

Prism

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YALE INSTITUTE OF SACRED MUSIC
COMMON GROUND FOR SCHOLARSHIP AND PRACTICE

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Welcome, New Students!

Omar Dairanieh (M.A.R. '16)

Each autumn we welcome new students who bring a breadth and depth of diverse backgrounds to our interdisciplinary enterprise. Many of them accepted our invitation to tell a bit about themselves so that our alumni and friends can catch some of the enthusiasm that abounds at this time of year. As usual, the ISM community celebrated the opening of the academic year at the ISM picnic at the Eli Whitney Museum in Hamden.



Gabriel Benton (M.M. organ '18) is a keyboardist with a passion for bringing early music alive to contemporary audiences. He received his bachelor's degree in harpsichord performance from the Oberlin Conservatory of Music, where he also worked as a church organist and keyboard technician. In addition to performing on historical keyboards and organ, Gabriel sang in choirs and played recorder with the Oberlin Baroque Orchestra and Mountainside Baroque. He then received a master's degree in historical performance at the Juilliard School, where he played keyboards and recorders with the period instrument orchestra Juilliard415. He has performed across the country, recently appearing at the Boston Early Music Festival, and with the New World Symphony. He has won several awards including the York Symphony Orchestra Concerto Competition, the Harold Hunt Organ Scholarship, the Earl Russel Award in Historical Performance, and two summer workshop scholarships from Early Music America.

Elizabeth Bickley (M.A.R. '18) is interested in the distinction and overlap between sacred and public space and the various communal activities enabled within each. In particular, she will investigate the

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NEW STUDENTS CONTINUED FROM PAGE 1

private and public divide ingrained in societal norms and how such organization shapes religious worship, play, the position of the arts, and communal memory in today's pluralistic society. She graduated from the University of Virginia in 2014 with a degree in English literature and Latin American studies, and spent the last two years working as an administrative and research assistant at a research institute for social science and humanities scholarship. Off the clock, she led tours at her local art museum, served as a stagehand for outdoor performances, and volunteered at city festivals.

Ting (Hedy) Bok (M.A.R. '18) hails from Hong Kong and has a professional background in innovation consulting, counseling, social media marketing, translation and journalism in Greater China. At the ISM, she engages in the interdisciplinary inquiry of religion and the arts, exploring how Christianity's many inconvenient truths can become experientially accessible (even transcending linguistic, social, and cultural barriers) through literature, visual arts, and the performance arts. She looks forward to category-defying conversations about the 'East', the 'West', all that is beyond, and all that is in between. She obtained her Bachelor of Arts in comparative literature and visual arts at Princeton University. Having lived and worked in Hong Kong, Taiwan, China, Greece, and the U.S., she is committed to bridging diverse cultures and communities of faith through artistic and scholarly work, as well as personal example.

Stephanie Burette (M.Div. '19) comes from Paris where she studied French literature and paintings. She holds a Ph.D. in French literature and specialized in the study of art theory and art criticism in the 17th and 18th centuries. She primarily focused on the evolution of the discourses on paintings at a time exhibitions became public at the Louvre. Her interests now are particularly centered on theological questions raised by European religious paintings in the 16th and 17th centuries. It's also in the course of her Ph.D., while doing research in Oxford, that she joined the Anglican communion and was confirmed at New College in 2010. After teaching French literature in high school, Paris 3 Sorbonne-Nouvelle and Paris 6, she is now a Postulant for Holy Orders (priesthood) in the Episcopal Church (Convocation of Europe).

Ambre Dromgoole (M.A.R. '17) is a second-year M.A.R. candidate who dreams of consolidating black



Aaron Wong and family

religion in the African diaspora and religion and the arts into one concentration. She is interested in studying the complexities in agency that occur for contemporary black women musicians who perform sacred music in secular spaces. She was born and raised in Nashville, TN and received her B.A. in musical studies and religion from Oberlin College & Conservatory. In addition to attending Yale Divinity School, she is passionate about promoting the importance of arts advocacy for communities of color in New York City.

Samuel Ernest (M.A.R. '17) is a graduate of Seattle Pacific University, where he studied English literature. During his undergraduate years, he spent two terms at Wycliffe Hall, Oxford, interned at Image Journal, and studied violin under Ilkka Talvi. His interests surround the intersection of sexuality and writing. They include the reading and writing practices of queer Christians, contemporary gay spiritual autobiography, and gay fiction. During his time at YDS and Berkeley, he has begun to spread his tendrils into queer marriage rites and the theology of desire, and he looks forward to exploring these topics in all of their rich complexities with the ISM. Sam also enjoys playing the violin and, on the rare occasion, reading aloud with loved ones.

Josiah Hamill (M.M. '18) is an organist, violinist, and pianist who is already known for his passion, musicality, and virtuosity. He has received numerous awards and recognitions in both organ and violin. As an organist, he was twice selected as one of six finalists in the Arthur Poister Scholarship Competition in Organ Playing, an international competition based in Syracuse, NY. He was runner-up in the American Guild of Organists Regional Competition for Young

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Faculty members Maggi Dawn, Melanie Ross, and Henry Parkes

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NEW STUDENTS CONTINUED FROM PAGE 2

Organists. Josiah received his B.M. with dual concentrations in organ and violin, graduating summa cum laude with distinctions from Lamont School of Music at the University of Denver, where he studied under Dr. Joseph Galema (organ) and Linda Wang (violin). He was Lamont's Presser Scholar and is a member of Pi Kappa Lambda.

Octavia Houha-McAloon (M.M. '18) is at Yale to study choral conducting, after completing her B.M. in classical voice in Seattle. She loves singing all types of music and is usually humming something to herself, but is particularly interested in new music. After her time at the ISM, she plans to go on to either a doctoral program in conducting, or work with a small chamber choir towards keeping a strong presence of modernity in the genre of choral music.

An Ohio native, **Andrew Hendrixson** (M.A.R. '18) studied art and English as an undergraduate at Mount Vernon Nazarene University before earning an M.F.A. in painting and drawing in 2011 at the University of Florida. Before coming to Yale, he returned to Mount Vernon as a professor in the department of art and design, had an extended residency at the Whale and Star Studio in Miami, Florida, and drove around the country in a rented van as part of an experimental and performance-based art piece entitled "The House Shows Project." In addition to engaging the theological implications of the arts, he seeks to find ways to reimagine the discourse of contemporary art away from the cynicism in which it seems content, and toward a more rigorous, embodied, and humanizing endeavor.

Joseph Kemper (M.M. '18), a native of Oregon, comes to Yale after working five years as a choral director at Winter Park High School in Winter Park, Florida. Prior to that, he attended St. Olaf College in Northfield, Minnesota where he received a B.M. in vocal music education and graduated with



Rachel Parkes and Marguerite Brooks hold two of the newest community members

distinction. He found his passion for choral music during his time in the Youth Choral Academy at the Oregon Bach Festival. In addition to choral music, Joseph loves to hike, bike, play board games, and spend time with his wife.

Kathleen E. Kilcup (M.A.R. '18) is a first year M.A.R. student concentrating in religion and literature. After spending five years in the US Army as a Russian linguist, she studied philosophy as an undergraduate and later earned an M.F.A. in poetry from University of California, Riverside. Her interests include the lyric, Eastern Christianity, and notions of incarnational and sacramental language. She is from Oregon.

James Simon Lee (M.M. '18) grew up in a musical family, and has sung in church choirs since the age of six. At the age of 8, he started playing the clarinet, and at the age of 11, added the saxophone. Having played in the Lancashire Youth Jazz Orchestra, James then studied for a bachelor of music degree at the University of Leeds, with a year focusing on solo performance at the University of North Texas. Upon graduation from Leeds in 2009, he took up the role of Lay Clerk at Durham Cathedral. In 2011-12, he studied for a Postgraduate Certificate in Education (with Qualified Teaching

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Front: Josiah Hamill, Jonathan Sanchez, Julie Pinsonneault, Janet Yieh, Nick Quardokus. Rear: Evan Cogswell, Weston Jennings

ISM Announces New Building Project October 11, 2016

Martin Jean, director of the Yale Institute of Sacred Music, has announced plans to renovate and relocate many of the ISM's offices to the Yale-owned building at 406 Prospect St., across the street from its current location at Sterling Divinity Quadrangle (SDQ).

Now that Yale has approved the \$6 million project, to be financed entirely by currently held ISM funds, an intensive planning phase will commence. The architectural firm Apicella + Bunton Associates of New Haven, CT has been engaged to do the work, with construction set to begin in 2017, and a projected move-in date during the summer of 2018. Apicella + Bunton have worked on other Yale renovations, including the Center for Science and Social Science Information, Lanman Wright Hall, 493 College Street (the department of sociology), and the Yale Daily News building. Other current Yale projects include work at the Drama School, Durfee Hall, and the Manuscripts & Archives Library at Sterling Memorial Library. They have also done work at Lafayette College, and the principals have worked on projects at Vassar College and the University of Washington.

"This move will afford us the necessary space for the ISM's growing programs. Of



Faculty tour the building

course, our core commitments in programs with the Yale School of Music and Yale Divinity School remain central to us," said Jean, "but we also are finding similar synergies with units all around campus." With over 13,000 square feet, 406 Prospect will provide over 20 offices for faculty, fellows, and staff, common areas for students and public events, and workrooms for related projects. A recent massing study also revealed potential to add as much as 20,000 square feet of additional space to meet the needs of future generations."

Dedicated music spaces will remain at SDQ; most ISM offices there will be released to the Divinity School to enable its continued growth.

"Over the last 15 years, our continued programmatic growth has put a predictable strain on our current facilities," said Jean. "In our new home, we will be able to strengthen our core programs and explore new corners of our mission, in keeping with the hopes of our original donors, who more than 40 years ago imagined a 'broad, and even timeless purpose to [the ISM] enterprise.'"

Faculty and staff toured the new building with the architects and members of the Yale facilities team.



Martin Jean and the faculty discuss the planning process with the architects

Photos this page by Derek Greten-Harrison



Photos of 406 Prospect by Tyler Gathro

From the Director's Desk

Martin Jean

Prism readers will, I hope, have already seen the October 11 announcement about the ISM's new building project: the \$6 million renovation and relocation of many of the ISM's offices to 406 Prospect Street, across the street from the current location at 409 Prospect. It's an exciting time as we enter into an intensive planning phase over the next few months.

This ambitious undertaking comes as the result of the ISM's steady and exciting programmatic growth, both in quality and scope, over many years, a growth made possible by the vision and generosity of our benefactors, the ingenuity of Yale faculty and students, and the careful stewardship of Yale leadership.

Such growth has put a predictable strain on our current facilities in the Sterling Divinity Quadrangle, which became our home only fifteen years ago. This new expansion of our facilities will, therefore, prepare us to meet the demands of the future.

Our highest priority continues to be the nurture and education of our 65 students, as we help prepare them for service in their chosen fields. Additionally, our donors' vision extends to students



throughout Yale and in a diverse range of religious and artistic practices. For example, in the seven years since the inception of the ISM Fellowships with the collaboration of departments throughout Yale, we have invited scholars from all the world's inhabited continents, whose work touches on more than a dozen countries and nearly every major art form and religious tradition. We fully expect this trajectory of development and exploration to continue.



The ISM @ 406

In future issues, we will publish a floor plan and mock-ups showing our intended use. There you will see the spacious entryway, living room, and dining room on the main floor of the old house transformed into a common room suitable for study, and for gatherings both large and small. Just down the corridor a second room, the former library of the house, will become a conference room for meetings and quiet study. These spaces will help

CONTINUED ON PAGE 6

us reclaim the storied ISM student lounge, which alums still speak of as the place where some of their most memorable cross-disciplinary exchanges took place.

On the second floor, there will be a seminar room for thirty people, superbly equipped with state-of-the-art technology for the teaching of music and visual art. A conference room, small A-V studio, workroom/program space, and

additional storage will provide the Institute with the necessary growth space for years to come.

Faculty and staff offices will be located on all four floors of the building, and the ISM fellows will finally — after occupying temporary office space for over six years in two locations half a mile from the rest of us — be gathered under the same roof, and fully integrate into the ISM community.

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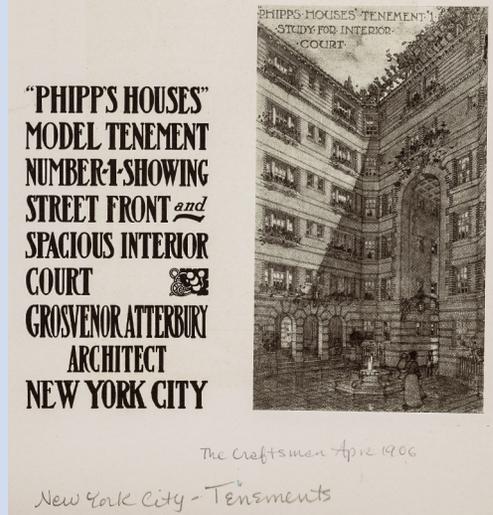
A Brief History of 406 Prospect and Its Architect

The property at 406 Prospect was built as a single-family dwelling in 1909 by the American architect (and Yale College graduate) Grosvenor Atterbury (1869 – 1956), known not only for building gracious mansions for the east coast social elite, but also for being one of the first architects to come up with a cost-effective method to provide a higher standard of housing – and health – for the less privileged, pioneering the use of some of the first prefabricated concrete housing plans.

“Grove,” as he was called, was born in Detroit, where his father was a prominent lawyer, where his grandfather had been an Episcopal priest and his grandmother a church organist. The family moved to New York in 1874. Upon completing his education, the young Atterbury began work as an architect in the pre-eminent New York firm of McKim, Mead, and White, whose work applied the principles of Beaux-Arts architecture, the adoption of the classical Greek and Roman stylistic vocabulary as filtered through the Parisian École des Beaux-Arts, and the related City Beautiful movement after about 1893.

Resisting the call of modernism, Atterbury dedicated himself to classical forms and pragmatic building techniques; his career grew quickly and it is not surprising that he gained multiple contracts in New Haven, the town of his first alma mater. In addition to 406 Prospect, two other homes of his still stand: Stoeckel Hall (1897) that houses Yale’s Department of Music, and the Walter Mally house at 305 St. Ronan Street (1909), now the parish house of Bethesda Lutheran Church.

The house at 406 Prospect Street was built first for Wilbur F. Day, a New Haven businessman, and then bought in 1921 by Burton Twitchell, Yale’s Dean of Students. In 1948, the house was bought by Dwight Hall at Yale and converted into apartments for the



Courtesy of the New York Public Library

International Student Center. It functioned in that way until the university purchased it in 2005, and it has sat, essentially unoccupied, ever since.

The massive influx of immigrants in the late 19th century meant overcrowding in many urban dwellings. The Tenement Act of 1901 was passed to improve housing conditions, standardizing indoor plumbing and appropriate light and ventilation. Atterbury and his colleagues devised some of the first prefabricated, concrete housing plans, such as that executed for the Phipps House.

Note: much of the historical information is taken from the The Architecture of Grosvenor Atterbury (New York, W.W. Norton and Co., 2009) by Peter Pennoyer and Anne Walker, with a foreword by Robert A.M. Stern, former dean of Yale School of Architecture. Mr. Pennoyer is the uncle of recent ISM grad Robert Pennoyer (M.Div. '16).

Strengthening the Center

Expanding our ISM dedicated space at 406 Prospect will allow us to strengthen our core programs, as well as meet future needs.

Worship

After several years of interim music leadership for Marquand Chapel, this year we begin a search for a director of chapel music to support the music not only in Marquand Chapel, but also in worship at the University Church at Yale and Berkeley Divinity School, the latter two of which have been staffed primarily by student musicians. This new position will have two equally important roles: overseeing the music-making in these centers, and teaching the students to lead worship themselves. These chapel services are attended by thousands of people each year, and worshipers will continue to experience abundantly diverse patterns of worship and music. Hoping to encompass even more fully the richness of Christian traditions, we will look for other ways to bring these sounds and practices to Yale students.

Colloquium and Study Tour

Just as worship is an important arena in which our clergy and musicians can collaborate, so too is our Colloquium and concomitant study trip. This has become a generative model for other kinds of pedagogy we hope to enhance. For nearly a decade now, we have asked for partnerships of at least one music and one divinity student to propose a year-long research project which they then present in Colloquium. These cross-disciplinary teams model the very best teaching and learning we have to offer.

Virtually every ISM student is guaranteed an international travel experience through the Study Tour. Last year we visited the Baltic region of Europe (see ism.yale.edu/studytour2016). Two years earlier we were in northern Italy (see ism.yale.edu/studytour2014). We are pleased to announce that the 2018 ISM Study Trip will be to central Spain. Details on this will follow.

Global Engagement: Travel Seminars

The current university administration follows the lead of former president Rick Levin in calling on all of us to widen our engagement with the world around us. The Institute answers this call by inviting proposals from around the university for team-taught interdisciplinary travel seminars in sacred music, worship, and the arts. Inspired



by the example of the travel component of past seminars on the German mystical tradition in theology, piety, and music; on Cuthbert, Bede, and their theological, musical, and liturgical legacy (as reported in Prism Spring 2013); and most recently on Byzantine monasteries in Southeastern Europe last spring (as reported in the summer issue at ism.yale.edu/TravelSeminarSerbia), we believe such an invitation will inspire other faculty to join in this more integrated form of teaching.

In addition, each of our ISM teaching groups has the option to add on a small, more intensive experience for students in their disciplines. The choral faculty and students, for example, have organized a creative set of exchanges between the Yale studio and choral studios abroad in Hamburg and Zürich.

Global Engagement: Cultural Exchange

Yale Schola Cantorum continues to tour in the odd-numbered years and this coming March will embark with Juilliard415 to India. David Hill will lead the groups in concerts in Delhi, Mumbai, and Chennai. The concert tour includes school visits in India, providing unique opportunities for musical and cultural exchange; for example, our students will experience firsthand the work of Songbound, a company (started by Alison Hill and Joe Walters) that works with children in poor neighborhoods who wish to experience the joy of music through singing.

Growth in the Future

Our new space will also allow us to explore new corners of our mission. We will examine some of these new initiatives in the spring issue.

For now, though, in this season of Thanksgiving, we are especially mindful of our debt of gratitude to our donors, and to our many partners at Yale and in the community who have inspired and encouraged us in the work we do, and hope to do. At the center of these enterprises will always be the teaching of Yale students, even as we hope these projects will motivate wider publics to engage in new and innovative ways with the sacred arts. And, as always, we stand eager to hear from our graduates and friends about the work you are doing, together with any suggestions or observations you might have for us as we begin this new undertaking. We ask for your prayers as we work toward our common goal of helping to construct a more whole, just, and loving world.



FACULTY NEWS

The American Choral Directors' Association (ACDA) is delighted to announce that **MARGUERITE L. BROOKS** is the 2016 recipient of Connecticut ACDA's Lifetime Achievement Award. This award acknowledges Maggie's outstanding lifelong contributions and distinguished service to the choral art. Through her exemplary work at the Yale Institute of Sacred Music, Yale School of Music, Church of the Redeemer, with the Yale Camerata, and as a frequent guest conductor, she has touched thousands of lives and has had a profound impact on the arts community.



BRYAN SPINKS gave the Presidential Address on *The Enduring Lure of the Orient: Reflections on Some Anglican Use of Eastern Liturgy* at the September meeting of the Society of Oriental Liturgy at Holy Etchmiadzin, Armenia. Conference members are guests of His Holiness Catholicos Karekin II of the Armenian Apostolic Church.

Right: Bryan Spinks

Below: ISM fellows and faculty, past and present, at the conference: John Graham, Peter Jeffery, Bert Groen, Bryan Spinks, Stephanos Alexopoulos, Harald Buchinger



FELLOWS NEWS

JOHN GRAHAM (fellow 2015-2016) was named 2016 Outstanding Foreign National Scholar of Georgian Studies, which is awarded annually by the Shota Rustaveli National Science Foundation. "It's a big

honor," said Graham, "and a major recognition not only for me, but for the humanities in general in Georgia, since these awards often go to scientists."

Embodying Grace: Carrie Mae Weems and the Art of Resistance

Abigail Storch

What is the role of grace in the pursuit of democracy?

This is the driving question behind *Grace Notes: Reflections for Now*, a new production by Carrie Mae Weems at the Yale Repertory Theatre for two performances in September. Supported in part by the Yale Institute of Sacred Music and Yale Divinity School, *Grace Notes* is a multimedia experience, incorporating video, dance, photography, spoken word, song, step routines, and interviews into a mosaic of social commentary and soliloquy. The production, originally performed several months ago at the Spoleto Festival in Charleston, South Carolina, explores conceptions of embodiment and resistance through the lens of the Black Lives Matter movement.

Carrie Mae Weems writes that she initially conceived *Grace Notes* as a gift to President Barack Obama in the wake of the June 2015 shooting at Emanuel African Methodist Episcopal Church in Charleston, which claimed the lives of nine black women and men during a prayer service. Two weeks after the shooting, President Obama closed his eulogy for the Reverend Clementa Pinckney by spontaneously singing “Amazing Grace,” responding to the violence with a heart-rending benediction. Weems explains that after she heard Obama sing, the idea of grace took hold of her and refused to let her go. “I called my pastor, I called my friends, I called my mother,” she tells the audience at the beginning of the production. “I asked them what grace is.” Invoking the wisdom of her mother, Weems concludes that grace is a kind of charity, an offering of oneself as a gift to a world that is fraught with suffering.

But grace is not passivity. As one apt observer pointed out in a panel discussion hosted by the ISM before the second performance of the play, the language of grace and forgiveness has so often been used to aestheticize suffering instead of confronting the horrors of racial violence. How can we expand our understanding of grace to represent more than acquiescence to systems of harm? Willie Jennings (*right*), a panelist and professor of theology at Yale Divinity School, observed that the choice to embody grace is a gesture of agency in the service of liberation. “Forgiveness is a word that should not be used in political discourse at this moment,” Jennings told the audience.



“But to ask the question of grace is to frame the world – the universe – in new possibilities.” To inquire into the nature of grace is to find that like violence, it is always incarnate. “Grace has a body,” Jennings noted. “Grace is God in flesh, moving among those who have chosen violence or peace.”

It is this embodied nature of violence and peace that Weems seeks to show us in *Grace Notes*. It is crucial to remember that when statistics and political jargon are stripped away, racism is ultimately an experience of violence done to the body. Weems does not shy away from the truth of this; addressing the audience, she declares, “State-sanctioned violence is as intimate as a forced kiss.” Near the close of the play, as we commemorate the recent victims of racial violence by speaking their names together, we witness the footage of the shooting of Philando Castile on a huge screen. There is no passivity here; there is no acquiescence. Instead, we are confronted with the details of Castile’s murder in all its horror. Earlier in the show, a step team honors Castile by dedicating a routine to his memory. “Philando Castile: he would have appreciated something like this,” they chant, before breaking into choreography, an artistic expression of dissent.

Yet even as violence is embodied in the production; grace too is experienced and expressed through the body. As the play opens, Weems is sitting at a writing desk in the middle of the stage, situating herself in the center of the conversation that is about to commence, and throughout the play she appears onstage both to speak and to witness what transpires. As panelist and Yale professor of African American Studies,



American Studies, and Theater Studies Daphne Brooks (*above*) noted, Weems “places her body in the image as a symbol of artifice and critical memory.” Weems offers her reflections to us, but even more, she offers us her presence. The other performers do the same: the solo dancer moving across the stage, the trio of singers (dubbed “The Three Graces”), the step teams, the spoken word artist. Through mournful singing, militaristic stepping, or incantatory speech, the performers embrace the rituals of embodiment.

In the minimalist set of *Grace Notes*, one feature demands our notice. A clock is mounted

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on the wall between two windows, and the hands never move from their positions: the minute hand pointing straight up toward twelve, the hour hand at three. We are reminded of the Three Graces that lead the song cycle, but further, we are reminded of the production’s subtitle, *Reflections for Now*. The issues addressed by *Grace Notes* are not those of the past, not even the recent past; rather, they are issues that are now and at hand. We are presently in the middle of them, and they demand our full attention.

In the words of Willie Jennings, “Carrie Mae Weems is a prophet; she lives and dances in that space between prophetic and artistic.” And the art she gives to us in *Grace Notes* is indeed prophetic: it is an invitation to enter in, to taste the sorrow and courage, to remember the lives lost and imagine a way forward. In all its mourning and celebration, *Grace Notes: Reflections for Now* is an articulation of beauty amidst trauma, an invitation to consider the ways that our own bodies serve as channels of violence — or peace.

Ed. Note: The panel discussion sponsored by the ISM as part of the weekend of activities surrounding the Grace Notes performances was held on September 10 in the Yale University Art Gallery Auditorium.

Panelists included:

Laura Wexler, Professor of American Studies and Women’s, Gender, & Sexuality Studies, and director of the Photographic Memory Workshop at Yale | moderator

Daphne Brooks, Professor of African American Studies, of American Studies, and of Theater Studies, Yale

Susan Cahan, Lecturer in Art and Associated Dean for the Arts, Yale

Willie Jennings, Associate professor of systematic theology and Africana studies, Yale

Nell Irvin Painter (right),
Edwards
Professor
Emerita of
American
History,
Princeton



Grace Notes photos by Sachin Ramabhadran

Lana Schwebel Memorial Lecture



Photo by Tyler Gathro

Poet and social justice advocate Carolyn Forché (2nd from left) gave the 2016 Lana Schwebel Memorial Lecture in Religion and Literature on September 22. Also pictured (l to r): Peter Hawkins, Forche, Liz Schwebel Wind, Shalom Wind, Christian Wiman, and Martin Jean

YALE JOURNAL OF Music & Religion

New Issue and New Editor Announced

The ISM has announced the publication of Vol. 2, No. 2 of *Yale Journal of Music & Religion* (YJMR), and the appointment of Jeffers L. Engelhardt (right) as its new editor-in-chief, effective October 1.



The current issue, entitled “[The Sounds of Procession](#),” was guest edited by Suzel Reily. It examines the sounds of religious processions in England, Indonesia, Italy, Morocco, and Portugal.

Engelhardt will succeed Robin A. Leaver, who was involved in the long gestation period of the journal and has served as general editor since the YJMR launched its first issue in 2015. Leaver’s own work spans Lutheran theology, Bach studies, and twentieth-century hymnology. Most recently, he coedited the book *Exploring Bach’s B-minor Mass* with Yo Tomita and Jan Smaczny (Cambridge University Press, 2013). Results of his continuing research are forthcoming, including works on Luther’s early hymns (Eerdmans), Bach research (Routledge), and the organ accompaniment of Congregational singing (Wayne Leupold).

Under Leaver, the first four issues of YJMR have rigorously investigated topics from musical homiletics to Tibetan Buddhist performing art, from colonial American Psalm-singing to South African Anglicanism, from Black Christian preaching in Chicago to religious identity in Balinese secular music. The YJMR Editorial Board and *Yale Institute of Sacred Music* are grateful for Leaver’s leadership and expertise in developing YJMR into a vibrant forum “in which the multidimensional relationship between music and religion ... can be discussed and

disseminated.” Leaver has agreed to remain on the YJMR Editorial Board.

Jeffers L. Engelhardt is associate professor of music and chair of music at Amherst College. He holds a B.M. in piano from the Oberlin Conservatory of Music (1998) and an M.A. (2000) and Ph.D. (2005) in ethnomusicology from the University of Chicago. His research and teaching explore the interdisciplinary relationships between music, religion, secularity, and media studies, especially in Estonia and the post-Soviet Baltic region. Engelhardt’s most recent work includes the coedited volume (with Philip V. Bohlman) *Resounding Transcendence: Transitions in Music, Religion, and Ritual* (Oxford University Press, 2016) and the monograph *Singing the Right Way: Orthodox Christians and Secular Enchantment in Estonia* (Oxford University Press, 2014). His research has been supported by the Social Science Research Council, the Fulbright-Hays Fellowship, and the Woodrow Wilson Fellowship Foundation.

Engelhardt’s contributions to scholarship at the ISM began with his essay “Inculturation: Genealogies, Meanings, and Musical Dynamics,” published in the ISM journal *Colloquium* (2006). During a sabbatical in 2016, he joined the ISM community as a Senior Fellow, where he continued his research and taught a course entitled, “Ethnomusicological Perspectives on Religion and Ritual.” He has been serving on the YJMR’s Editorial Board.

“We are grateful to Robin Leaver for his leadership in establishing *Yale Journal of Music & Religion* as a respected and groundbreaking scholarly journal,” said Martin Jean. “Jeffers Engelhardt brings a similar commitment to the intersection of music and religion, and we look forward to the expansive and considerable experience that he will bring to this enterprise.”

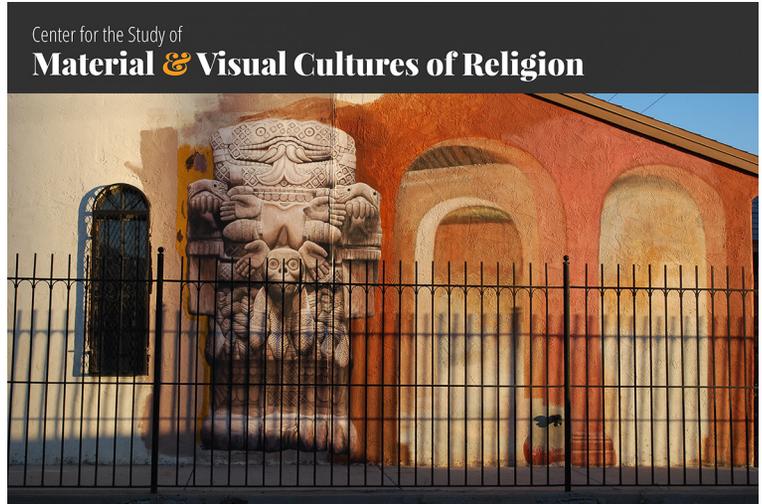
NOTES ON THE STAFF

KATHARINE LUCE (M.Div. ’12), the ISM outreach and publications assistant for more than four years, has left the ISM to become a senior museum assistant at Yale University Art Gallery. Her many accomplishments during her time here included developing and implementing a model for a social media team of student reporters (a model that has been copied since); starting and providing content for a dedicated

admissions blog “Prism for Prospects” and the ISM Study Tour web presence; coordinating the startup and continuation of *The Yale ISM Review* with its editor Rita Ferrone; creating and implementing numerous events to engage students around themes central to the ISM’s mission, especially surrounding our art exhibition programming; and strengthening recruitment of and outreach to Divinity applicants. We miss you!

MAVCOR Grant Announced

The Center for the Study of Material and Visual Cultures of Religion (mavcor.yale.edu) at Yale University is pleased to announce receipt of a major grant from the Henry Luce Foundation to support the work of its second project cycle. Titled “Material Economies of Religion in the Americas: Arts, Objects, Spaces, Mediations” (MERA), this five-year collaboration temporally spans the ancient Americas to the present day and is multi-disciplinary as well as multi-institutional and international, assembling a cohort of 40+ fellows and participants at all career stages. Peoples, objects, and cultures came from Africa, Europe, and Asia to the shores of the Americas; and objects and peoples circle back to earlier places of migration or origin as well. To speak of the global economies of religion is to speak of interactive, interspatial material and sensory histories. Three summer convenings in the United States and Canada, capped by a 2022 conference in Latin America, aim to create ongoing international networks around the shared intellectual work of conversation, research, writing,



and curation. Center director Sally Promey (Yale University) and Sarah Rivett (Princeton University) are co-directors of the five-year MERA project. Emily C. Floyd (Tulane University) is editor and curator of the MAVCOR website, a principal venue for project publication and curation. In addition to substantial support from the Henry Luce Foundation, the Yale Institute of Sacred Music, Yale University, and Princeton University have generously contributed to this work.

The ISM Annual Report 2015-2016
has been [published online](#)



Yale INSTITUTE OF SACRED MUSIC

Year in Review
2015 – 2016



NEW STUDENTS CONTINUED FROM PAGE 3

Status). Since then James has delivered curriculum classroom music across the North East of England.

Stephen McCarthy (S.T.M. '17) is originally from Lincoln, Massachusetts, and has recently completed a curacy at the Episcopal Cathedral in Birmingham, Alabama. His research interests center on the application of earlier Christian sources in later liturgies, as well as the relationship between early Christian ritual practices and canon formation. He earned a diploma in Anglican studies from Berkeley Divinity School at Yale, which honored him with the Thomas Phillips Memorial Award for exceptional achievement in the study of Anglican liturgy. During the middle year of his M.Div. (YDS '14), Stephen was a visiting student of the Evangelisches Stift at the University of Tübingen. He taught Latin at Cardigan Mountain School in Canaan, New Hampshire between his undergraduate and seminary studies. At Vassar College (A.B. '10), he concentrated in German literature, with correlate sequences in classics and philosophy; his senior thesis on Friedrich Hölderlin was awarded the Lillian B. Stroebe Prize for excellence in German.

David McNeil (D.M.A. '18) is at Yale working toward a doctorate in choral conducting. He comes most recently from Indiana University-Bloomington, where he earned a M.M. in choral conducting, studying with Betsy Burleigh, **Dominick DiOrio** (M.M. '08; D.M.A. '12), and Walter Huff. David's interests include the performance of 17th and 18th century sacred repertoire and the place of vocology and voice pedagogy in choral settings. Before beginning graduate study, David earned a B.A. at Trinity International University in music education, and then for five years taught 1st-12th grade choral music, instrumental music, and drama. When he isn't in rehearsal, David enjoys time with his wife, Chelsey, and their two sons. He also enjoys woodworking and fishing.

Julie Pinsonneault (M.M. '18), a native of Montreal, holds a master's degree in organ and musicology from the University of Toulouse, where she recently studied and graduated under the guidance of Michel Bouvard and Jan Willem Jansen. She is also a graduate of McGill University (B.M. '14), where she studied with John Grew and Hans-Ola Ericsson. Julie is currently co-organist and choir director for the Berkeley Wednesday Eucharist. She wishes to explore new paths in sacred music and liturgy.

Nicholas Quardokus (M.M. '18) comes to Yale from Indiana University, where he completed his undergraduate degree in organ performance in 2016. He currently studies organ with Martin Jean and serves as organ scholar at Trinity Church on the Green. His interest in the organ is deeply rooted in liturgical music. He has previously served as assistant organist at Trinity Church, Indianapolis, as well as organist for the Royal School of Church Music summer course in St. Louis in 2016. In addition, as competition prize-winner and recitalist, he has played throughout the eastern United States. During his time at the ISM he hopes to continue exploring the organ within the rich context of other sacred art.



Will Doreza, Bradley Sharpe, Natasha Schnur, Addy Sterrett

James Reese (M.M. '18) is a Philadelphia native earning his masters in voice as part of the Voxtet at Yale. He earned his undergraduate degree from Northwestern University's Bienen School of Music, and has since sung throughout the U.S. as an ensemble and solo performer. He is interested in the perspective early sacred music can bring to music being newly written today.

Hans-Jacob Schmidt (M.A.R. '18) is a visual artist working with performance, sculpture, and text. He received a M.F.A. in sculpture from Yale University in 2015, as well as a B.A. in art practice from Goldsmiths College, University of London. Beyond showing his own work internationally, he has taught sculpture at California State University, Los Angeles, and most recently worked in the education department of the Museum of Contemporary Art, Los Angeles. Using the genealogy of Christ, his most recent work engages questions of image ethics, non-representation, and failed identity formations.

Addy Sterrett (M.M. '18) was raised in a musical family in the forests of northern Michigan, and discovered her passion for singing at a young age. After graduating from Interlochen Arts Academy, she began her undergraduate studies at Michigan State University, and later graduated with a bachelor of music degree from DePauw University. Addy enjoys all things outdoors, biking, kittens, and baking. As a performer, she hopes to have the privilege of sharing the profound beauty of music with those who need it most.

Abigail Storch (M.A.R. '18) graduated summa cum laude from the Templeton Honors College at Eastern University in 2016, where she studied literature and music. While at Eastern, she served as managing editor of the university's student newspaper and senior editor of the undergraduate research journal. In the fall of her junior year, Abbie spent a semester at the University of Oxford, where she was awarded both the Frederick Buechner Prize for Creative Writing and the de Jager Prize for her research on early modern devotional poetry. Before joining the ISM, she served as the Luci Shaw Fellow at Image Journal, a literary quarterly of religion and the arts. She looks forward to studying a theology of embodiment and the role of metaphor in spirituality while at the ISM.

Emily Wing (M.A.R. '18) graduated from McGill University with first class honours in art history. A research internship at the McGill Faculty of Arts in the summer of 2015 affirmed her love for

CONTINUED ON PAGE 15

ALUMNI AND STUDENT NEWS

KENYON ADAMS (M.A.R. '15), head of arts initiatives for Grace Farms Foundation in New Canaan, CT, was the subject of a recent CT Post article by Joe Meyers, online [here](#).

Adams also returned to Yale recently to perform in "The Langston Hughes Project" as part of the Ellington Jazz Series curated by Willie Ruff.

AWET ANDEMICAEL (M.A.R. '10) has begun her Ph.D. dissertation at Yale. Over the summer, she also completed the M.A. in theology at University of Notre Dame, completed edits on two book chapters (one co-authored) and a journal article coming out this year. Her paper on the theology of early gospel music will be published in the journal *Pneuma*.

ROBERT BENNESH (M.M. '14, A.Dipl. '15) has been appointed director of music and cathedral organist at Lund Cathedral (Sweden).



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EMILY DOLAN GIERER, current M.Div. student, was named the winner of the 2016 Jonathan Edwards graduate student paper competition for her work "Monstrous Confessions: Seventeenth-Century Women and the Dangers of Divine Revelation."

An opinion piece by **PAUL JACOBS** (M.M. '02, A.Dipl. '03), "In Praise of Pipes," was published in *The Wall Street Journal* on October 17. It is available online [here](#).

Congratulations to **TAWNIE OLSON** (A.Dipl. '00) on her song cycle commission from the Canadian Art Song Project. The premiere performance of "Three Songs on Poems of Lori Nielsen Glenn" is in November, and it will be performed over a dozen times in the upcoming year.

"A Grey Dawn: On 'The Problem of God'" by **JON SEALS** (M.A.R. '15) was published in *ArtPulse* magazine. It is online [here](#).

Roomful of Teeth, the Grammy-winning experimental vocal ensemble, performed in Battell Chapel on October 30. Of the group's nine members, five are Yale graduates, including the ISM's vocal alums **DASHON BURTON** (M.M. '11) and **VIRGINIA WARNKEN Kelsey** (M.M. '13).



Roomful of Teeth on the stage of Battell Chapel on October 30

Photo by Octavia Houha-McAloon

NEW STUDENTS CONTINUED FROM PAGE 13

asking questions and trying to find answers to them. During this internship, Emily committed her summer to digging up eighteenth and nineteenth-century fugitive slave advertisements, which has led to a chapter she is authoring on a Canadian fugitive slave in a book to be published next September. In light of the scant scholarship on Canadian slavery, Emily seized the opportunity to fill a hole, an art she is fervently committed to within and beyond academia. Holes of different kinds can be found in the intersection of contemporary art and religion, which Emily is excited to address throughout or after her aspired doctorate studies!

Sze-Long (Aaron) Wong (M.A.R. '18) was born and raised in Hong Kong, but now calls Canada his home and native land. He has served as a chorister, choir conductor, and cellist in Anglican churches in Hong Kong and Canada. Before joining the ISM, he was an M.Div. student at Fuller Theological Seminary, and served as a lay worship leader at Richmond Hill Christian Community Church, a Chinese evangelical church in the suburb of Toronto. Aaron holds a B.M. in cello performance from Peabody Conservatory, an M.M. in cello performance from the Juilliard School, and an M.A. in performance arts administration from New York University. He is passionate about guiding faith communities in cultivating their own worship language that is ecumenically minded, historically conscious, theologically nuanced, and culturally distinct. He is grateful that his family is able to join him in New Haven and looks forward to this special season of formation and learning.

Laura Worden (M.A.R. '18) is originally from Sacramento, California. She graduated from Pepperdine University with a degree in both art history and fine art. Her research interests include the interaction of the Abrahamic faiths, sacred spaces, and rituals in the Middle Ages. As a practicing artist, Laura's work explores themes of social justice and the art historical canon. She looks forward to further developing a multisensory understanding of the Medieval world and contemporary culture through her studies at the ISM.

Other students entering in 2016: **William Doreza** (M.M.A. '18), **Sally Hansen** (M.A.R. '18), **Bradley Sharpe** (M.M. '18).

Several returning students who did not submit biographical information last year took the opportunity of doing so now.

Emma Langham Brown (M.A.R. '17) is a second-year M.A.R. student with a focus on the visual arts and material culture of the Middle Ages. Her academic interests include manuscript illumination, paleography, hagiography, and other forms of medieval storytelling and meaning making. She graduated from Harvard University in 2014 with a concentration in history and literature and a secondary field in French.

Bradley Burgess (M.M. '17) is a South African organist and pianist who comes to Yale via New York, where he was Director of Music & Organist at St. Mark's Episcopal Church (Islip, NY), and maintained a busy teaching studio. He has appeared in recital throughout his home country, and in the UK, Finland, and the US. Bradley holds undergraduate and graduate degrees in piano performance from the Manhattan School of Music and the University of Cape Town.

Joey Fala (M.M. '17), a native of Honolulu, graduated from Rensselaer Polytechnic Institute in 2015 with a B. Architecture and M.S. in lighting. He currently serves as organ scholar at St. Paul's Episcopal, Norwalk, CT and is excited to be expanding his knowledge into the realm of choral music at the ISM.

Katherine Scahill (M.A.R. '17) received her B.A. in music from Wesleyan University. After college, she worked at the Garrison Institute, a non-profit organization in the Hudson Valley that combines contemplation and socially engaged action to increase the presence of self-reflection, mindfulness, and social and emotional learning in education. At the ISM, she has worked on projects at the intersection of musicology, ethnomusicology, and religious studies, focusing on both Christian contemplative traditions as well as Buddhist chanting practices. Through these studies, she seeks to explore the purposes chant and music serve in devotional practices and communal rituals. She is also particularly interested in the writings and devotional music and chant of female ascetics and monastics in Christian and Buddhist traditions.

Matt Sullivan (M.M. '17) is a bass-baritone whose most recent season included performances of Bach's *Missa Brevis* (BWV 235) and *Matthäus-Passion*, Handel's *Messiah*, *Pärt's Passio*, Monteverdi's *Vespers of 1610*, and *Faure's Requiem*. Previous seasons have included performances with the *Folger Consort*, the *Boston Early Music Festival*, *Peabody Consort*, *Baltimore Baroque Band*, *Mountainside Baroque*, *Opera Lafayette*, and the *American Opera Theatre*. Originally from Baltimore, Maryland, Matt is a graduate of the *Peabody Conservatory*, where he studied under *John Shirley-Quirk* and *William Sharp*.

Picnic photos by Derek Gretten-Harrison

Below: Jacque Campoli, Juliette Day, Ketti Juva, Kristen Forman



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Artist unknown: *Adoration of the Magi*. Panel from a Roman sarcophagus, 4th century CE. Originally from the cemetery of St. Agnes in Rome, now in the Vatican Museums, Museo Pio Cristiano. Wikipedia Commons.

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