhythmic Variation in Der vollkommene Capellmeister," in: *Dutch Journal of Music Theory* 17 (2012), 77-90). In early December, Prof. Rathey delivered a guest lecture at Princeton University entitled "Concepts of Time and Music in Bach's *Christmas Oratorio*."

Medievalism, Modernity, and the Sacred in Britain and America after 1900

This international symposium will explore ways in which medievalism and the Gothic style were incorporated into modern art, architecture, and design. Concentrating on Britain and the United States from 1900 onwards, the event interlaces shifting understandings of the sacred and religious traditions with discourses surrounding powerful and avant-garde notions of the Middle Ages as a rich material, literary, and ideological territory. Gothic themes will demonstrate how cross-

disciplinary perspectives in theology and the arts increasingly underpin new thinking regarding modern transatlantic revivalism, cultural identity, rituals, and hermeneutics.

The symposium takes place on Saturday, February 23 from 1 – 6:30 pm at Yale in the Loria Center (Rm. 351), and is supported by the Department of the History of Art. Organized by ISM fellow Ayla Lepine, it is free and open to the public. More information is at www.yale.edu/ism.

Stephen Dykes Bower, pulpitum ceiling,
Lancing College Chapel, 1977.



Photograph courtesy James O. Davies/English Heritage

ISM EXHIBITIONS CONTINUED FROM PAGE 1

Shaping Community: Poetics and Politics of the Eruv, curated by Margaret Olin and profiled in the last issue, was reviewed in the online JewishPress.com. Richard McBee begins by saying:

For most observant Jews, the *eruv* is invisible. Each week we prepare for Shabbos: ready our food, conclude our mundane affairs, shower, dress and put the house keys in our pocket and check the web that the local eruv is up. Unless there has been a storm or other physical disaster, we can assume everything is okay. Just like the Shabbos calm that descends for 25 hours, the eruv operates for us in the background: essential but unnoticed.

At Yale that is not the case. Margaret Olin, senior research scholar at the

Yale Divinity School, has curated a groundbreaking three-part exhibition that critically examines this three thousand year old fundamental rabbinic institution. As far as I am aware the intricacies of such a complex *halacha* has never been subject to an artistic investigation, not to mention an entire exhibition of eleven diverse artists. Interestingly, almost all of these artists are not observant, which may be why they can feel free to artistically engage in this forbidding subject.

The full text of the article is available [here](#).

The opening reception was held on October 18, in all three of the exhibition's venues, and with several of the artists present.



Clockwise from top:

Margaret Olin gives the other artists a private tour of Sophie Calle's *The Eruv of Jerusalem* at the 32 Edgewood Gallery.

Margaret Olin in front of the Rothenberg installation *24-hour mobile home/corresponding contingencies*.

Katharine Arnold Luce and Daniel Meyer developed a curriculum for schools. This tour with students from St. Thomas's Choir School took place in December.

Installation artist Ellen Rothenberg and Martin Jean.

Exhibition photos by Robert A. Lisak unless otherwise noted



Photo by Peg Olin

Do You Hear What I Hear?

Hard on the heels of their YouTube viral hit version of “Call Me Maybe,” the 3Penny Chorus and Orchestra have teamed up again to record a new YouTube video, this time a choral/orchestral cover of the British pop song “Do They Know It’s Christmas.” The original version of this song, written by Bob Geldof and Midge Ure, was recorded in 1984 to raise money for those in Ethiopia who were suffering from the 1983 famine. Renowned pop icons of the time gathered to perform and record this Christmas hit, which is still heard every December on countless radio stations. **Arianne Abela** (M.M. '10) and **Colin Britt** (M.M. '10) arranged the song for choir and orchestra, and Arianne Abela conducted the performance.

At 6 pm on December 10th, a volunteer contingent of forty-six singers, twenty-eight instrumentalists, and three camera operators gathered in the Old Refectory at Yale Divinity School to rehearse and record the video. ISM’s Sachin Ramabhadran supervised the recording and edited the final video, which is online [here](#).

In keeping with their passion for philanthropy, Abela and Britt reached out to various hunger relief organizations in the hopes of using the video as a way to raise funds and awareness for charity. They established a fund with the global relief fund Action Against Hunger, and through the video will encourage donations to this cause. More information can be found [here](#).



Above: Part of Suzanne Silver’s installation *Kafka in Space (Parsing the Eruv)*.

Right Sally M. Promey, second from left, with artists Elliott Malkin, Ellen Rothenberg, and Suzanne Silver.

Below: Guests take in components of the Rothenberg installation.



Notes on the Music: Vignettes from Fall 2012

The fall semester concert schedule for **Schola Cantorum** culminated in a performance of music for St. Mark's, Venice, written by Rosenmüller and Legrenzi ca 1670. Schola and the Voxtet soloists gave a luminous performance under the direction of the ensemble's founder **Simon Carrington**. Kerala Snyder gave a preconcert talk.

David Hill will guest conduct the group in January in a program that includes music of Purcell and Frank Martin's Mass.

Marguerite L. Brooks led the **Yale Camerata** in its enormously popular annual Advent concert in Battell Chapel, which this year featured the



Susan Hellauer

Center:
Simon Carrington

Right: Andreas Scholl



David Hill



Vincent Dubois



Martin Jean

Below: Yale Camerata



Photo Credits: Susan Hellauer, courtesy of the artist; Simon Carrington, Martin Jean, and Yale Camerata by Robert A. Lisak; Andreas Scholl © DECCA/James McMillan; David Hill © Caroline Phillips Management; Vincent Dubois © Elie GALEY

premiere of a newly-commissioned piece by Tawnie Olson (see p. 8).

Great Organ Music at Yale has concluded its season with a recital of music by Sweelinck, Buxtehude, and others by Martin Jean.

Earlier, **Vincent Dubois** was artist in residence for a week. His recital included music of Widor, Franck, Vierne, Dupré, Duruflé, and Saint-Saëns.

The countenor **Andreas Scholl** gave a recital of works by Dowland, Brahms, Schubert, and others in December.

Susan Hellauer of Anonymous 4 led Yale Voxtet members in solemn plainchant First Vespers for Christmas, with medieval polyphony from the magnificent Las Huelgas Codex (c. 1300).

Schola in Cambridge



Photos by Mateusz Zechowski.

On November 9 and 10, as reported in the last issue, Masaaki Suzuki led the Yale Schola Cantorum in

performances of Bach Cantatas at Yale and at Harvard. These photos were taken in Memorial Church at Harvard.



*The faculty, students, and staff of the ISM
wish you a blessed holiday season
and a joyous New Year!*

Photos by Derek Greten-Harrison



Megan Chartrand and
Jenifer Chatfield



Harald Buchinger and Kathy Foley



Sally M. Promey and Peter Hawkins



Peter Thompson, Marilyn and Alan Kendrix, and Kenneth Miller



Michael Blaakman, Molly Netter, Rob Strebendt,
and Tessie Prakas