

Prism

MUSIC • WORSHIP • ARTS

YALE INSTITUTE OF SACRED MUSIC COMMON GROUND FOR SCHOLARSHIP AND PRACTICE

New Faculty Announced for 2013-14

Martin Jean has announced the appointment of two new faculty members beginning in 2013-2014.



Christian Wiman, who originally visited the ISM to deliver the Lana Schwebel Lecture in Religion and Literature in 2010, will join the faculty as Senior Lecturer in Religion and Literature.

Christian Wiman is one of the most significant names in the poetry world today. Raised in West Texas, he was educated at Washington and Lee University in Virginia. He has taught at Stanford, Northwestern, and the Prague School of Economics, and for the last decade has served as editor of *Poetry*, the oldest monthly devoted to verse in the English-speaking world. Under Wiman's leadership, the magazine experienced significant growth in both readership and content. In 2007, the *New York Times* described his editorship as one of "enthusiastic adventurousness, publishing a wide range of poetic styles, turbocharging the back of the book with essays...and reviews engaged in debate both lively and dead serious."

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On the music side of the ISM equation, **David Hill** will join the faculty as Professor (Adj.) of Choral conducting. He will serve as principal conductor of Yale Schola Cantorum, as well as participate in the training of choral conducting majors with Profs. Marguerite L. Brooks and Jeffrey Douma, and with Masaaki Suzuki, who will remain affiliated with Schola Cantorum as Principal Guest Conductor.

David Hill has a long and distinguished career as one of the leading conductors in Europe. His talent has been recognized by appointments as chief conductor of The BBC Singers, musical director of the Bach Choir, chief conductor of the Southern Sinfonia, music director of Leeds Philharmonic Society and associate guest conductor of the Bournemouth Symphony Orchestra. In 2002, he was awarded an honorary doctorate by the University of Southampton in recognition of his services to music. In 2007 he was named an honorary



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He is the author, translator, or editor of seven books. His most recent book of poems, *Every Riven Thing* (FSG, 2010), won the Commonwealth Prize from the English Speaking Union and was a finalist for the Kingsley-Tufts Prize. It was named one of the ten best poetry books of the year by the *New Yorker* and by the *National Post* in Canada. His translations of Osip Mandelstam are collected in *Stolen Air* (Ecco, 2012); and a new book of non-fiction, *My Bright Abyss: Meditation of a Modern Believer*, was published by Farrar, Straus and Giroux this spring.

Beyond his accomplishments as poet and essayist, Wiman's perspective on the Christian theological tradition is profound. David J. Rothman (*First Things*) writes that Christian Wiman is "one of the preeminent devotional poets of any faith now writing in English." Of *Every Riven Thing*, Dana Jennings (*The New York Times*) reports that it is an "ecstatic ruckus worthy of Gerard Manley Hopkins, who also tasted the tears in things—and the holy too." He has been interviewed by Bill Moyers and Krista Tippett, and recently appeared on the PBS *NewsHour*.

Wiman will join Prof. Peter Hawkins in teaching courses on subjects at the intersection of theology and literature, one of the cornerstones of the Institute's interdisciplinary curriculum. Wiman's extraordinary gifts as poet, teacher, critic, and editor will make him a natural partner in the musical, liturgical, and artistic life of the Institute, nurturing the formation of future preachers, theologians, and scholars in the Divinity School, and enhancing intellectual life throughout the Yale community.

member of the Royal School of Church Music and in 2010 an honorary fellow of the Royal Academy of Music.

Guest conducting credits include some of the leading musical ensembles of Europe: the London Philharmonic, the English Chamber Orchestra, the Royal Philharmonic Orchestra, the Netherlands Radio Choir, and the RIAS Kammerchor, Berlin. David Hill also maintains an active career as organist and pianist in recitals worldwide.

With over seventy recordings to his credit, Hill has performed virtually every style and period in the choral repertoire from Gregorian chant to Renaissance polyphony, from baroque oratorios to modern masterpieces for chorus and orchestra. He has commissioned dozens of works from leading composers of today, including Judith Bingham, Francis Pott, Patrick Gowers, Sir John Tavener, and Philip Wilby.

Hill looks forward to taking an active role in the artistic and intellectual lives of the ISM, the School of Music, and Yale University. He says, "I am delighted and privileged to be joining the many talented people involved at Yale, in particular to be associated with Masaaki Suzuki and Profs. Brooks and Douma, who do such wonderful work with the students. My wish is to continue developing the styles and repertoire of the group alongside Maestro Suzuki and fellow conductors from around the world."

Did You Know?

There's a *PRISM* just for prospective students.
Check out *Prism for Prospects* [here](#).



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David Michalek's *14 Stations* Returns to Yale

Seven years after presenting David Michalek's *14 Stations* in Marquand Chapel, the work returned to the ISM Gallery of Sacred Arts March 20 – April 26.

14 Stations was made in collaboration with men and women transitioning out of homelessness affiliated with the Interfaith Assembly on Homelessness and Housing (IAHH), a non-profit organization located at the Cathedral of St. John the Divine. The project is modeled on the traditional devotional Stations of the Cross. Members of the group enacted each Station, with a different man or woman assuming the role of the Christ figure in each. The resulting tableaux were photographed. The oversize black-and-white photographs, mounted on backlit displays, were first exhibited in West Park Church in 2002.

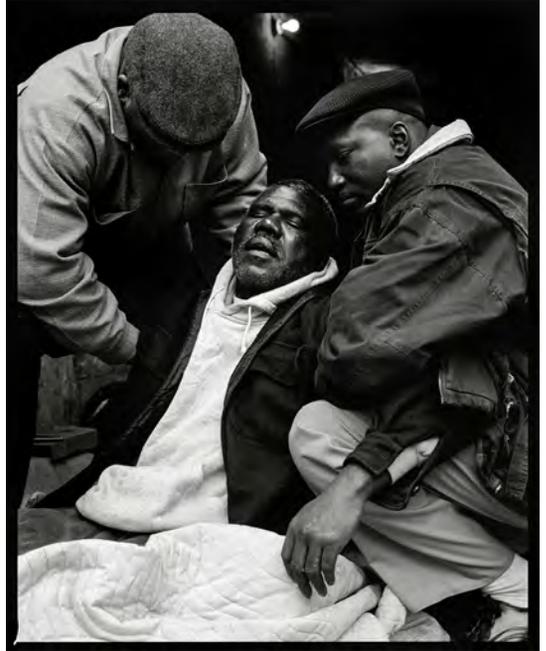
In different locations, the exhibition has been presented as a “town hall” style gathering with various components:

- Visitors enter the space and browse the illuminated photographs;
- Panel discussion and testimony from policy makers, homelessness experts, and scholars, as well as homeless individuals in whatever city the work is being shown;
- *14 Stations Performance* including spoken word by project participants, music, and projected images;
- Food and conversation.

At Yale several of these components were implemented:

- Readings, reflections and meditations on the work every Tuesday at 12:30 pm;
- Special coffee hour with prayers for the homeless;
- Partnership with Christian Community Action and Trinity on the Green to support their ministries to the homeless locally;
- Special tours during Holy Week and at other times.

14 Stations has been shown in a variety of cities in New York and New England, including a three-month run at Brooklyn Museum (January-March 2005). The *14 Stations Performance* was presented by Emmanuel Music in Boston in 2003, and in March 2005, it was the subject of a collaborative project with the Brooklyn Philharmonic for their “Music Off the Walls” series. The work first traveled to Yale Divinity School in the spring of 2006. The project as a whole has significantly raised the profile of the IAHH, energized its core constituents, and raised money for the organization. *14 Stations* has resonated with audiences in diverse settings not only because it draws attention to the issue of homelessness, but also because of the way in which it features human beings finally rising above their everyday conditions.



David Michalek, Station Five: Simon Helps Christ Carry the Cross.

New York-based David Michalek is an artist who takes the concept and techniques of portraiture as the starting points for the creation of his works, on both a large and small scale, in a range of mediums. His work has been shown nationally and internationally with recent public art and solo exhibitions at the Brooklyn Museum, the LA Music Center, Harvard University, Sadler's Wells, Trafalgar Square, Opera Bastille, Venice Biennale, The Kitchen, Lincoln Center, and the Edinburgh Festival at Summerhall with the Richard DeMarco Foundation, as well as previously at Yale. He has collaborated on the visual art component of two staged works with Peter Sellars: *Kafka Fragments*, presented as part of Carnegie Hall's 2005-2006 season; and *St. François d'Assise*, presented at the Salzburg Festival and Paris Opera. Other film and video work for theater includes collaborations with the Tallis Scholars; John Malpede and L.A.P.D.; and with the Brooklyn Philharmonic for the Brooklyn Museum's “Music off the Walls” series.

14 Stations was made possible, in part, by funds from the Yale Institute of Sacred Music, the Durfee Foundation, the Franklin Furnace Fund for Performance Art, the Jerome Foundation, and the New York State Council on the Arts.

Alumni Profiles:

Bruce Neswick and Awet Andemicael

Editor's Note: This is the first of an occasional series exploring the careers of several ISM graduates – of different disciplines and at different stages – in their own words. They were asked to talk about their current position, their trajectory after leaving the ISM, professional accomplishments that gave special satisfaction, and of course the role of the ISM in their formation.

BRUCE NESWICK (M.M. '81)

I am currently associate professor of organ at the Indiana University Jacobs School of Music. I love working with some of the finest young organists in the country and being allowed to focus with them on the full range of activities normally encountered by a church musician: hymn-playing; anthem accompanying; choir leading and organization; church music repertoire; etc. — and all within the context of a vibrant and growing conservatory-like school of music.

My career after Yale began with a two-year stint in New York City, serving first as Larry King's first Apprentice in Church Music at Trinity, Wall Street, and then as David Hurd's sabbatical leave replacement at General Theological Seminary. I then spent eight very happy and insanely busy years at St. Paul's Cathedral, Buffalo, where my lifelong passion for working with children in choirs was firmly cemented. I felt the need after that time to refuel and took myself to Geneva, Switzerland, for two years, when I studied with Lionel Rogg and ran the music at the English Church. From there, I took positions at Christ Church Cathedral, Lexington, KY; Washington Cathedral; St. Philip's Cathedral, Atlanta; and at Saint the John the Divine, NYC. In all these places, I have been grateful to form lifelong friendships and to work intensively with chorister programs and in the context of some amazing churches and cities.

Of all the things I have done, I am probably most satisfied by my work with children's choirs, based as it has been in the tradition of the RSCM

and its exciting work here in this country. There is nothing more demanding yet exhilarating than training a young person in the love and performance of quality church music; to see students forming vocations, avocations, and friendships around that activity; and to maintain with them an active network of friendships. Playing for former choristers' weddings makes me feel my age, but is also deeply satisfying!

The ISM was, for me, a wonderful smorgasbord of opportunities: working with great teachers, including Gerre Hancock, Robert Baker, Jon Bailey, and Jeffery Rowthorn; playing and directing at Marquand Chapel; running the music at the conveniently-located and lively First Presbyterian Church; forming friendships within and without the organ class. Simply being at Yale was a supremely powerful influence! I treasure the abiding friendships with faculty and fellow students made during my time at the ISM. I am grateful for what the ISM represents, and what it offers to the world of church music: the pursuit of artistic excellence in the name of a higher cause.



AWET ANDEMICAEL (M.A.R. '10)

I am currently working on a PhD in theology at Yale. I am thankful for the opportunity to study under a stellar academic advisor and mentor, Kathryn Tanner, as well as to work with network of theological mentors, both at the ISM and elsewhere. Alongside my academic work, I am slowly getting back into singing professionally, which was what I did for a living before coming to the ISM. Since music and theological aesthetics are among the central concerns of my theological work, being active as a musical performer—to the extent that time and energy permit—will likely enrich my scholarly investigations.

It has been a busy two years since I left the ISM! After graduating, I worked on a

research project surveying artistic activity in international refugee camps; my research was eventually published by the United Nations High Commissioner for Refugees (UNHCR). I spent the following year studying theology and peace studies at the University of Notre Dame. It was a deeply formative experience to be immersed in an environment in which prayer and study are equally valued. I had the opportunity to study with wonderful theologians, including Fr. Gustavo Gutierrez, Matthew Ashley, Cyril O'Regan, Francesca Murphy, and Mary Catherine Hilker, as well as scholars in the field of peace studies. Although I was not able to study with Margot Fassler, I benefitted from her mentorship,

and was invited by Margot and Peter Jeffery to serve on the Mellon Working Group on Music and Religion.

I have traveled quite a bit in the last year or so. I went to Japan to sing *Messiah* with Masaaki Suzuki and the Bach Collegium Japan, which was an amazing experience. Later, while at Notre Dame, I took part in a study/service course called the Common Good Initiative, in which I engaged in interdisciplinary reflection on issues of poverty and injustice, in preparation for a week of participating in the prayer and work life of the Missionaries of the Poor in Kingston, Jamaica. The theology department also sent several theology students, along with colleagues in Jewish rabbinical schools, on a trip to Israel to learn about Christian-Jewish dialogue. It was a challenging and incredibly rewarding experience, and further confirmed my commitment to interfaith and ecumenical engagement. That summer, I went to the Democratic Republic of the Congo and taught two courses at the Université Chrétienne Bilingue du Congo (Christian Bilingual University of Congo) in Beni, Nord-Kivu: one on theologies of reconciliation, and one on music and worship in the churches. It was one of the most wonderful experiences of my life, and I was deeply blessed by my colleagues and students there. What a delight to be serving on my own continent! I hope to return again someday.

Other special undertakings in the last year or so include helping moderate an international interfaith conference in Oxford, England; taking part in a global peace symposium in Reykjavik, Iceland; serving on an AAR panel as part of the Mellon Working Group on Music and Religion; participating as a musical performer and theologian at a Center for Theological Inquiry conference on science and religion; and being invited to serve as a theological consultant to a UNHCR conference in Geneva on faith and refugee protection. This summer, I will be presenting a paper on religion and peace studies in Salzburg, Austria.

As a result of all of these opportunities, I am finding myself drawn toward a way of doing theology that is in spiritual and tangible service to God with and through the enactment of social justice, healing, and sustainable peace. This year, I will continue as a member of the think tank of the Elijah Interfaith Institute; though I expect to be attending fewer theological conferences, I will be doing more singing engagements.

Most recently, I have had the honor of presenting papers at my home institution (Yale) in my “home” discipline (music and systematic theology) at the Society for Christian Scholarship in Music and in the ISM Consultation on Music and Theology. That experience has served to confirm my call to constructive theology in music, and to generate great home-coming joy upon my return to the ISM community.

Of all my experiences, teaching in the Congo, along with all that I learned there from my colleagues and students, has given me the most profound satisfaction.

I can safely say that what I am doing today would have been almost impossible without the ISM. Before that, I had no academic background in theology — in fact, I don’t think I had even *heard* of systematic theology, let alone have any idea how my background as a musician and my burning spiritual questions could be brought into fruitful conversation with others who shared similar concerns and interests. The ISM’s financial support made it possible for me to discover and study theology at Yale; and the personal encouragement and validation I received from Martin Jean, the faculty and friends of the ISM, and my colleagues, first helped me discern my scholarly calling to theology and music, and then gave me the courage to pursue it.

I am deeply grateful to God for having granted me the chance to study at the ISM. The experience was a major turning point for me, and, though I have studied at several institutions, I continue to think of the ISM as the alma mater of my heart.



Photo by Derek Gretchen-Harrison

Awet Andemicael pictured at her graduation in 2010, flanked by Colin Britt and Martin Jean. Andemicael and Britt were recipients of the Faculty Prize.

ISM Congregations Project 2012: Student Reports Part 3

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.

The third day of the Congregations Project Summer Seminar dealt with Life Passages. Lake Chelan Lutheran, a small church from the state of Washington, shared its project with us: creating liturgies for the dying, and their aim weave beauty—through, word, song, and image – throughout of one of life’s most difficult passages.

by Anna Rohde Schwehn

*If we live, we live to the Lord.
If we die, we die to the Lord;
So then whether we live
Or whether we die,
We are the Lord’s.*

(Romans 14:8; Set to music by Rolf Vegdahl)

Amidst the gray mountains and clear waters of the Lake Chelan Valley, beside parks and single-family homes is Lake Chelan Lutheran Church. Chelan, Washington is a small town of 3,800, but the population swells each summer as its lakeshore crowds with tourists and its vineyards fill with migrant workers. Lake Chelan Lutheran is a worshipping home to dancing children, farmers and orchardists, hecklers and talkers, grandparents raising grandchildren and great-grandchildren, contemplatives, intellectuals, people speaking languages other than English, medical marijuana users, and people struggling with mental illnesses. The church supports many ministries, including a local food bank; “Welcome Home,” a ministry for veterans; a teen tutoring center; Bible studies in the style of *Lexio Divina*; a weekly peace vigil since 1991; an art studio for weaving, painting, and batik; and a weekly visitation choir to a convalescent home.

The pastor of Lake Chelan Lutheran, Paul Palumbo, maintains a strong commitment to the catechumenate process. This ancient practice has been reclaimed in the 20th century as a process—not a program—by which lay leaders and clergy accompany people who have little or no experience



Photo courtesy of the church

Beautiful Lake Chelan Valley provides the setting for Lake Chelan Lutheran Church.

with the Christian faith, using spiritual direction and faith formation. Paul guides catechumens along a spiritual journey, including each person’s faith story and discussion about baptismal living and theology of the cross. One catechumen suffering from cancer said, “It’s always life *and* death,” as her way of describing Christ’s presence in suffering and new life. The cross becomes the lens through which we see life. We are baptized into this promise. This woman’s struggle was one in a series of deaths that the congregation experienced. These experiences led them to begin weekly visitations to people nearing death.

Through these visitations, the faithful people of Lake Chelan Lutheran Church sensed a call to this ministry. They have identified a need for resources to help themselves—and others—pray with those near death. Their church seeks to recognize and ritualize the rhythms of dying and rising in their community. Pastor Paul Palumbo, musician Rolf Vegdahl, and artist Wendy Schramm are creating a liturgy for the dying grounded in Word, Eucharist, and Baptism. In baptism, their congregation enters into the life and death of Jesus Christ. Living out the promises of baptism, they are sustained by the presence of the family of God and by the knowledge that Christ is present in suffering. Grounded in these promises, Lake Chelan Lutheran will continue accompanying people through the dying process.

The liturgy will contain accessible, flexible songs, to be sung by two or three gathered at a bedside or by a 50-person choir. Some of the



Photo by Amanda Weber

Pastor Paul Palumbo, artist Wendy Schramm, and musician Rolf Vegdahl sing Romans 14:8: “If we live, we live to the Lord; if we die, we die to the Lord” during their planetary session.

songs will be original music written by Rolf, while others will be simple hymns or chants. Text will fill many pages, including prayers, litanies, healing rituals, and Bible passages. Beauty and artistry will illuminate the texts and permeate each page, including images of the trees,



Photo by Amanda Weber

Don Saliers moderates the Life Passages plenary session.

hills, waters, and people of Chelan, Washington. The artwork will be done in a variety of media—calligraphy, gold leaf, watercolor paint, oil paint, fabric arts—and will incorporate images used at baptisms, funerals, and weekly worship services. Ideally, the book will be printed locally, using quality paper that maintains the integrity of the artwork.

On a practical level, this liturgy will give people something to say, sing, and do during the dying process. It will serve as a tool for us who are hesitant or fearful of practicing a ministry of presence to both caretakers and the dying. It will provide us with words when we have no words, songs when we cannot sing, images when

beauty seems lost. This book will guide the Lake Chelan Lutheran community into suffering and death, where Christ is present and alive. The words, songs, and images will symbolize support, presence, life, and something to hold onto in times of grief and death. The book will be a tactile treasure, the physical beauty and texture of art representing and honoring the treasure that is a suffering body.

Complex dimensions of this project are revealed by the many questions generated during the Congregations Project: Who is dying? Who is the liturgy for? Could it be a tool for those experiencing the grief that comes with divorce, the pain of the terminally ill, the joy of recovery, the struggle of mental illness, the terror of suicide, the dying of a church, or the daily dying and living of a people bound to Christ? In the words of ISM professor Tom Troeger: “How do you provide order to the unordered, messiness of dying: from slow dying to unexpected death to death fervently prayed for and to death self-inflicted?” These questions about the meaning and the audience of the book meet other practical concerns: Should the book be copyrighted or sold, even though commercialism may rob the book of some of its local character? How will the printing of the book be funded? Will the funds be sufficient to print it locally? Can the artwork be printed economically without sacrificing beauty? Many of these questions will be explored in the coming months as compiling and constructing begin.

The liturgy for the dying proclaims that what we taste, hear, smell, touch, see, and sing in life matters also in death. The words, images, and songs of the liturgy will acknowledge death as a symbol of the temporality of human time and as a part of the transitions of everyday life. These words, images, and songs will “clothe our experience of time with meaning” (Dorothy Bass). Gathered in a beautiful and portable form, they will help Christians to visit those who are dying, assuring them that “whether we live, or whether we die, we are the Lord’s.”

Photo courtesy of the church



The interior of Lake Chelan Lutheran Church—a small congregation that has had an unusually high number of congregants (young and old) pass away in recent years, leading them to create liturgy for the visitation of the dying.

Did You Know?

You can see Thomas Troeger’s closing lecture from the 2012 seminar online. *Marking Time in Multiple Modes* is available in video or a written transcript [here](#).

FACULTY NEWS

TERESA BERGER (professor of liturgical studies) recently published papers from the 2011 ISM Liturgy Conference in one volume: *Liturgy in Migration: From the Upper Room to Cyberspace*, ed. Teresa Berger (Collegeville, MN: Liturgical Press, December 2012). In addition, she preached on Good Friday at the Yale Catholic Center, and has been kept busy by the media wondering what she thinks of the new Pope (hint: she likes him!). Professor Berger spoke with Radio Free Europe/Radio Liberty moments after the introduction of Pope Francis I, and was featured on Connecticut NPR's program 'Where We Live' on Friday, April 12.

JEFFREY BRILLHART (lecturer in organ improvisation) was one of seven judges for the 2012 Chartres Competition, held in Paris and Chartres, France. Conducting engagements this season include a collaboration with mezzo-soprano Denyce Graves and the world premiere of a concert opera titled "The Children's March," a 90-minute work that traces the history of African Americans, culminating in the 1963 children's crusade in Birmingham, Alabama. This summer he will lead workshops in organ improvisation in Minneapolis, Columbia (SC), Columbus (OH), and Philadelphia. His organ improvisation textbook (Wayne Leupold editions, 2011) is now used in several universities.

MAGGI DAWN (dean of chapel, and associate professor of theology and literature at the ISM and YDS) has published a new book entitled *Like the Wideness of the Sea: Women Bishops and the Church of England* (Darton, Longman & Todd, Ltd). Responding to the November 2012 decision

by the Church of England not to support ordination of women bishops, Dawn produced this short volume in just four weeks, advocating that the Church reconsider its position. If women are valid as priest they necessarily must be valid as bishops, Dawn argues, and her little book has created some big waves abroad, and was even read aloud in the House of Commons on March 13, making the case for a legislative bill that would force the Church of England to allow women be consecrated as bishops if it wishes to remain the established church. Notes from the Quad article about Dawn is [here](#).

VASILEIOS MARINIS (assistant professor of Christian art and architecture) has received a grant from the Frederick W. Hilles Publication Fund of Yale University to support the illustration program for his book entitled *Architecture and Ritual in the Medieval Churches of Constantinople*, forthcoming from Cambridge University Press.

SALLY PROMEY (deputy director of the Institute of Sacred Music, professor of Religion and Visual Culture [ISM/YDS], and professor of American Studies) has been elected to membership in the American Society for the Study of Religion. Among her publications this year is *American Religious Liberalism* (Indiana University Press, 2012), coedited with Leigh Eric Schmidt; she has also recently sent to press a 35-author edited volume titled *Sensational Religion: Sensory Cultures in Material Practice* (Yale University Press, forthcoming 2014).

NOTES ON THE STAFF

COLIN BRITT (M.M. '10), director of music for Marquand Chapel, will be leaving the ISM this summer to begin doctoral studies in choral conducting at Rutgers University, where he has been awarded a prestigious fellowship.

During his three years at Yale, he has collaborated in the planning of hundreds of worship services here with energy, creativity, and faithfulness. In addition to his work in Marquand, Colin has served on the conducting faculty at the Hartt School, as assistant conductor of the Hartford Chorale, and as the assistant music director at the Cathedral of St. Joseph. (Colin's photo is on page 5.)

2013 Congregations Project Participants Announced

The ISM is pleased to announce that nine congregations from all over the US have been selected to attend the third ISM Congregations Project Summer Seminar in June 2013. Each congregation is working on a project related to the theme *Hark, the Glad Sound: Inviting New and Returning Christians to Worship*.

More information about the congregations and their projects is [here](#).

Robertson-Wesley United Church is an urban congregation located at the western end of the downtown core in Edmonton, Alberta, Canada. Since 2009, Robertson-Wesley has been an openly affirming church of the United Church of Canada. With weekly Sunday services held at 10:30 am, the average attendance during peak months is 210 worshippers. There is also a monthly Sunday evening service called Soul OUTing, which is geared towards the LGBT community. Their highly recognized music program is a prominent feature of worship, encompassing an adult choir, two hand bell choirs, and Choral Morphosis, a choir for adults with disabilities. The congregation's project is The Spiritual Collective.

Colbert Presbyterian Church (Colbert, Washington) resides on a ten-acre parcel in the fast growing outskirts of the Greater Spokane Region. There are two identical Sunday morning services, at 8:15 and 11:00 AM, which loosely follow the order found in the Presbyterian Book of Common Worship. Colbert Presbyterian's music program focuses primarily on encouraging congregational singing. Each service features songs that draw from eclectic sources including global music, Taizé, African-American gospel, contemporary, and a variety of recent and traditional hymns. Their project is Engaging Souls in Transition: Inviting University Students into the Formational Practice of Worship.

First United Church of Christ Northfield is located 45 minutes south of Minneapolis in the vibrant arts community of Northfield, Minnesota. With a membership of 494 and average attendance of 175, Sunday morning worship takes place within their historic sanctuary at 10:30 am. First UCC has a strong tradition of excellent instrumental and vocal music and outstanding musicianship, with close artistic connections to Carleton College and St. Olaf College. Supported with a magnificent pipe organ and grand piano, services are led by five choirs, two for adults and two for children, and one for hand bells. Their project centers on Arts-Infused Worship.

Holy Family Catholic Community is a multicultural parish situated in Fond du Lac, Wisconsin, a mid-size city at the foot of Lake Winnebago. With 17,500 registered members, it is the largest parish of the Archdiocese of Milwaukee. There are four worship sites that offer 12 weekend masses and 10 masses spread throughout the week. Parish wide, Holy Family has one children's choir, two

teen choirs, a senior choir, and a hand-bell choir. Each site also has an adult choir, with one formed of Latinos singing entirely in Spanish. Additionally, there is a Hmong mass sung a capella in Hmong by worshipers. Creating a Church Community through Cultural Diversity is their project.

First United Methodist Church at the Chicago Temple (Chicago, Illinois) is located downtown in the heart of "The Loop." Consisting of 625 full members, their congregation represents the diversity of Chicago's neighborhoods, drawing from every zip code in the entire city of Chicago, as well as 27 different suburb communities. There are Sunday worship services at 8:30 am and 11:00 am, as well as Wednesday Communion and Worship services and a Friday Taizé service. The music ministry is very diverse, and is composed of a multitude of talented and dedicated musicians. The name of their project is "Sun, Moon, and a Star"—Navigating and Gravitating toward Church through the Arts.

St. Paul's Episcopal Church is an urban congregation located in the heart of downtown Richmond, Virginia. Considered a "destination church," they reside only steps away from the Virginia State Capitol. A church of 887 Active Baptized Members, Sunday worship services are held at 7:45 am, 9:00 am, and 11:15 am. There are also Holy Eucharist services at 12:05 pm throughout the workweek. They have three choirs composed of members ages 8 to 81: the St. Paul's Choristers, the Chancel Choir, and the Parish Choir. A very fine Rosales organ from 2001 supports the music at St. Paul's. Engaging Our Community in Liturgy is the project they will explore.

Dixwell Avenue Congregational United Church of Christ, founded in 1820, is the oldest African American Congregational UCC church in the world. The church is located in the historic Dixwell neighborhood, just five blocks north of the heart of downtown New Haven, Connecticut and Yale University. With an active attendance of approximately 125 congregants, church membership has grown more than 10 percent over the past year. Weekly worship is on Sunday mornings at 11:00 am and includes a robust musical program consisting of traditional hymns and anthems, as well as traditional and contemporary gospel music. The name of their project is Living into Legacy.

Tyson House Campus Ministry is a joint Lutheran Episcopal campus ministry on the campus of the University of Tennessee – Knoxville. Located across from a coffee house and a deli, a block from the main library, their common room is offered as a "living room for the community," hosting groups and events from a broad spectrum of campus and community constituents. The chapel is home to their worship services, which are on Sundays,

CONTINUED ON PAGE 10

Wednesdays and Thursdays. Musical repertoire draws on European and World classical and folk traditions, paperless contemplative, as well as pop-informed expressions with strong theological content. Satellite Liturgy Labs is their project.

St. Olaf Student Congregation is a community of varied religious and social backgrounds at St. Olaf College in Northfield, MN, which seeks to become an intentional and self-conscious expression of God's gathered people, providing opportunity for the ministry of Word and Sacraments, extending a

call for responsible membership in the community of faith as well as in the community of learning, and showing a genuine and active concern for the work of the Church both on and off the campus.

The theme for the 2014 seminar is *Embodiment*. The application deadline for Round 1 is November 15.

The ISM Congregations Project website, with information about its faculty, previous congregations, future themes, and application procedures, is [here](#).

ALUMNI AND STUDENT NEWS

AWET ANDEMICAEL (M.A.R. '10) presented a paper at the 2013 Forum on Music and Christian Scholarship (FMCS) conference, held at the ISM this past February. Her paper was entitled, "The Music of God: Toward an Aesthetic Trinitarian Theology." Currently pursuing a Ph.D. in Theology at Yale, she is profiled in this issue (p. 4).

DANN COAKWELL, tenor (A.D. '11), and **DASHON BURTON**, bass (M.M. '11), sang with the Trinity Choir and Trinity Baroque Orchestra, NYC, in a performance of Bach's Christmas Oratorio, Jan. 2-4, 2013. The performance was well reviewed in the *New York Times*; link to the full review [here](#).

CHERYL WADSWORTH (M.M. '95) performed the second annual Music Scholarship benefit recital for a program donating private lessons to students at the Greater Hartford Academy for the Performing Arts. It was held on November 18, 2012 and consisted of readings from the Psalms in between several Psalm interpretations for Organ by Emma Lou Diemer. Ms Diemer studied at Yale and turned 85 this year. The United Methodist Church of Hartford Chancel Choir also performed Diemer's "Come Let us Sing Unto the Lord."

CHRISTOPHER JENNINGS (M.M. '02), performed recently at the East Texas Organ Festival in Kilgore Texas at First Presbyterian Church on the famous Aeolian-Skinner pipe organ designed by G. Donald Harrison and Roy Perry. His program included one of the first ever known live performances of Clarence Dickinson's *Storm King Symphony*. He first performed this program was last winter at St. James' Church Madison Ave., NYC. Both concerts, as well as other upcoming concerts, include a multimedia slideshow which includes scenes from the Hudson Valley, where the Storm King Mountain is located and where Dickinson took inspiration for his work. The program also includes music by twentieth century New York City composers Alec Wyton, Calvin Hampton, and Gerre Hancock. His new album *The Storm King* is now available in the iTunes Music Store and [here](#).



A JOURNAL OF LITERATURE AND SPIRITUALITY

Letters: A Journal of Literature and Spirituality launched at the end of March. Entirely run by students, the editorial board of the online journal is made up of current and recent ISM students. Founding editor Abigail Dunn (M.A.R. '13) heads the editorial board, and co-founding editor Kai Hoffman-Krull (M.Div. '12) supervises the Correspondence Project. The journal is online [here](#).

Travel Log: Field Trip to Durham and York

Editor's Note: *Again this spring Bryan Spinks and Robin Leaver are team teaching an interdisciplinary course – Cuthbert, Bede, and Their Theological, Musical, and Liturgical Legacy – whose capstone is a visit to Durham and York to learn about and experience not only the past treasures of these two centers of Christian witness, but also the present worship, music, and life of the Cathedral and Minster.*

Two of the students who participated on the trip have written and compiled reflections and collected photos to enhance their own remembrance, as well as our readers' understanding, of this extraordinary opportunity. Special thanks are due to Elaine Ellis Thomas and Sarah Ginolfi for their contributions here.

Sunday, March 10. It was snowing outside. Little bits of snow but snow nonetheless. Following our breakfast at the Swallow Three Tuns Hotel, we cobbled up the cobblestone walkways for the Cathedral's Matins service. By the time we reached our destination those little bits of snow had turned into large bite-sized chunks of frost: a snow-globe-like welcome from the Cathedral towering before us.

We sat, we prayed, the choir sang, and something magical happened. Following the Matins service, the clergy and congregation made a quick shift of location

and entered into the Eucharist service. We sat, we prayed, we sang, they sang, we tasted, we prayed, we trumpeted our way through "Guide me, O thou great Redeemer," and then the organist drew our worship to a close with a Bach voluntary.

We attended two lectures following the services. To start, Dr. Dick Watson lectured on the massive revision of the Dictionary of Hymnology



The cloister of Durham Cathedral.

Photo by Elaine Ellis Thomas



Photo by Sarah Ginolfi

that he and many others have worked on for years. When introducing the project, he compared his set of goals to those preparing to climb Mount Everest, "The goal is to survive." Beyond survival, however, Watson hopes that his passion for hymns, a theological and literary art that "explores the deepest recesses of the human spirit," will rub off into modern culture. Watson and his team aim to finish the project in October.

Our second lecture of the day came from Dr. David Rollason who explored the curious history of Durham Cathedral's community. St. Cuthbert's story is key to understanding Durham's foundations. Following his death, members of another community felt impelled to move Cuthbert's body from its original resting place on Lindisfarne to another location. After a prayerful journey, the migrants eventually settled on what we now know as Durham, when Cuthbert's body became curiously light near the location. Details surrounding the community that formed around this revered saint are even more curious. Simeon of Durham writes that a community formed in 995 AD but he is the only one to give this date. Other sources say that it was a strategic political move. Apparently, the mysteries embedded in the Cathedral's present life of worship enshroud the Cathedral's past as well.

With our minds full of hymn and history, we then linked onto the Stations of the Cross procession where Christ's walk became our own through Scripture, icons, and song. The iconic moments chosen included contemporary art installations like the Pietà as well as sacred places within the Cathedral like the High Altar and the baptismal font.

Photo by Elaine Ellis Thomas



Class time in Durham.

CONTINUED ON PAGE 12

TRAVEL LOG CONTINUED FROM PAGE 11

A short Evensong service began after a brief rest (and after a very long day, the choir boys got the night off!) and our day came to an official close with a pilgrimage around the Cathedral led by YDS graduate Canon Rosalind Brown (M.Div. '97).

In contrast to Cuthbert's saintly corpse, the heaviness of this holy place had settled upon our bodies after a long day. Some remained thirsty (for an internet connection as well as a drink) and others found a resting place in their beds. All were touched by this place. – Sarah Ginolfi (M.Div. '14)

Monday, March 11. The group began its day listening to two lectures by members of the Durham University faculty. The first, by Prof. Clare Stancliffe, was on Bede, Cuthbert, and Wilfrid. The second, by Prof. Sheridan Gilley, gave the story behind the founding of the University by the Cathedral, at the same time founding a continuing tension between the two! The remainder of the day was free, so students spent time climbing the Cathedral tower, touring Durham Castle, shopping, walking the banks of the River Wear, and sipping tea. We gathered for Evensong at 5:15 and had the rest of the evening free, for which everyone is grateful since Tuesday's schedule is full from breakfast until 10:00 pm! – Elaine Ellis Thomas (M.Div. '13)

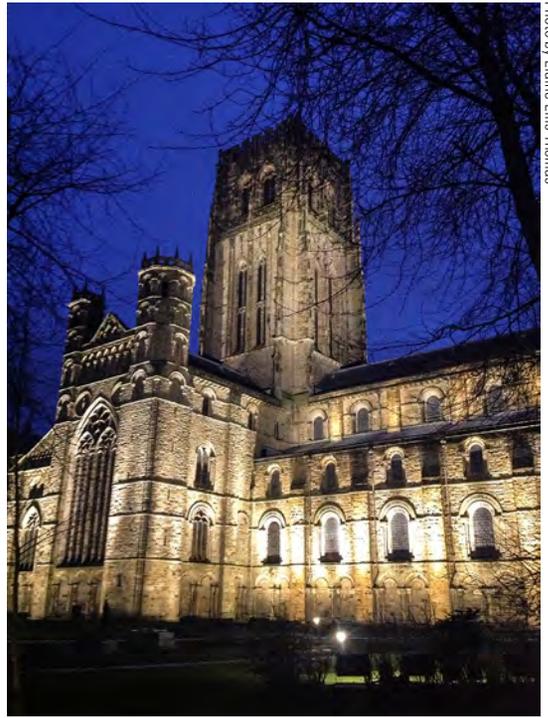


Photo by Elaine Ellis Thomas

Durham by night.

in music. Leaver's presentation compared the study of music to the study of semantics, or a process of creating meaning through "multi-linear, simultaneous modes." In turn, we then learned how Bach created musical pictures that expressed theological concepts. For example, in an Easter piece Bach paints an image of the cross by crossing and overlapping voice parts. In a hymn, Bach then illustrates discipleship using a short patterned sequence that repeats twelve times.

Following the opening keynote, the group split into two simultaneous short paper sessions. One, entitled "Theology, Music, and History," included papers on how plainchant changed as a result of the Council of Trent, an exegesis of Machaut's Motet 21, and an account of Robert Fludd's musical conception of the cosmos. The other session's papers fell under the subheading "Music and Theology through Composition and Performance" and included a study of Edmund Rubbra's homage to Pierre Teilhard de Chardin in his Symphony No. 8, a theological analysis of James MacMillian's *The World's Ransoming*, and a theological engagement with the works of John Coltrane.



Photo by Kristen Forman

Lisa Zaina, Prof. Bryan Spinks, and Timothy Peoples

Photo by Kristen Forman



ISM students Gabriel Aydin and Megan Francisco greet Professor Bennett Zon, Durham University Department of Music, at the start of Postgraduate Study Day on Music Theology.

Tuesday, March 12. On Tuesday we attended a Postgraduate Study Day Program hosted by Durham University's International Network for Music Theology. Led by Director Bennett Zon and Professor Carol Anderson, the Network is an interdisciplinary venture between the university's departments of theology and music. Zon sees the subject areas as intrinsically linked to one another and names all projects under the program as "Music Theology" as opposed to "Music and Theology." "The two are like twins separated at birth," he explained in his introductory notes.

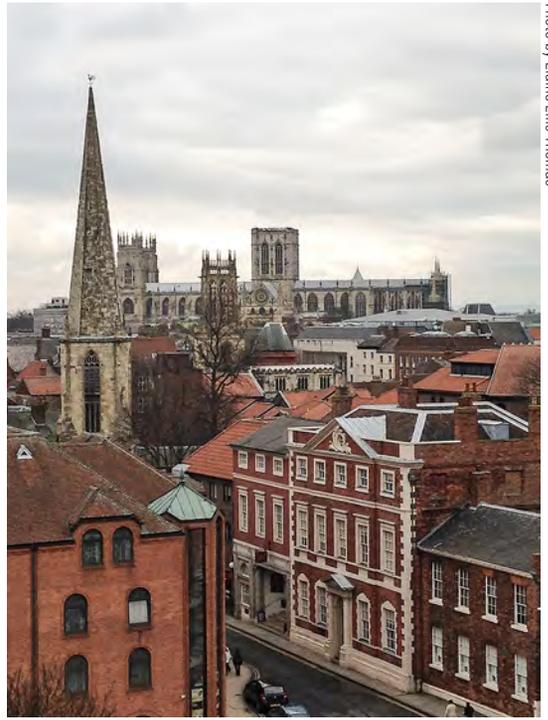
Robin Leaver, one of our visiting scholars at the ISM, delivered the opening keynote presentation on Bach's musical form and theology. Like Zon, Leaver also finds theological inspiration

Following lunch, we returned for a series of presentations by some of the regional university professors. Konstantios Galinis (Liverpool University) examined three musical forms (the passacaglia, the theme and variation, and the fugue) to show how music and creation grew in tandem with one another; Gavin Hopps (University of St. Andrew's) challenged us to find theological weight in the "kitsch" of pop music, and Barbara Borts (Durham University) discussed the increasing importance of space and accessible music tunes in Reform Jewish worship.

Director Bennet Zon gave the final keynote address on the difference between the theological and scientific approaches to chant during Victorian England. Zon unearthed sources by figures like the Rev. John Harrington Edwards and Herbert Spencer to illustrate how the two disciplines saw in essential difference in the "simplicity" of chant. Theologians often saw this simplicity as a pure expression of God, whereas scientists, under Darwin's influence, usually deemed simplicity as a crude and unrefined stage at the beginning of a process.

The day's program concluded with a reception sponsored by the department of music. Weary with toil, we perked up after the full study day with an informal reception at the Swallow Three Tuns Hotel, during which we let our hair down, and participated in an experiential encounter with the multi-layered sides of our travel seminar professors, Bryan Spinks and Robin Leaver. While we cannot affirm that Spinks and Leaver were twins separated at birth, we have overwhelming evidence to show how, once again, the Music Theology link has lifted us to yet another level of understanding and enlightenment. – S.G.

Wednesday, March 13. Our day began with attendance at girls' and boys' choir rehearsals followed by a brief Q&A with the cathedral's music director, James Lancelot. Then followed lectures on the spiritual and physical aspects of space at the cathedral by Prof. Chris Cook and on liturgy by Cathedral Vice-Dean David Kennedy. After a bit of free time, we visited the cathedral library and saw several early music manuscripts, missals, and books of Common Prayer. Our final event in Durham was a visit to Bishop John Cosin's restored library with an extensive array of early theology and philosophy books. A short listen-in at Evensong was all we could manage before heading to the train station to travel to York. Tomorrow will be spent at massive York Minster Cathedral. – E.E.T.



York Minster

Friday, March 15. Friday was a day of travel for our band of merry pilgrims. Our first stop was Lindisfarne, the Holy Island where St. Aidan founded his monastery in 635CE. We were greeted at St. Mary's Church there for a Pilgrim Eucharist, during which the vapor of our breath, rather than incense, carried our prayers heavenward! It was bitterly cold, windy, and rainy as we made our way to the highest point of the island where we could see Cuthbert's Island near Lindisfarne where the saint lived as a hermit. Also on the

CONTINUED ON PAGE 14



Lindisfarne monastery ruins with castle in the distance.



St. Martin's Church in York

TRAVEL LOG CONTINUED FROM PAGE 13

vista was Lindisfarne Castle and Bamburgh Castle. After fortifying ourselves with a pint and something warm to eat, we toured the small Lindisfarne museum where we saw a replica of the Lindisfarne Gospels.

Setting out once again, we made our way the 130 miles down the coast to Whitby, site of another medieval priory. We were shown around an 11th century church, also called St. Mary's, with deep maritime roots and intriguing architectural details like a triple-decker pulpit and box pews arranged asymmetrically throughout. Vespers at St. Hilda's Priory concluded the program portion of our day, including a short presentation by Sister Heather Frances about the active Anglican Benedictine community housed there in Sneaton Castle. Our weary group then feasted on fish and chips (and assorted other fresh-catch seafood) at Magpie's Cafe in Whitby before boarding our coach for the 90-minute ride back to York. After such a full day, we looked forward to a free day on Saturday! – E.E.T.

Right: Lindisfarne: *The Journey, Removing St. Cuthbert*, elm sculpture by Fenwick Lawson.

Below: St. Mary's triple-decker pulpit.



Photos by Elaine Ellis Thomas



Photo by Elaine Ellis Thomas

York Minster from Clifford's Tower, part of Old York Castle.

Saturday – Sunday, March 16-17. Saturday's free time gave everyone an opportunity to pursue whatever was of most interest: the famed railway museum, shopping, walking the ancient city walls, or enjoying tea and scones in the many cafes and tea shops. Sunday began with Eucharist followed by Matins at the Minster, free time in the afternoon, and a beautiful liturgy of Fauré's Requiem sung by the cathedral men and girls, with readings from scripture, George Herbert, and Gerard Manley Hopkins interpolated with sections of the mass. A quiet evening of dinner and packing for an early departure home capped our final day. – E.E.T.

"Though I thoroughly enjoyed the wonderful places we got to visit throughout Northern England, Durham cathedral captivated my mind and imagination. It wasn't just the music we heard, though it shimmered as it echoed off arches, pointed and round. It wasn't just the space, though it sung of practices centuries old, some still carried on, others simply remembered. Rather, it was the people who gathered in that place, be it daily for worship or as pilgrims passing through. The heartbeat of Durham cathedral is that of a people whose hearts and minds are focused memory preserved in worship, due to the humble example of a pastoral St. Cutty and the scholastic Venerable Bede. Worshipping and learning in this place, from scholars and priests whose passion is contagious, inspired me to practice seeking and finding that aspect that makes a single or collective soul glow, whether your passion be the history of a choir school or the legacy of a beloved saint." - Emilie Coakley (M.A.R. 2014)

“The trip to Durham, York, and the Holy Isle of Lindisfarne was a wonderful way to pull together the discussions we have had in class over the last several weeks. It was a privilege to become immersed in places that have seen centuries of faith and the struggles that are inherent in being people of faith. The trip provided a better understanding of the many different ways in which God has been worshipped and the manner in which we worship as well. The rhythm and continuity of the observance of the hours provided a seamless means of moving throughout the day embraced by the Divine.” - Lisa Zaina (M.Div. 2013)

“The most inspiring moment of the trip for me was going to Lindisfarne Island. Even though this was the most simple church/cathedral that we had been to, it had so much history. Just the presence and the feel of the island were truly holy. While on the trip Prof. Bryan Spinks stated, ‘I believe that when one walks away from the Eucharist they should be able to say to themselves “that was divine.”’ During our trip we were able to participate in the Eucharist at Lindisfarne, and I was able to walk away and say, ‘that was divine.’” - Timothy Peoples (M.Div. 2015)

“The entire trip was incredibly organized. I would like to thank ISM for a truly extraordinary experience, and I find such study trips to be very crucial and beneficial for both Divinity and ISM students.” - Gabriel Aydin (M.A.R. 2013)

“The class trip to Durham and York made the class concrete for me. Cuthbert and Bede were just abstract historical figures, but being able to worship in Durham Cathedral, to visit their tombs, and to see that they are still very real and an integral part of the community there brought them to life for me. Seeing and experiencing the cathedrals made all of the history alive and gave it importance for me in a new way, because now I felt like a part of it. It was a wonderful trip that gave me a greater appreciation for a shared Protestant history.”

- Jenny Clamon (M.Div. 2013)



Photo by Elaine Ellis Thomas

The Band of Merry Pilgrims: *Back row:* Brent TeVelde, Lisa Zaina, Gabriel Aydin, Robin Leaver, Bryan Spinks, Megan Francisco, Tim Thomas, Paul Thomas, Peter Thompson.
Front row: Sarah Ginolfi, Timothy Peoples, Jenny Clamon, Emilie Coakley, Elaine Ellis Thomas, Kristen Forman, Kit Sharp. *Missing:* Liza Anderson.

Event Roundup

by Melissa Maier

'Tis the season..... to be busy! Here is a synopsis of spring events through mid-April.

MUSIC

Stile Antico, an ensemble of young British singers, visited New Haven, performing a program of dramatic contrasts, exploring [music for Lent and Eastertide](#) by Cornysh, Gibbons, Tallis, Lassus, Victoria, Morales, Taverner, Gombert, Lobo, Crecquillon, Lhériter, Byrd, and McCabe.



ISM faculty member **James Taylor** (*right*), tenor, joined forces with **Stephen Stubbs** (*left*), lute, in February for a recital entitled "[Like as the Lute](#)" which featured music by Morley, Johnson, Danyel, Campion, Lawes, Rosseter, and Dowland.



David Hill (*right*), whose faculty appointment is announced on page 1, conducted Yale Schola Cantorum and members of Yale Baroque Ensemble in the first concert of 2013. On the program were [Frank Martin's Mass](#) and music of Henry Purcell.

Photo by Robert A. Lisak



The **Yale Voxtet** gave a recital on February 14 entitled "Ye Sacred Muses," performing works by Byrd, Gibbons, Tallis, and Purcell with the Elm City Consort. The concert coincided with the 2013 Forum on Music and Christian Scholarship conference, held at the ISM.

CONTINUED ON PAGE 17



Guest conductor [Erwin Ortner](#) led the Yale Schola Cantorum, Yale Camerata, and Yale Glee Club, individually and together, and Thomas Murray (organ) and Holly Chatham (continuo) in a concert of works by Brahms, Bruckner, Mendelssohn, Schein, Schönberg, and Webern.

In March, the ISM welcomed [Masaaki Suzuki](#) and Bach Collegium Japan back to Woolsey Hall for a performance of [motets by J. S. Bach](#) as part of Bach Collegium Japan’s US tour. They were joined in the concert by members of [Yale Schola Cantorum](#). BCJ was last at Yale in March 2011, just days after the earthquake and tsunami struck in Japan. All proceeds from their most recent concert were also donated to ongoing earthquake relief efforts in Japan.

A few days later, [Yale Schola Cantorum](#) again joined forces with [Masaaki Suzuki](#), Bach Collegium Japan, and the New York Philharmonic for a series of performances as part of the NY Phil’s [Bach Variations](#) festival, and were praised in the [New York Times](#) as a “buoyant and beautiful performance.”



Bach Collegium Japan performing the St. Matthew Passion at the Urban Jesuit Center/Boston

LECTURES & CONFERENCES

In January, [Brad Davis](#) gave an annotated poetry reading, “[BOTH/AND](#),” as part of the Yale Literature & Spirituality Series. Davis traced a decades-long struggle with being an artist and a believer, drawing upon early poems, recent books, and new works for his readings.



ISM Fellow [Ayla Lepine](#) organized another symposium in April, on medievalism and modernity, which appeared in the last issue.



In April, the Torah scholar and author [Avivah Zornberg](#) closed out the series with her presentation “[Letter from an Unknown Woman: Joseph’s Dream](#).”



[Melanie Ross](#) gave a talk on the Liturgy Symposium Series on [Primordial Time and Liturgical Beginnings](#).

Photo by Katharine Luce



Jeremy Begbie delivers the keynote address of the Forum on Music and Christian Scholarship in the Great Hall.

The 2013 [Forum on Music and Christian Scholarship](#) (FMCS) conference was hosted at the ISM this year in mid-February.

With thirty-five papers presented and seventy-five attendees, it was a full and a successful weekend. Jeremy Begbie of Duke University delivered the keynote address (and Tangeman Lecture) to a full house: “Music, Theology, and the ‘Natural’: Learning from Rameau and Rousseau.” During the conference, the organization’s name changed to the Society for Christian Scholarship in Music.

ART EXHIBITIONS

This year, the ISM expanded its gallery efforts, moving from the ISM hallway to renovated spaces behind YDS. The process of making these rooms ready for artwork involved constructing gallery walls, installing lighting, and designing an educational curriculum for schools and congregations. In January, we welcomed the work of Makoto Fujimura to the ISM: *The Four Holy Gospels and The Golden Sea* (profiled in the last issue).

Photo by Kelly Jensen



Old Refectory was transformed into a gallery to display Fujimura’s work.

In mid-February it was joined by *QUARTETS*, a collection of paintings by **Bruce Herman** and **Makoto Fujimura**, inspired by T.S. Eliot’s poem *Four Quartets*.

The Q U 4 R T E T S project grew out of a dinner party conversation in Manhattan in 2009, when several friends discovered that they all took deep enjoyment and inspiration from a common text: T.S. Eliot’s *Four Quartets*, a monumental poem acknowledged as one of the masterpieces of the twentieth century.

The visual artists present, Bruce Herman and Makoto Fujimura, created new, collaborative works to accompany previous works inspired by *Four Quartets*, and teamed up with Yale composer Christopher Theofanidis, who has written a four-part musical score for the touring exhibit. His piano

quintet “At the Still Point” had its premiere in February 2013.

There is a short documentary about this project [here](#).

Photo by Kelly Jensen



For a time there were two concurrent exhibitions on view. Here is a portion of *QUARTETS* on display in the gallery – otherwise known as the Old Common Room in YDS parlance.

As part of its new gallery offerings, the ISM scheduled several special events related to the exhibitions, including weekly poetry readings in the gallery, film screenings, guided tours for congregations, culminating in a multi-disciplinary symposium on March 2 that explored Eliot’s *Four Quartets* through poetry, music and art. The program for that event is on page 19.

Photo by Katharine Luce.



Makoto Fujimura offered remarks during a special chapel service held in the gallery.

CONTINUED ON PAGE 19

Photo by Katharine Luce



Gallery set up for special meditation hours.

David Michalek's *14 Stations*, profiled on page 3, was then on display through April.

Photo by Kelly Jensen



FILM

The Religion and Film Series continued in the spring semester, with screenings of *Melancholia* and *Agnes of God*. Prof. Sally Promey is one of the organizers of the series, presented as part of Films at the Whitney supported by the Barbakow Fund for Innovative Film Programs at Yale, with additional support from the Initiative for the Study of Material and Visual Cultures of Religion, the Program in American Studies, the Film Studies Program, and the Department of Religious Studies.



Conjoin, photo courtesy of Albert Agbayani and Willie Ruff.

T.S. Eliot's *Four Quartets* as Poetry, Music, Art *a multi-disciplinary exploration* *followed by a reception*

T.S. Eliot: "Little Gidding"
(from *Four Quartets*)

Introduced by Peter Hawkins and read by
Karin Coonrod and John Hare

Christopher Theofanidis:
At the Still Point

for piano quintet (first two movements)

Introduced by the composer
Shawn Moore, Edson Scheid *violins*

Kendra James *viola*

Arnold Choi *'cello*

David Fung *piano*

Makoto Fujimura and Bruce Herman:

QUARTETS

The artists' tour of the exhibition



Photo by Katharine Luce

Peter Hawkins introduces T.S. Eliot's "Little Gidding" to symposium-goers.

On April 22, the ISM had the opportunity to host the premiere of a new half-hour documentary by Willie Ruff and Gretchen Berland. *A Conjoining of Ancient Song* traces the trajectory of line singing, a rapidly-eroding form of congregational singing, from Scotland into both African American and Native American religious song traditions. The conference on which the documentary was based was supported in part by the ISM. April's screening was followed by a discussion with Willie Ruff,

Dr. Berland and Prof. Kai Erikson. A trailer of the film is online [here](#).



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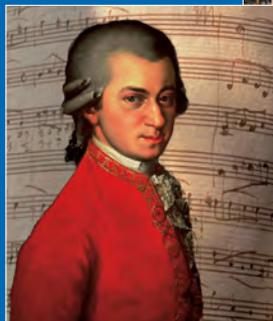
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9–11:30 AM

Mozart's Sacred Music
Prof. Markus Rathey,
Yale

1:30–4 PM

**Critical Moments in the
History of Christian Art**
Prof. Vasileios Marinis,
Yale

JUNE 17–21

9 AM–4 PM

Icon Writing
Vladislav Andrejev,
*Prosopon School of
Iconology*

More courses, information,
and registration at [http://
summerstudy.yale.edu/](http://summerstudy.yale.edu/)