Prism

MUSIC · WORSHIP · ARTS

YALE INSTITUTE OF SACRED MUSIC
COMMON GROUND FOR SCHOLARSHIP AND PRACTICE

2019-2020 HOLIDAY
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From the Director's Desk: Winter 2019

Martin Jean

Photo by Stephen Gamboa-Diaz

Martin Jean with Peter Hawkins, who retires at the end of 2019.

I write to you on the first day of Advent, as the first real snow flies in New Haven, and just as the students are returning from their Thanksgiving break. In other words, I write at a time of anticipation, one that feels particularly poignant at the ISM.

Lest I share only thoughts about the future, allow me first to affirm all for which we give thanks this year: a generous and energetic faculty, students who seem made for the ISM – diligent, hungry for knowledge and experience, and thought-provoking for their teachers. We have a staff who are very much our strategic partners in the work we do, and we are privileged to welcome distinguished guests from around the world, who we hope get back at least a fraction of what they give to us. Our partnerships from around Yale, especially those in YSM and YDS, are life-giving and robust, and we have support from central administration at every level for a mission that spans the globe.

In many ways, though, as I consider these gifts through the lens of Advent, these blessings also are part of our preparations for the future. The seasonal lectionary readings in many of our churches focus on the hope that is to come, and our obligation to share this hope with the world. One needs to search no further than the headlines to see how the world cries out for hope these days. Rampant racism and abuses around gender are still hallmarks of our societies. An unfair distribution and poor use of wealth and resources has led to extreme poverty in our backyards, and to a world ecology that has already become unsustainable. And underneath these ills one senses in many of us a spiritual hunger that seems hard to satisfy.

The ISM was founded to stand in such a world: to celebrate the inherent value of all people and all creation, to give voice to the voiceless, and to gather people across lines of difference to learn, to express, to explore, and to pray. Our particular commitment to religious communities evinces a fundamental conviction in the mystery of our existence, in the knowable and unknowable, and in the multiple ways of perceiving truth in all its cultural manifestations.

CONTINUED ON PAGE 2

These core convictions will inform much of the future. However, in many ways, the work we've done in the past years of examining our mission, of setting out commitments to certain broad areas of inquiry, of creating a larger physical footprint at Yale and reconfiguring infrastructural support, all seem a preparation for all that is to come. For example, in light of the six faculty retirements and departures announced recently, we are taking the time we need to examine our core programs in worship (both what happens in the classroom and in Chapel), in choral conducting, organ, and church music (how we keep our traditions alive and prepare our students for the future), as well as in religion and the arts (particularly literature). These are critical positions for us and we will be painstaking in recruiting a diverse and gifted group of faculty to succeed our departing colleagues.

We also look for ways to expand our work throughout the rest of Yale; after all, our indentures call us to work beyond the bounds of Christianity and into multiple religious practices. For example, for years, Yale has sought ways to expand work in ethnomusicology, in Islamic studies, indigenous studies, and any number of other areas in which the ISM could be a natural partner.

For years, the ISM faculty have named the climate crisis as a top focus for collaborative work in sacred music, worship, and the arts. Only a few weeks ago, we gathered an international group of scholars and artists to consider and advise us on ways our work might go to support this critical problem (see p. 5).

But in fact, one could point to virtually any corner of campus to see how the ISM's collaboration could bring meaning and new insights: in theater, in visual art and the built environment, in wellness and issues around death and dying, in the ways our economy is shaped and people's understanding of the part the divine plays.

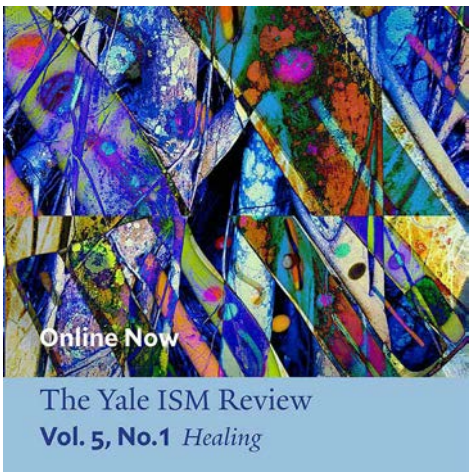
Currently, we are doing a feasibility study of one particular idea that might create partnerships between Yale students, neighborhood churches, and public-school children in New Haven. Some years ago, we were running pilot sessions to highlight growing work that some parishes in the U.S. have taken on in community arts education for young people. These Parish Music Schools have sprouted up around the country and attract hundreds of young people into music lessons, and education in the visual arts, creative writing, and theatre. Throughout these conversations, people asked us what we were doing in our own community to foster such work, and red-faced, I had to confess we were doing next to nothing. Thus, our explorations now.

In this venture, we can also build upon one of the most generative programs at Yale: the Music in Schools Initiative, administered by the Yale School of Music, thanks to a gift from the Yale College Class of 1957 and Mr. and Mrs. Lester Morse. We have asked ourselves how such work could inspire a project that extends to all arts, involve multiple student groups around campus, and engage local churches as another way of extending their own work in the community. We are only at the beginning of these conversations, but we are convinced there is potential benefit here both for our city and for our students.

The reading from Isaiah on this first Sunday of Advent speaks to a hope that we all hold to throughout the year:

> "They will beat their swords into plowshares
> and their spears into pruning hooks.
> Nation will not take up sword against nation,
> nor will they train for war anymore."
> (Is. 2:4)

Thank you for praying with us for this future for all.



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Martin D. Jean, director

406 Prospect Street
New Haven, Connecticut 06511
telephone 203.432.5180

editor Melissa Maier
melissa.maier@yale.edu

news editor Stephen Gamboa-Diaz
stephen.gamboa-diaz@yale.edu

layout and design Elaine Piraino-Holevoet, PIROET

André J. Thomas Appointed Visiting Professor of Choral Conducting and Interim Conductor of Yale Camerata for 2020–2021

We are delighted to announce the appointment of Dr. André J. Thomas as Visiting Professor of Choral Conducting and Interim Conductor of the Yale Camerata in the 2020–2021 academic year.

Dr. Thomas will join the faculties of the Yale Institute of Sacred Music and Yale School of Music after a distinguished career most recently at Florida State University, where he is the retired Owen F. Sellers Professor of Music, Director of Choral Activities, and Professor of Choral Music Education. He is in demand as a choral adjudicator, clinician, and director throughout North America, Europe, Asia, New Zealand, Australia, and Africa. His domestic and international conducting credits are extensive, including leading convention choirs for the National Association for Music Education (NAfMe), the American Choral Directors Association (ACDA), and the World Youth Choir; and orchestras ranging from the Birmingham Symphony Orchestra (England) to China's People's Liberation Orchestra. He recently retired as artistic director of the Tallahassee Community Chorus.

Dr. Thomas has been widely recognized for his dedication to and accomplishments in the choral arts. In 2011, the African Diaspora Sacred Music and Musicians Program honored him as a Living Legend. In the same year, Chorus America presented Dr. Thomas with its Distinguished Service Award. In March of 2017 ACDA presented Thomas with its highest honor, The Robert Shaw Award, and in November of 2017 NCCO (National Collegiate Choral Organization) presented Thomas with its Lifetime Achievement Award. In January 2019 he was inducted into the Florida Music Educator's Hall of Fame. He is a past president of the Florida ACDA and the past president of the Southern Division of ACDA, and the current Vice President of National ACDA and the artistic Chairman of the 2021 National Convention.

Dr. Thomas will lead the Camerata in its four major concerts next season, and will join Jeffrey Douma and David Hill next year in instruction of graduate majors in choral conducting. Prof. Douma will serve as overall coordinator for the program and teach the second-year students, and Profs. Thomas and Hill will each teach two of the first-year students.

As we welcome Dr. Thomas to Yale and as the director of Camerata, we toast especially Camerata's conductor and founder, Prof. Marguerite Brooks, consummate artist and teacher. We will have more opportunities next year to celebrate the legacy Prof. Brooks created at Yale in training some of the leading musicians in the choral field, and her inspiring dedication to Yale Camerata.

Please join us in giving thanks for Prof. Brooks' leadership and for the Yale Camerata as we warmly welcome Dr. André Thomas into our community.

ISM Admissions: On the Road

Sally Hansen

This past week, my quest to recruit future ISMers took off in a very big—like, Texas big—kind of way. After a hop, skip, and a long jump through Hartford and D.C., my lumbering craft made its final descent into Dallas. The sun shone, my thawing suitcase skittered on its wheels, and the days ahead glimmered with potential. The first full day took me to Waco, home to Chip and Jo's domestic empire on HGTV, streets full of taco joints, and of course, the sprawling, sunlit den of the Baylor Bears. Though the autumnal season was well under way, these Bears were hardly gearing up for hibernation. They seemed, in fact, quite excited to investigate their potential futures in pipe organ performance, Saint Bonaventure studies, choral conducting, George Herbert, and

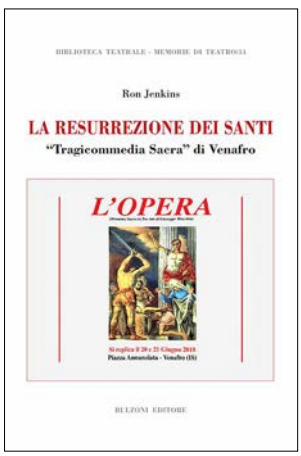
CONTINUED ON PAGE 6

FACULTY NEWS

Teresa Berger edited the newly-published the volume of papers from the 2018 ISM Liturgy Conference: *Full of Your Glory: Liturgy, Cosmos, Creation*, ed. Teresa Berger (Collegeville, MN: Liturgical Press, December 2019), for which she wrote the introduction. The volume is dedicated to **Bryan Spinks**!

Prof. Berger also published: "Gottesdienstliches Leben und Geschlechter-Vielfalt. Bestandsaufnahme und Zukunftsperspektiven," in: *Zukunftsraum Liturgie*, ed. Basilius Groen and Peter Ebenbauer, *Österreichische Studien zur Liturgiewissenschaft und Sakramententheologie* (Vienna: LIT-Verlag, 2019). Her sermon "All Are Welcome? A Sermon," was published in *Liturgy with a Difference: Beyond Inclusion in the Christian Assembly*, ed. Stephen Burns and Bryan Cones (London: SCM Press, 2019). Berger lectured at the Catholic-Theological Faculty of the University of Münster, Germany, in December 2019 on "Liturgie digital—digitale Liturgie: Reflexionen zu gottesdienstlichen Vollzügen in Bits & Bytes."

Jeffrey Brillhart (lecturer, Improvisation) will conduct The Chamber Orchestra of Philadelphia in Philadelphia's Kimmel Center January 26 and 27 (music of Mozart, C.P.E. Bach, Boccherini, and Vivaldi). On March 8 he will conduct The Chamber Orchestra of Philadelphia and the choirs of Bryn Mawr Presbyterian Church in an all-French concert of the music of Maurice Duruflé, Francis Poulenc, and Gabriel Fauré. This summer, after a Vierne concert in Kimmel Center, he will lead the Bryn Mawr choirs on a concert tour of Israel and Jordan that includes benefit concerts for a Palestinian orphanage in Bethlehem and a Syrian refugee camp in Jordan.



Ron Jenkins' new book on sacred theater was published in August by Bulzoni in Rome as part of their international series on theater and memory. It is a bilingual edition entitled *Resurrection of the Saints: Sacred Theater in Venafro* and includes his translation of a 1792 text by Giuseppe Macchia, "Religion Triumphant: The Martyrdom of Saints Nicandro, Marciano, and Daria," as well as his analysis of the text and interviews with citizens of Venafro, who carry on the centuries-old tradition of performing the play in honor of their patron saints. Jenkins also published an article on performing Dante's *Purgatorio* in Italy in the upcoming winter issue of *Performing Arts Journal*.

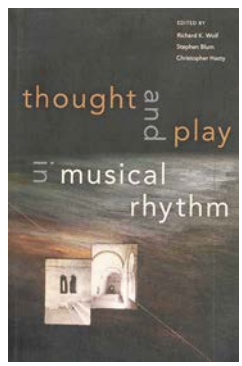
Bryan Spinks' paper "Remembering and Lamenting Lost Liturgy: The Text and Context of *Rites of Durham*, c.1593," was just published in *Studia Liturgica* 49. His book *Proposals for Organic Change. Worship in the Scottish Presbyterian Churches 1843-Present* was accepted for publication by Saint Andrew Press, to be published in November 2020. Spinks will visit St.Chad's College, Durham from March–April 2020 as a research fellow, and was elected as a visiting fellow at Corpus Christi College, Oxford for the Hilary term 2021.

On December 9, **Christian Wiman** participated with his spouse Danielle Chapman in the Public Theater event "The Art of Known and Feeling Sorrows: Faith, Poetry, and King Lear." The event explored poetry's ability to come to terms with the worlds of suffering, injustice, and despair.

FELLOWS NEWS

Former fellow and current ISM program manager and fellows' coordinator **Eben Graves** has published a chapter entitled "'Are You All Coming to the Esplanade?': Devotional Music and Contingent Politics in West Bengal" in the edited volume *Bhakti & Power: Debating India's Religion of the Heart* (University of Washington Press) in 2019. The chapter resulted from a Yale South Asian Studies Council workshop and conference held in the spring of 2016.

Sumarsam's article "Temporal and Density Flow in Javanese Gamelan" was published in *Thought and Play in Musical Rhythm*, edited by Richard K. Wolf, Stephen Blum and Christopher Hasty (New York: Oxford University Press, 2019).



Sacred Ecologies, Expressive Culture, and Environmental Crisis

Eben Graves

In November, the ISM hosted a group of international scholars for presentations and discussions focusing on the Institute's planned Initiative on Religion, Ecology, and the Arts. The two-day meeting featured presentations and performances studying the links between expressive culture, ecological knowledge, and religious themes. An incredibly diverse and wide-ranging number of academic perspectives, artistic media, and geographic regions were represented across the two-day meeting, with faculty from the disciplines of liturgical and religious studies, theology, ethnomusicology, theater studies, art history, architecture, and law taking part. The content of the presentations ranged from studies of indigenous performance and protest at the site of Mauna Kea in Hawaii to examinations of forest temples and their relationship to larger ecological issues in South Asia. The ISM further partnered with the Yale Community Gamelan to present a wayang (Javanese shadow puppet performance) dealing with issues of deforestation and environmental awareness as part of this international gathering.

Concluding discussions between Yale faculty and visiting scholars considered avenues the ISM might pursue to support future work on religion, ecology, and the arts, and which might contribute to this growing field of research at Yale and beyond.

Photo by Stephen Gamboa-Diaz

Photo by Stephen Gamboa-Diaz

Former fellow Matthew Cohen talks with current fellow Sumarsam.

Photo by Stephen Gamboa-Diaz

ISM fellow Mark Roosien with conference attendee.

Photo by Eben Graves

Photo by Stephen Gamboa-Diaz

Above: Eben Graves, conference organizer and former fellow, with ISM faculty member Sally M. Promey.

Left: Behind the scenes of shadow puppetry.

Alumni News and Notes on the Staff

ALUMNI NEWS

Based in Southern California, **Jeffrey Bernstein** (M.M. composition '92) is founding artistic and executive director of the Pasadena Master Chorale and artistic director of the Los Angeles Daiku. For eleven years between 1997 and 2008 he was director of choral music at Occidental College. In 2020 the Los Angeles Daiku will travel to Japan where Bernstein will lead over 800 performers in a concert of Beethoven's Ninth Symphony. An active composer, Bernstein is the songwriter for "Let's Go Luna" on PBS Kids. He has released four albums of original piano music, and his *21st Century 23rd Psalm* was recently released on the debut album of the Los Angeles Choral Lab. In 2017 his piece *The Human Journey* was awarded second place in the American Prize for choral composition, and that same year the Pasadena Master Chorale was award second place for choral performance in the same competition. A committed educator, Bernstein teaches at the Pasadena Waldorf School.

Conspirare, under the direction of conductor **Craig Hella Johnson** (School of Music M.M.A. '90, D.M.A. '95), whose roster includes ISM alumni **Dashon Burton** (M.M. '11), **Derek Chester** (M.M. '06), **Dann Coakwell** (A.D. '11), **Scott Mello** (M.M. '13), **Steven Soph** (M.M. '12), and **Paul Max Tipton** (M.M. '10), received a Grammy nomination in the "Best Choral Performance" category for their recording *The Hope of Loving*.

Daniel McGrew (M.M. voice '17) was a finalist in the Young Concert Artists International auditions for 2019.

Mezzo-soprano **Virginia Warnken** (M.M. '13) and the Boston Early Music Festival Chamber Ensemble and Vocal Ensemble were nominated for a Grammy for their recording of Charpentier's *Les arts florissants* and *Les plaisirs de Versailles*.

NOTES ON THE STAFF

Stephen Gamboa-Diaz, assistant for publications and communications, as well as New Haven AGO board member, organized a concert with the leadership of the now-closed Church of the Redeemer in New Haven to celebrate the nearly seventy years of service of its Aeolian-Skinner organ (Op. 1132). The concert featured ISM faculty **Thomas Murray** and **Walden Moore**, director of chapel music **Nathaniel Gumbs**, and 2019 AGO/Quimby Northeast competition winner Eddie Zheng. Opus 1132 has found a new home at Derry Presbyterian Church of Hershey, Pennsylvania, where it is currently being installed.

Melissa Maier, manager of communications, publications, and external relations, has received the M.S. in Bilingual, Multicultural Education/TESOL from Southern Connecticut State University.

ISM Admissions on the Road cont. from page 3

pastoral ministry, among others. The liveliness, quick wit, curiosity, and warmth of these very interdisciplinary Bears blew me away!

On these happy breezes I sailed toward what felt like the other end of the earth—the cotton fields of Lubbock, Texas, extending in circles and squares as far as the eye could see, studded by the largest university (in terms of square mileage) in the United States, Texas Tech University. Lubbock, named by its billboards as the "friendliest city in America," and also (not by its billboards) as the city with the worst weather in America (dust storms!), lived up to the former. Texas Tech students, business owners, and baristas chatted with me with the comfort of a cotton sweater. Those intrigued by the ISM taught me a thing or two about interdisciplinary—representing the theater, music, creative writing, and theology majors all in a single information session! A delightful and multi-dimensional conversation was enjoyed by all, along with a couple of pizzas. No dust storms, fortunately.

Thanks to all the Texans who met with me, and I hope our admissions committee will be reading your applications soon.

Farewell to Faculty

The ISM and YDS have celebrated **Peter Hawkins**'s tenure at Yale in several ways during this fall semester, his last on the faculty. He gave the opening address to the incoming YDS class, "Wrestling in the River" in August.

Alumni and guests gathered in September 2019 for a celebration in Miller Hall, the first time we welcomed alumni to our new home (see the fall issue).

In October, Peter gave the 2019 Pitt Lecture, entitled *Dante's* Commedia: *From Despair to Hope to Glory*, as part of Berkeley Divinity School's annual Convocation and Reunion. He was also awarded an honorary Doctor of Divinity degree from Berkeley Divinity School.

Timothy Cahill (M.A.R. religion and literature '16) wrote an online profile of Peter for YDS.

Finally, the ISM community saluted Peter's many contributions to teaching and scholarship—and to convivial community—at its holiday party in December.

The ISM will also miss **Henry Parkes**, also leaving the ISM this month. He returns to England to join the faculty of music at the University of Nottingham. He is pictured here at the holiday party.

Guests raise a glass to toast Peter Hawkins at the ISM holiday party.

Photos on this page by Stephen Gamboa-Diaz

More holiday cheer: Eben Graves, Ranu Roychoudhuri, Vera Shevzov, Mark Roosien

ENGLISH MUSICAL SPLENDOR

MARCH 8–14, 2020 | U.S.A. EAST COAST TOUR

Yale Philharmonia, **Yale Schola Cantorum**, and **The Bach Choir, London** perform William Walton's arresting oratorio *Belshazzar's Feast* along with Charles Villiers Stanford's *Song to the Soul*, Arnold Bax's *Mater ora filium*, and Vaughan Williams' *Fantasia on the "Old 104th" Psalm Tune.*

David Hill, *conductor*

David Pershall, *baritone*
Robert Blocker, *piano*

John Martin, 1789–1854. Belshazzar's Feast, 1820. Yale Center for British Art.

March 8, 4 p.m.
Woolsey Hall
NEW HAVEN, CT

March 9, 7:30 p.m.
Symphony Hall
BOSTON, MA

March 11, 7:30 p.m.
Cathedral of Saint John the Divine
NEW YORK, NY

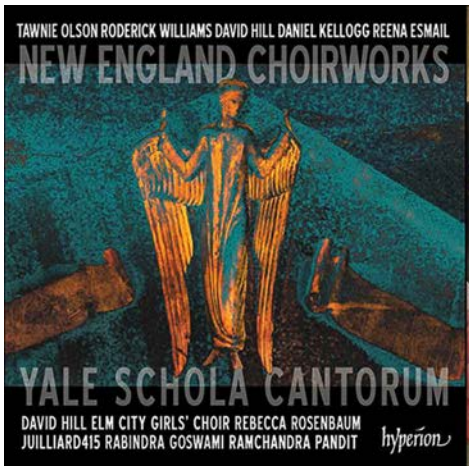
March 12, 7:30 p.m.
Irvine Auditorium, University of Pennsylvania
PHILADELPHIA, PA

March 14, 7:30 p.m.
Washington National Cathedral
WASHINGTON, D.C.
**Tickets start at $25*

**Free admission except where noted*

For more information, visit *music.yale.edu/tour2020*

Two New Hyperion Releases for Yale Schola Cantorum



The Yale Institute of Sacred Music is pleased to announce that two new recordings of Yale Schola Cantorum, conducted by its principal conductor David Hill, have been released on the Hyperion label.

Just in time for the holidays, *Schütz: The Christmas Story* includes a Magnificat and other sacred works by the seventeenth-century composer, as well as the lavishly-scored, quasi-dramatic retelling of the nativity story *Historia der Geburt Christi*, which was designed to be performed as part of the 1660 Christmas Day Vespers service in Dresden. Soloists include ISM and Yale School of Music graduates Emilia Donato (M.M '19) and Addy Sterrett (M.M. '18), soprano; mezzo-soprano Ashley Mulcahy (M.M. '19) and countertenor Bradley Sharpe (M.M. '18); Haitham Haidar (M.M.A. '19) and James Reese (M.M. '18), tenor; and baritones Will Doreza (M.M. '18) and Edward Vogel (M.M. '19).

New England Choirworks, the other new release, offers a variety of contemporary works in different styles, all connected in different ways to New England. The Magnificat by ISM and Yale School of Music graduate Tawnie Olson (A.D. '00) juxtaposes the Magnificat text, sung by the Elm City Girls' Choir, directed by Rebecca Rosenbaum (D.M.A. '07), in the style of a Bulgarian women's chorus with that of the Ave Maria, sung by Schola; together they depict the strength of young women, and the courage and determination of Mary.

Roderick Williams' *A New England Symphony* was commissioned for Yale Schola Cantorum. It is a setting of poems by New England writers Anne Bradstreet, Phillis Wheatley, James Pennington (who was the first black man to study at Yale), and John Greenleaf Whittier. The recording also includes "God be in my head" by David Hill, written in honor of the late John Scott as well as in honor of the ISM, and "Shout joy!" by ISM and Yale School of Music graduate Daniel Kellogg (M.M.A. '03).

For Reena Esmail's *This love between us "Prayers for Unity,"* also commissioned for Schola, the choir is joined by the period-instrument ensemble Juilliard415, led by Robert Mealy; Rabindra Goswami, sitar, and Ramchandra Pandit, tabla. This recording celebrates a decade long partnership with J415, with whom Schola has performed and toured on multiple occasions. It was also a pleasure to welcome Goswami-ji, who was a fellow at the ISM in the fall of 2014. The piece's seven movements bring together texts from seven major religious traditions of India—Buddhism, Sikhism, Christianity, Zoroastrianism, Hinduism, Jainism, and Sufi Islam—showing how each of the traditions approaches the topics of unity, siblinghood, and being kind to one another. Each text is set simultaneously in English and in its original language (except the Christian text, where the Malayalam text is a translation) "so you can hear the beauty of the original and grasp its meaning through translation," according to the composer, who is a graduate of both Juilliard and Yale (D.M.A. '18). Even during dark times, she says, "my mind always returns to the last line of this piece, the words of Rumi, which are repeated like a mantra over affirming phrases from each religion, as they wash over one another: 'Concentrate on the essence, concentrate on the light'."

Both of these new releases are available on the Hyperion website. As of December 11, 2019, Schola's Schütz album has been named one of the best new classical Christmas albums by BBC Music Magazine and The Guardian.

Photos on this page by Stephen Gamboa-Diaz

The faculty, students, fellows, and staff of the Yale Institute of Sacred Music wish you all the joy of the holiday season and a happy and peaceful 2020.

Top: Alex Longnecker, Adrienne Lotto, Andrea Walker, Karolina Wojteczko, Bernarda Fink, Harrison Hintzsche, Corey Shotwell, Christopher Talbot. *Upper Left:* Samuel Loncar, Alexandra Barylski, Phoenix Gonzalez, Haven Herrin, Caryne Eskridge, Elizabeth Searcy, Rob Hopkirk, Tim O'Leary. *Upper Right:* Richard Snyder, Kerala Snyder, Joe Dzeda. *Bottom Left:* Oscar Osicki, Sarah Noble, Adrienne Lotto and guest, Corey Shotwell, Karolina Wojteczko. *Bottom Right:* Oscar Osicki, Berit Goetz, Chase Loomer.