

Prism

MUSIC • WORSHIP • ARTS

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COMMON GROUND FOR SCHOLARSHIP AND PRACTICE

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“Love bade me welcome” Bringing Poetry into the Life of Your Church

David C. Mahan

Designed especially for church leaders, this two-day conference will feature inspiration and practical guidance in the many uses of poetry for worship, liturgy, meditation, and education. Our aim is to equip leaders with the ‘winged words’ of poets as we seek to shape the minds and hearts of contemporary congregations.

The main title from George Herbert’s “Love (III)” recalls God’s invitation and reminds us of the rich legacy of poetry



Image by Susan Sohl: “Polyhymnia”

that for millennia has communicated the ways of God to us. As the poet-priest R.S. Thomas once said, “It is within the scope of poetry to express or convey religious truth, and to do so in a more intense and memorable way than any other literary form is able to. Religion has first of all to do with vision and revelation, and these are best told of in poetry.” Though some may quibble with his exclusive claim, Thomas’ enthusiasm for the value of poetry resonates with the poetic sensibilities always present within a Christian faith. From the

remarkable poetry of the Psalms, Prophets, and Wisdom literature, to the splendid verse of Dante, Herbert, Milton, Dickinson, Hopkins, Levertov, and many others up to our contemporaries, poetry has brought life and light to the Church through the ages. Drawing upon the resources of this tradition, through our plenary sessions, workshops, and times of meditation and worship, we will consider afresh how poetry can revitalize our worshipping communities today.

Christian Wiman will offer the keynote address “When You Consider the Radiance: Poetry for Preachers and Prophets,” and the conference also includes other Yale faculty as speakers and leaders of workshops and worship: **Maggi Dawn**, **David Mahan**, **Janet Ruffing**, and **Thomas Troeger**.

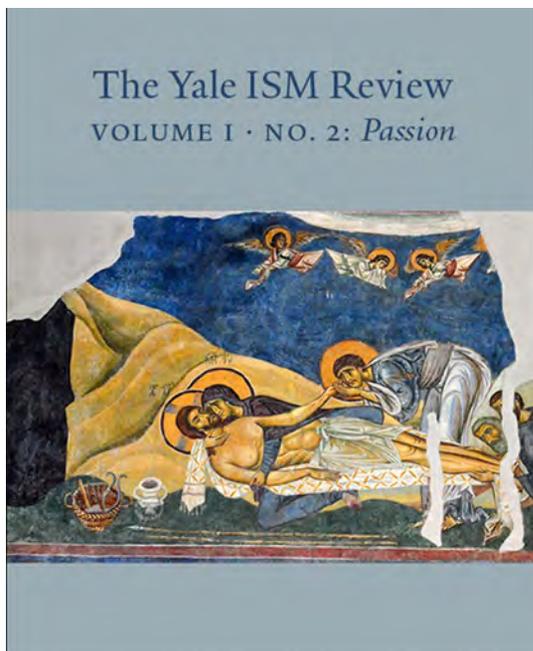
There are still spaces available for the May 12 – 14 conference. More information and registration is available [online](#).

ISM Online Publications

Volume 1 No. 2 of *The Yale ISM Review*, devoted to the Passion of Jesus Christ, was published online on Holy Thursday. “In it we have collected examples of how this central mystery of the Christian faith has inspired and continues to inspire music, art, literature, homiletics, liturgy, and devotion,” according to editor Rita Ferrone. “You will also find in these pages contributions that wrestle with ethical and theological questions surrounding the Passion. Our hope is that what we have been able to offer here will inform, stimulate, and enrich your own response to the sacred story and the works that depict it.”

ismreview.yale.edu

On the cover: *Threnos* (Lamentation), 1164, fresco in the Church of St. Panteleimon, Nerezi, former Yugoslav Republic of Macedonia
Photo © 2012 by Philip Truax (M.Div. '13). Licensed for academic use only.



YALE JOURNAL OF Music & Religion

Yale Journal of Music & Religion (YJMR) — a new, peer-reviewed, open-access journal of interdisciplinary scholarship that will provide a forum for the study of sacred music in all of its ritual, artistic, and cultural context — debuted on Feb. 1 on Yale’s EliScholar platform. The journal can be viewed at ism.yale.edu/yjmr.

The ISM’s new semiannual journal will present scholarship on religious music of all traditions across a range of methodologies, with the goal of encouraging the study of the full array of musical, ritual, literary, and other artistic forms that co-constitute the worlds of beliefs and practices.

“In the last 20 years or so, there has been a growing awareness of and research into relationships between music and religion,” explains Robin A. Leaver, general editor of YJMR. “Following the current trend in journal publishing, we are launching an open-access digital production, which means that the content can be enhanced by audio and video clips, as well as links to other Internet sources.”

The first issue features such topics as meditative visualization and musical gesture in Tibetan “Chöd” liturgies; the reception history of J.S. Bach’s “Christmas Oratorio” in relation to his “St. Mark Passion”; the Mozarabic rite in Spain at the turn of the 16th century; psalms of lament and their implications for communal worship and liturgical theology; and sacred music in the early

American colonies New Spain, New France, New Netherland, and New Sweden.

The editorial staff includes associate editors Philip Bohlman, Markus Raftery, and Suzel Reily; and managing editor Joanna Murdoch.

“Our interdisciplinary work is the context for this new publication,” says Martin Jean, director of the ISM. “It bears witness to two related convictions: first, that the study of religion must move beyond history and philology to include the full range of ritual and aural expressions, as well as all aspects of the visual arts and architectural environments; and second, that sacred music is understood not merely by studying the music itself, but by exploring its broader social, cultural, and aesthetic contexts.”

The journal is [accepting submissions](http://ism.yale.edu/yjmr) of research articles and case studies for future issues.

ism.yale.edu/yjmr

Prism is published online several times a year and occasionally in print by the Yale Institute of Sacred Music.

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Yale Schola Cantorum: Upcoming Performances

YALE INSTITUTE OF SACRED MUSIC PRESENTS

Yale Schola Cantorum Juilliard415

DAVID HILL, conductor



Thursday, April 30 - 7:30 pm
Woolsey Hall
500 College St., New Haven

Ludwig van Beethoven
Mass in C

Josef Haydn:
Symphony #94 (*Surprise*)

Daniel Kellogg
Shout Joy!

Roderick Williams
O Brother Man

Free; no tickets required.
Presented in collaboration with The Juilliard School. ism.yale.edu

Conductor David Hill leads Yale Schola Cantorum and period-instrument ensemble Juilliard415 in Beethoven's Mass in C Major, Op. 86 and Haydn's Symphony No. 94, "Surprise" on Thursday, April 30 at Woolsey Hall in New Haven, CT and on Saturday, May 2 in NYC in Alice Tully Hall. The program also features two new commissions: Daniel Kellogg's *Shout Joy!* and Roderick Williams's *O Brother Man*. Program notes are [online](#).

The New Haven performance is free; tickets for the New York performance are \$20 at the Alice Tully Hall box office.

A tour of England and France follows from May 24 through May 31, 2015, with concert and evensong appearances in Cambridge, London, Oxford, Greenwich, Windsor, and Paris. The schedule and ticket information are [online](#).

Yale Schola Cantorum and Juilliard415, performing here with Masaaki Suzuki



Photo courtesy The Juilliard School

Travel Seminar in Germany



Ed. Note Again this year, during spring break a merry band of pilgrim/scholars embarked on an extended field trip in connection with a class taught by ISM faculty. Thirteen students and one staff member joined Professors Markus Rathey and Bruce Gordon on a trip to Germany for in-depth exploration of themes from the class “The German Mystical Tradition in Theology, Piety, and Music,” which focused on expressions of mystical religion in the extraordinarily rich tradition of Christian mysticism flourishing in German lands between the eleventh and eighteenth centuries. Stops on the weeklong trip included Mainz, Rudesheim, Berncastel-Cues, Wiesbaden, Erfurt, and Frankfurt.

Student Perspectives

Compiled and edited by Joanna Murdoch (M.A.R. '15)

Martha H. Brundage (M.A.R. '15)

The library of the RheinMain University of Applied Sciences in Wiesbaden, a university founded in 1971, is one of the last places I would have imagined finding the *Riesencodex*, a giant “collected works” manuscript attributed to the twelfth-century German Benedictine polymath Hildegard of Bingen. The *Codex* was thrilling to see, as it is the definitive edition of Hildegard’s visionary writings alongside her complete musical works. While spending time with such a theologically and musically important manuscript would have been inspiring in and of itself, the afternoon exceeded my expectations as Dr. Martin Mayer, the librarian in charge of Hildegard’s *Riesencodex*, animatedly told us the manuscript’s story. The vitality and vulnerability of Hildegard’s writings became startlingly clear as we

all pored over the pages and binding of the *Codex* and listened to its tumultuous history.

The *Riesencodex* has lived many lives, and through it, so has Hildegard. Handwritten by six scribes in Hildegard’s monastery in Rupertsberg, it remained in the convent for centuries as a theological and musical resource. During the Thirty Years’ War, Swedish troops looted the monastery, and the *Codex* was ferried across the Rhine to a sister monastery in Eibingen for safekeeping. In 1814, after the founding of a state library in Wiesbaden, the manuscript found a home within its collections.

During World War II, the *Codex* and many other manuscripts from the library were

CONTINUED



Students examining Hildegard’s *Riesencodex*: James Dunn (Ph.D., Theology), Ian Gottlieb (M.M., composition), Adam Perez (M.A.R., religion and music), Sydney Thomas (M.A.R., liturgical studies), Martha Brundage (M.A.R., religion and music), and ISM Professor Markus Rathey



A page of music in Hildegard’s *Riesencodex*

GERMANY CONTINUED

transferred to bank vaults in Dresden, where librarians hoped they would be safe. Although these holdings survived the war, most of the contents of the vaults were taken away by the Soviet army occupying Dresden, which was then part of the German Democratic Republic (GDR) and the greater Eastern Bloc. Initially refusing to return the *Codex*, the GDR did finally agree to lend it to a researcher in Berlin; this scholar slyly sent back a different manuscript in place of the *Riesencodex* and found a way to return Hildegard's work to the library in Wiesbaden.

This riveting story brought the manuscript to life. It borders on the miraculous that we still have access to this manuscript, from which we derive the modern translations we read in class and what knowledge we have of Hildegard's visionary activity. Whether or not one agrees with her mystical theology, the fact that Hildegard's work has survived so many catastrophes is cause enough for me to read it carefully and thank God for the education available to me today.

Emilie Coakley (M.A.R. '15)

Unity in diversity. This seemingly simple refrain made absolutely no sense to me as I sat in the ISM seminar room in late February, trying to wrap my brain around Nicholas of Cusa's paradoxical statement about the unity of the Trinity. Ever the doubting Thomas, I wondered if our upcoming class trip to Germany and visit to Berkastel-Kues, the birthplace of the fifteenth century philosopher, theologian, jurist, and astronomer, would help me see and feel what I was missing. I found myself, weeks later, standing in the courtyard of the Cusanusstift—the library and retirement home where Nicholas had hoped to live out his final days—surrounded by the concrete manifestation of his ideas. From the middle of the courtyard, I noticed intricately crafted windows, all of a similar shape and strikingly rimmed in terracotta stone. *Unity.* And yet, on closer examination, each was just a little bit different from the others, the patterns playing out in the triangle upper portion of each three-paneled panel not exactly the same as those around it. *Diversity.* I finally got it. Driving home Nicholas's genius, each wall was graced with a different number of windows. The portals shared their illuminating function but allowed different amounts and patterns of light into each of the stone-floored hallways. Unity in diversity had finally



ISM administrator Kristen Forman pauses to admire the entrance to Nicholas of Cusa's library

become real to me, etched into wood and stone in the seamless symbolism that Nicholas of Cusa employed in his theological writings.

Leaving the illuminating courtyard, we marched up a glass-enclosed spiral staircase to encounter a different sort of enlightenment bound in books. Volumes of medieval philosophy and theology revealed what Nicholas considered important enough to read, and what later rectors valued enough to purchase even after his death. A thirteenth-century manuscript of Hildegard's vision collection *Scivias* was on hand, alongside a copy of works of Meister Eckhart, with Cusa's marginalia gracing its borders. Seeing how the ideas of these Rhineland mystics traveled up and down the Rhine River, realized on pages and shared across stretches of time and space, was mind-boggling. Unity in diversity was not just a theory for Nicholas of Cusa; it was his life. And his legacy continues: today, a community of around sixty men and women still live in the foundation he established, despite centuries of secularization and war.

Through a small stone-cut window in the library's west wall, we gazed at the chapel below, where Nicholas's heart had been buried as he requested. His body is interred in Rome, but his heart rests in the shadow of this altar, in the place he had hoped to call home.

CONTINUED



The inner courtyard windows in Nicholas of Cusa's retirement home, a model of unity in diversity

GERMANY CONTINUED

Patrick Kreeger (M.M. '15)

Reflecting on our class trip to Germany, many new memories and experiences come to mind. The food, the culture, the discussions—all enriched our study of German mysticism in theology, piety, and music. In particular, I was impressed with our visit to Eibingen Abbey on the banks of the Rhine River. A forty-five-minute walk up a steep hill, this abbey celebrates the German mystic Hildegard of Bingen. We met with a nun at the entrance. She gave us a detailed history of her time at the abbey, as well as the story of the abbey itself. I was amazed to see



View of the Rhine River from the hike up to Eibingen Abbey; the Rhine was the primary means of communication and transportation for all the mystical theologians and composers studied in this course.



Sister Lydia gives the group a tour of the chapel at Eibingen Abbey: James Dunn, Adam Sharp (M.A.R., theology), Joanna Murdoch (M.A.R., religion and literature), Prof. Markus Rathey, Wyatt Smith (M.M., organ), Patrick Kreeger (M.M., organ), Ian Gottlieb, Martha Brundage, Adam Perez (M.A.R., religion and music)

the artwork in the sanctuary during our tour; it reminded me of the 2014 ISM study tour in Italy, when we visited Ravenna's Basilica of San Vitale and admired its breathtaking mosaic program. Although Eibingen Abbey had no mosaics, the walls and ceilings in the chapel were similarly elaborate in depiction, displaying three levels of narration: Bible stories, saints' lives, and the life of Hildegard herself. These ornate pictures served a purpose greater than decoration, perhaps illustrating Christian stories for illiterate medieval visitors—perhaps even anticipating the impulse we saw in our course readings from the work of later theologians such as Meister Eckhart, who brought theology out of the Latin academy and into the mouths and imaginations of ordinary German people.

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STUDENT NEWS

STUDENT NEWS

JON SEALS (M.A.R. '15), in collaboration with his undergraduate partner Franklyn Zhu ('17, psychology), created a light installation, "Cherub," that was one of several selected for an outdoor exhibition in April entitled *Lux: Ideas through Light*. "Artists have long explored the mystery of the push and pull power of the eyes in portraiture," say the artists of their project. "The open or closed position of the eyelid is often associated with life or death. The blink is regularly used to signal brevity." In "Cherub," one side of The Beinecke Rare Book & Manuscript Library was covered with eyes of students, faculty, and staff from Yale College, Yale Divinity School, and the ISM (see if you can recognize any ISMers!).



Photo from Yale University Facebook page

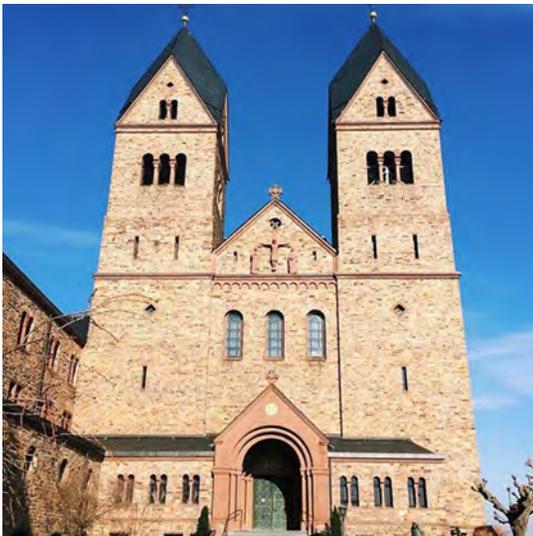
Wyatt Smith (M.M. '15)

Over the course of our one-week trip in Germany, two figures stood out to me from the other mystics: the twelfth-century abbess, theologian, and composer Hildegard of Bingen; and Martin Luther, the sixteenth-century Protestant reformer.

Hildegard's work was a recurrent theme throughout the week, as portions of three separate days were devoted to her. Visiting her Benedictine abbey at Eibingen provided a unique view into her life, reminding us that Hildegard was not a primarily a mystic, but rather the abbess of a Benedictine order. This aspect of her life is often overshadowed by her scientific writings and her visions. Sr. Lydia, our guide and the resident expert on Hildegard's musical legacy, informed us that the nuns at Eibingen are first and foremost Benedictines; only a handful of them spend time working with Hildegard's writings and music.

Two days later came one of the true highlights of the trip: Seeing Hildegard's *Riesencodex*. The knowledgeable librarian Martin Mayer spoke both of the formation of this large volume and its journey through the ages. We were able to request to see different parts of the book, including the last portion of the book, which contains Hildegard's musical compositions. The pages containing Hildegard's music appear well worn, suggesting frequent use before being filed in the *Riesencodex*.

Toward the end of our trip, we heard a Hildegard lecture by music and theology scholar Dr. Barbara Stühlmeyer. What resonated most with me was the manner in which she had studied and absorbed the music of Hildegard: living the day-to-day life of a Benedictine nun, Dr. Stühlmeyer had been able to immerse herself, body and soul, in Hildegard's spiritual and musical milieu, singing Hildegard's many songs in the context of the Divine Office. This methodological approach—an attempt to live the life for which the music was intended—reminded me of my own experiences blending study, music, and devotional experience



Afternoon sun warms the façade of the twentieth-century chapel at Hildegard's abbey in Eibingen



Studying key works of 16th–18th century theology in the Lutheran library at the Augustinerkloster: Profs. Markus Rathey and Bruce Gordon, left, and Adam Perez (M.A.R., religion and music) and Patrick Kreeger, right

here at Yale. For my third degree recital, I prepared and performed Johann Sebastian Bach's six large chorale preludes on the catechism hymns of Martin Luther from *Klavierübung III*. At that time I was also taking a course entitled "Theology of the Lutheran Confessions" at Yale Divinity School, which further solidified my theological foundation as a Confessional Lutheran.

Given this Lutheran background, a major highlight of the trip was of course our final day in Erfurt. We spent the morning visiting the Augustinerkloster, where Martin Luther became a monk in 1505. This was a surreal experience for me, to be able to walk the same halls and stand in the same church as Luther once did over five hundred years ago, knowing that it was there that his journey began. The cold weather that Friday morning gave us a keen sense of the damp and chilly conditions in which the monks lived, day in and day out. We stood in the church proper for over an hour, trying to keep warm while Dr. Michael Ludscheidt, the historian in charge of the library's holding, led our tour. It was a treat to sing Luther's hymn "A Mighty Fortress" in the monastery's chapter house, accompanied by Prof. Rathey at the small Walker organ. We also had a wonderful introduction to the monastery library, where we viewed a series of historical manuscripts and books pertaining to the post-Reformation half of our course.

All in all, this trip was fulfilling both academically and personally. Many concepts from the class, which otherwise would have remained in the ether of my mind, have now been contextualized by way of this trip. I will be forever grateful to the ISM for providing this opportunity to study in Germany for a short while!

ISM Community Day

Student Perspectives

Stephanie Tubiolo (M.M. '16)

When Mindy Chu (M.M. '15), Megan Mitchell (M.A.R. '15), Jon Seals (M.A.R. '15), and I first met to plan Community Day, we challenged each other to create a program of events that would be useful to our ISM community, our greater Divinity School community, and to the Yale community at large. We wanted to craft a day to which all of our ISM colleagues from all disciplines could, if they wanted, contribute, and we arrived at the theme of transformation – both of ourselves and of those around us – through art. This theme allowed us to join the discussion of mental health on campus, of special relevance since a transformation from emotional unwellness to wellness is something so many Yale students struggle to achieve on a daily basis.

The first session of the day addressed just that: the process of struggling. Dr. M. Jan Holton, Associate Professor of Pastoral Care and Counseling at the Yale Divinity School, dared us to see our struggles as normal and potentially fruitful processes, and not as something we had to hide or resist. Even at an early morning hour, glassy-eyed attendees entered into a lively and productive conversation with Professor Holton, reflecting on emotionally profound experiences, and beginning to learn how to struggle well. ISM student Meredith Day then spoke to one of the most poignant forms of struggle: grief. In her anecdote about her experience ministering to families at the bedsides of dying children, she spoke not only of the spirituality of struggle but also of our abilities to help others who are grieving.

Presenters throughout the remainder of the day proved art as a powerful vehicle of transformation. Bethany Carlson (M.Div. '16) graced the crowd with her brilliance as she compared lyric bursts of poetry with radiation-emitting pulsars and challenged us to find particularly potent words in a series of poems that we read aloud. Mindy Chu, Mark Biggins (M.M. '15), and Yale School of Music violist Ryan Davis performed a set of two Brahms songs for mezzo soprano, viola, and piano; while the texts painted a picture of longing and unrest, the music filled the room with calm and beauty.

After lunch, attendees returned to the Great Hall to find it had itself been completely transformed. The walls were covered with striking collages created by artist Ojore Lutalo during his 22 years spent in solitary confinement. As the lights went out, Kenyon Adams (M.A.R. '15) began his inter-medial art work *LEDGER*, which uses a myriad of artistic expressions to perform an improvised meditation on racial injustice and violence in the US, including the killing of Michael Brown and his own experiences at the Beinecke Rare Book & Manuscript Library. Stunned to the point of speechlessness, attendees then heard a panel discussion between visiting professor Ron



Jenkins, Ojore Lutalo, and several other guests who spoke to the abhorrent conditions within U.S. prisons, and the potential of arts of all sorts to help prisoners survive an unspeakably painful existence.

The next three presenters spoke of the power of art to transcend ethnic and cultural boundaries. Jamilah George discussed the importance of maintaining the authenticity of spirituals while singing them in communal settings, and Emilie Coakley (M.A.R. '15) showed the potential of the arts to improve the spiritual and economic wellbeing of diverse communities, particularly in Uganda. Tyler Gathro (M.A.R. '16) showed us his photographic work, which illuminates the spiritual struggle of Arab Christians as minorities in the Middle East. Attendees then split into two groups, one exploring Van Gogh with Jon Seals at the Yale University Art Gallery, and the other learning how to keep happiness in their artistic careers with Astrid Baumgardner, Coordinator of Career Strategies at the Yale School of Music.

Attendees were welcome to paint as they listened to the presentations, as part of the community art project led by Megan Mitchell. Perhaps the most uplifting element of the day was this act of creating together in response to the expressions, talents, and insights of our peers and professors. I have never been prouder to be part of the ISM family!

Megan Mitchell (M.A.R. '15)

"To search for the good and make it matter: this is the real challenge for the artist. Not simply to transform ideas or revelations into matter, but to make those revelations actually matter."

– Estella Conwill Majozza

At the ISM, we have the privilege of spending much of our time with beautiful materials, music, and words. Dwelling in the world of aesthetics, we run the risk, however, of being enabled to hide from the ugliness of pain in our streets and world, and the injustices faced by so many.

CONTINUED ON PAGE 9

When confronted with the realities of suffering, we can feel a disjuncture between those experiences and the amount of time and resources we are funneling towards the arts. Right beyond our walls are issues calling for compassionate response. Exposure to need forces us to ask the question of what it is, in these eighth notes, paint strokes, and stanzas that truly matters.

We are led to questions like: Can we be committed to high aesthetic standards while also being vitally concerned with the needs of our neighbors? Can these concerns coexist or must one always give way to the other? In what unique ways can artists serve a hurting world? Can they do this while still being dedicated to their craft? And is there a way that artists can be concerned to the point of sacrifice with issues of justice and communion, while also managing to be healthy themselves?

These are the types of questions that prompted our desire to make Community Day a time for voices from various fields and media to come together to think critically about art's role as a vehicle for transformation in this hurting world. We started the morning by proposing that art addresses the human need for *hope*. This does not imply that hope always has to be contained within the art itself. Some work is more prophetic or revelatory, but the very act of making art is a hopeful act, an enactment of the belief that there is, in the words of Abraham Heschel, "meaning beyond absurdity."

Art-making involves creative problem-solving and the generation of workable routes to achieving goals. If the art is collaborative, it requires learning

how to communicate well with others, to voice your own opinions but also be willing to make sacrifices for the unity of the whole. To make site-specific art is to claim a space, take responsibility for it, and add value in the form of beauty. The process of creating art requires initiative, intentionality, and work. It calls for realism but also the ability to imagine, and thus transcend your present reality. This is metaphorically linked to other life building processes, and thus also a training ground.

The task of the Community Artist is to make space for people to tap into the transformative resources already present in themselves and in their communities. We seek to ask beautiful questions, as Christ did, in hopes of empowering those around us to look deeply at their own journeys and feel the freedom to mold them creatively. Our own artwork can be a part of this, as can inviting others into the artistic processes that have impacted our lives.

Heschel goes on to say, "remember that you must build your life as if it were a work of art." Connecting the idea of life-making to that of art-making — allowing one to inform the other and vice versa— can be truly transformative. Estella Conwill Majozo writes, "The soul is the seedbed of our actions. Everything that we conceptualize, create, or destroy has its beginnings there ... the terrain of the soul ... is the real territory that we should map. If not, then nothing else we are fighting for has any possibility of transformation."

Artists and people of faith are deeply invested in this terrain, which is one reason why we believe the work we engage in, when done with integrity, *does* matter. We create as a symbol of our hope.

Photos by Megan Mitchell and Bethany Carlson



ALUMNI NEWS

JEFFREY BERNSTEIN (M.M. '92) is an active composer and conductor in southern California. Now in its sixth season, the Pasadena Master Chorale, founded by Bernstein, presents popular concerts on an innovative "listen first, then pay" model. In the first three months of 2015 Bernstein premiered of his *Fukushima Requiem* for chorus and orchestra, and *The Human Journey*, composed for the L.A. Choral Lab as part of a six-composer Mass project entitled *Missa Urbis Angelorum*. He also released his second album of improvised piano music, *Clear Mind Calm Water*.

MEG BERNSTEIN (M.A.R. '13) has been awarded the Kress Institutional Fellowship, and will spend 2015-17 at the Courtauld Institute of Art in London researching for her dissertation on Gothic parish churches.

KATIE CARLOSS BUGYIS (M.A.R. '09) recently defended her dissertation "Ministers of Christ: Benedictine Women Religious in Central Medieval England" for the completion of her doctorate in medieval studies from the University of Notre Dame. She will graduate this May. She was also offered, and accepted a tenure-track position in religious studies at St. Martin's University in Lacey, Washington, for this coming fall.

COLIN BRITT (M.M. '10) is in the second year of his doctoral studies at Rutgers University, where he also teaches undergraduate conducting and conducts the Rutgers University Choir, a 100-voice mixed ensemble. In the fall of 2014, he (along with fellow ISM grad **DOMINICK DIORIO**) was among a handful of living American composers featured on Seraphic Fire's highly acclaimed new album, *Reincarnations*.

JOHN CANTRELL's (M.M. '02) 8-part setting of *Ave Verum Corpus* will be published by Seedot music this summer. In November of this year, he will be featured performer on the new Marianorgel concert series in Witten, Germany.

PHILIP CORBETT (S.T.M. '14) is now Priest in Charge of St Stephen's Lewisham in South London, where "we have just started a music program, and have a new professional choir singing for Sunday masses."

DOMINICK DIORIO (M.M.'08, M.M.A.'09, D.M.A.'12) has been named one of Indiana University Bloomington's Outstanding Junior Faculty for the 2014-15 academic year, along with four other faculty in public affairs, psychology, informatics and physics. This University-wide award recognizes tenure-track faculty who have begun to develop nationally recognized research, scholarship, or creative programs and devoted productive time to teaching and service prior to achieving tenure. The award provides a grant of \$15,000, which faculty members may use to support their research, scholarship, or creative activity.

After serving as Associate Pastor for 13 years at First United Church of Christ (Congregational) in Milford, CT, **ADAM ECKHART** (M.Div. '01) was called in December 2014 to become their Senior Pastor.

Diapason Magazine has a new initiative: "20 under 30" highlights talented and rising young organists under the age of 30. Three of those named are ISM alums: **DEXTER KENNEDY** (M.M. '14), **ANDREW SCHAEFFER** (M.M. '13), and **BENJAMIN STRALEY** (M.M. '10; M.Div. '12).

KAI HOFFMAN-KRULL (M.A.R. '12) recently had a poem performed at Saint John Divine Cathedral, as part of its 2015 *Musica Sacra* concert.

PETER NIKIFORUK (M.M. '87, D.M.A. '93) recently celebrated his 25th anniversary as director of music at St Peter's Lutheran Church in Kitchener, Ontario. Among the anniversary celebrations was the commissioning of a new Christmas carol, *Rend Wide the Heavens*, from noted Canadian composer Jeff Enns.

ANN PHELPS (M.A.R. '09) continues to write liturgies and cantor for the Episcopal Church nationally as a member of the Theodicy Jazz Collective, which she heads with another ISM grad, the Rev. **ANDREW BARNETT** (M.Div. '12). After a tour of England culminating in the world premiere of the *Canterbury Jazz Mass*, commissioned in 2011 and recently released as a CD with the Cincinnati Cathedral Choir, the group continued to have significant teaching, playing, lecturing, and conference opportunities. More recently, they provided music and liturgies for the annual House of Bishops, and this year are providing liturgy for general convention in Salt Lake City.

Grammy-winning conductor **PATRICK DUPRÉ QUIGLEY** (M.M. '02) headlined *Gramophone Magazine's* "Sounds of America" section for April 2015. In the issue, Quigley's newest recording with Seraphic Fire, *Reincarnations*, which prominently features compositions by ISM alumni **DOMINICK DIORIO** and **COLIN BRITT**, also receives a [glowing review](#).

KAJI DOUŠA SPELLMAN (M.Div. '06) is now senior minister of The Table: UCC, a renewing congregation in San Diego, CA. Anyone interested in partnering with us for an internship (short or long-term) can find out more at tableucc.com.

Tenor **KYLE STEGALL** (M.M. '14) and violinist Holly Piccoli (YSM '12), a former member of the Yale Baroque Ensemble, have announced their engagement. The two met at the ISM, collaborated on many projects during their studies, and performed together in New York, Virginia, Japan, Singapore, and Italy. The couple will be forever grateful to the ISM for bringing them together. The wedding date is not yet set, but stay tuned!

CONTINUED ON PAGE 12



[facebook.com/Yale.Institute.of.Sacred.Music](https://www.facebook.com/Yale.Institute.of.Sacred.Music)

Alumni Profile: In Her Own Words

Tuesday Rupp (M.Div. '13)

I'm honored to say that I've just been named the new director of Christian formation and arts ministry at the Episcopal Church of the Heavenly Rest in New York. Heavenly Rest is the only church on NYC's Museum Mile, an incredible section of 5th Avenue that has nine world-class museums. Here we have a congregation of artists: painters, actors, poets, authors, musicians, dancers. My task is to help connect members of our congregation and the community at large with opportunities to experience God's work in our world through this wonderful variety of practices and endeavors. To my knowledge this is a unique position, not only in overseeing Christian formation for people in all ages and stages of life, but in being a named arts director for an Episcopal parish. It's really exciting!

I graduated from YDS and the ISM in 2013, and started at Heavenly Rest later that summer as the director of children and family ministries. For the past two years I have had the privilege of working with children ages 0 to 18 and their families, overseeing our growing Sunday school program, re-launching our Confirmation program and youth group, starting a series of parents' forums, and leading beloved community events like the blessing of the backpacks, Shrove Tuesday, and the Easter egg hunt. It was the perfect place to start after leaving the ISM — I work with a terrific team of program directors and clergy, and have learned a lot about a life in ministry.

When I think over the last two years there are two things in particular of which I am most proud. The first is our re-launched confirmation program, now in its second class. We are just about



to confirm 10 students in 8th and 9th grade into our church. I love teaching the classes and getting to know the kids, and connecting each student with a caring adult mentor. I am also very proud of our night prayer service. Our music director Mollie Nichols and I combined elements of Evensong and Compline to create a meditative and beautiful office of prayer in song. Both of these projects have drawn on different gifts and skills, which is part of what makes my job so interesting and fun.

The interdisciplinary ethos of the ISM definitely prepared me well to step into this new role. The ISM gave me access to worlds I never knew existed, and opened me up to possibilities and combinations I wouldn't have thought of before. Between Wednesday afternoon Colloquium, the special guests and speakers, concerts, events, art exhibits, and of course the wonderful travel opportunities, I was exposed to new ways of looking, hearing, and sensing the world. Because of what I learned from both Professor Marinis and from Professor Troeger I was able to preach about the baptistry from Dura Europos for the feast of the Baptism of Jesus; when my confirmation class discusses the origins of the faith in England, I imagine myself standing in Durham Cathedral near the shrine of St. Cuthbert, thanks to Professors Leaver and Spinks. Most importantly, though, the ISM connected me with incredible professors, colleagues, and a wonderful staff. The people that I met while I was there are the most important part of my ISM experience. Being able to share these once-in-a-lifetime experiences with such a special group of people is the greatest treasure from my time at the ISM. I will never forget being in Greece, watching George Kordis write a new icon with a room of forty people, all holding their breath in awe of every stroke of his brush. I also loved working on my Colloquium presentation with my partner, Simon Jacobs. It was thrilling to combine multiple disciplines — music, history, and theology — to

come to a deeper understanding of a moment in time. Our final presentation was well worth the stress of creating it!

Every day I find some reason to be grateful for all that the ISM has done for me. My hope is that I can share those gifts with the communities I live in and serve. Thank you, ISM!



Photos (c) 2015 Kara Flannery

ALUMNI NEWS CONTINUED FROM PAGE 10

ELIZABETH URSIC (M.Div. '03) is currently professor of religious studies at Mesa Community College. Her book, *Women, Ritual, and Power: Placing Female Imagery of God in Christian Worship* was published by SUNY Press in fall 2014. A paperback version will be available in July 2015. She began the research for this book while at the ISM, with the Daughters of Wisdom Catholic sisters in Litchfield, Connecticut. Three Protestant communities were added for her Ph.D. dissertation at Arizona State University. The chapter on the Church of Scotland was added while she was a visiting scholar at The University of Edinburgh in 2012. The book debuted with an author's reception at the National Women's Studies Conference in Puerto Rico in November, and was also featured in two panels at the 2014 AAR annual conference.

CHERYL WADSWORTH (M.M. '95) retired last October from the United Methodist Church of Hartford with the title director of music ministries emeritus, and continues to practice there and substitute and perform recitals in the greater Hartford area.

AMANDA WEBER (M.M. '13) will be starting a D.M.A. program at the University of Minnesota this fall.

MARGARET BOXWELL WILLIAMS (M.Div. '81) started a new position as Associate Pastor at First Congregational Church of Stratford in late February. This is a part-time position; she will continue her part-time work as Chaplain at the Greater Bridgeport Community Mental Health Center. She is also Dean of the Greater Bridgeport Chapter of the AGO.

CONFERENCES/CONVENTIONS

SCSM CONFERENCE: FEB 2015

The Society for Christian Scholarship in Music was held in February at Emory University, and a number of ISM students, faculty, and alumni were featured in this conference. **BLENDA IM** (M.A.R. '12) won the prize for the best presentation by a graduate student; current students **EMILIE COAKLEY** and **MEGAN FRANCISCO** gave papers that were based on work done at the ISM; and ISM faculty member **MARKUS RATHEY** and 2012-13 ISM postdoctoral fellow **DEB JUSTICE** also gave papers. Additionally, ISM student **ADAM PEREZ** participated in a graduate students' panel discussion.

MEGAN FRANCISCO (M.A.R. '14) is the new student representative on the SCSM board; 2013-14 ISM fellow **JENNIFER BLOXAM** is the new SCSM vice president. Other ISM attendees were **MARTHA BRUNDAGE**, **ANDREW PESTER** (M.M. '07, M.A.R. '08), and SCSM keynote speaker **ROBIN LEAVER**.

ACDA CONVENTION: FEB 2015

The American Choral Director's Association gathered in Salt Lake City in February, and many ISM students, faculty, and alumni were involved with the event. ISM/YSM gathered for an evening reception, and managed to get a group photo (below) as well!

Photo by Katharine Luce



SEEN Exhibition Opening

On Wednesday, March 25, students, faculty, and community members gathered for the opening reception for *SEEN*, an exhibition of work by Ryan Foster, William (Bill) Greiner, Camille Hoffman, Perry Obee, and J.D. Richey. According to curator (and ISM student) Jon Seals (M.A.R. '15), the show explores “what it means to see and respond, both inwardly and outwardly, and to become conscious of one’s perceptual limitations and advantages... These artists practice seeing and responding by making paintings in myriad ways: through direct observation on location, mediations — digital or otherwise, imaginative explorations, or some combination of these different methods. Together, these painters blend historic genres such as still life, landscape, realism and abstraction, using scenes and images that are both local and global, in addition to interior landscapes of the mind or the artist’s studio.”

Three of the artists were in attendance at the opening reception: Camille Hoffman, J.D. Richey, and Bill Greiner. In addition to ISM and YDS

students, the event also drew attendees from the Yale University Art Gallery, the Yale School of Art, and the greater New Haven community.

SEEN is on display at the ISM and YDS from 9 AM-5 PM through Thursday, May 21.

The exhibition was also featured in the [New Haven Independent](#).

Photos by Katharine Luce



Artist William (Bill) Greiner, student curator Jon Seals, and Seals's son Leo



ISM student Wesley Hall discusses the work of Perry Obee with Allan Appel of the New Haven Independent



Artist Camille Hoffman in front of artwork by Ryan Foster



A YDS student looks at one of Ryan Foster's works



Ben Dawn Cross looks at the art of J.D. Richey



Artist William (Bill) Greiner, professor of art and digital media at Olivet Nazarene University, discusses his work on display at the ISM



ISM fellow Cécile Gillaume-Pey engages with the work of Ryan Foster

Yale Alumni Win Grammys

Continuing what has become an annual tradition, several Yale ISM and YSM alumni took home prizes at the 2015 Grammy Awards.

On Sunday, February 8, the 2015 GRAMMY® for Best Choral Performance was awarded to Craig Hella Johnson (School of Music, D.M.A. '95) as conductor of [Conspirare](#) Company of Voices for *The Sacred Spirit of Russia* (Harmonia Mundi). The album was recorded at St. Martin's Lutheran Church, Austin, in February 2013. This recording featured Dann Coakwell (A.D. '11) as a singer and soloist, as well as Dashon Burton (M.M. '11) and Paul Max Tipton (M.M. '10) as chorus members.

Additionally, The Boston Early Music Festival recording of Marc-Antoine Charpentier's *La Descente d'Orphée aux Enfers and La Couronne de Fleurs* for CPO (Classic Produktion Osnabrück) won a 2015 GRAMMY® Award in the category of Best Opera Recording. The recording featured Douglas Williams (M.M. '06) as a member of the BEMF Chamber Ensemble.

Congratulations to all who were involved with these award winning projects!

Photo by Scott Van Osdel



Conspirare

FACULTY, FELLOWS, AND STAFF NEWS

FACULTY NEWS

TERESA BERGER was recently interviewed for Yale Divinity School's "[Notes from the Quad](#)" newsletter. In her new essay for the online *Oxford Research Encyclopedia of Religion*, Berger takes up the subject of worship as a practice intrinsically related to bodies and gender—a complex matter, both now and historically. She also appeared as one of the speakers at the April 4 TED^x Yale event devoted to the theme "Moment of Impact."

FELLOWS NEWS

BERT GROEN (2011-12 Fellow) has been reappointed for a term of five years as UNESCO Chair for Intercultural and Interreligious Dialogue in Southeastern Europe. He held

the Sir Daniel and Countess Bernardine Murphy Donohue Chair of Eastern Catholic Theology at the Pontifical Oriental Institute in Rome during 2013-14; he remains there this year teaching as a visiting professor.

NOTES ON THE STAFF

JENNA-CLAIRE KEMPER leaves the ISM in May to become executive director of the Henry Koerner Center for Emeritus Faculty at Yale. She will be greatly missed, and the send-off festivities and tributes will be chronicled in the next issue. A [national search](#) is under way for her replacement.

Arkadi Zaides at Yale

The dancer and choreographer Arkadi Zaides presented his new work, *Archive*, based on video filmed by volunteers of the B'tselem Camera Project, at Yale on March 3.

B'tselem, the Israeli Information Center for Human Rights in the Occupied Territories, distributes cameras to Palestinians living in high-conflict areas. Participants document human rights violations and expose the reality of life under the occupation. Through his appropriation of gestures and voices, Zaides engages with the materials and embodies them, turning his body into a living archive. The artist's related installation *Capture Practice* was on view for several days during the artist's stay, and was the focus of class trips and discussion.

Senior research scholar (YDS) Margaret Olin organized the visit, and the performance and installation were presented with support from the Council on Middle East Studies, Macmillan



Photo courtesy: Margaret Olin

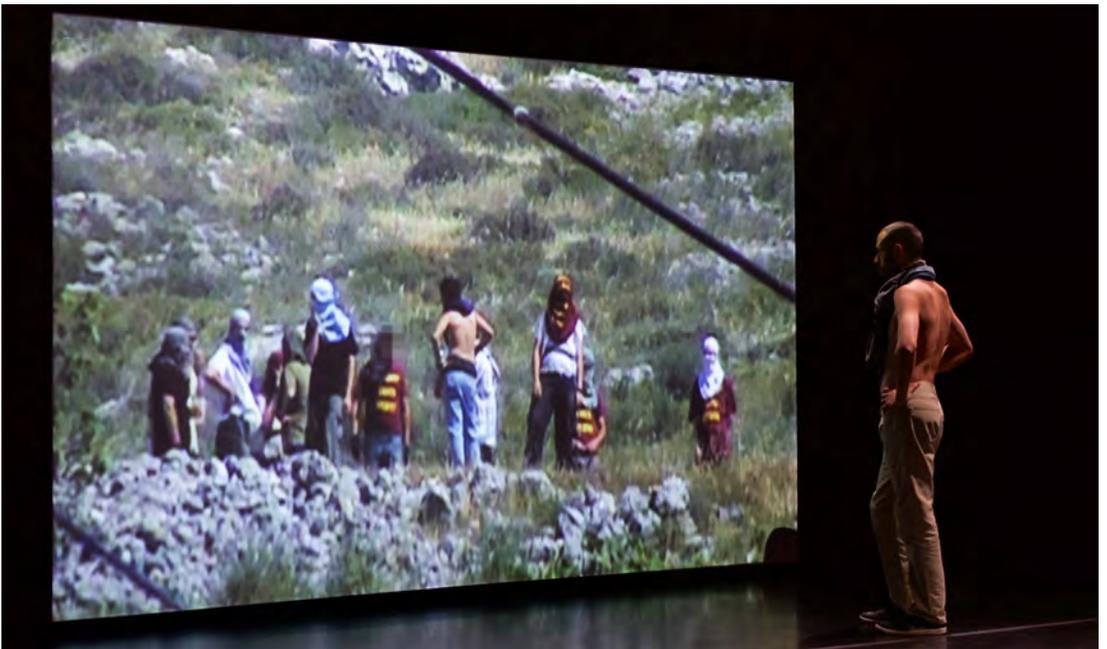
Margaret Olin with the artist Arkadi Zaides

Center for International Studies; the Department of Theater Studies; Joseph Slifka Center for Jewish Life at Yale; Office of the University Chaplain; Orville H. Schell, Jr. Center for International Human Rights, Yale Law School; and the Program in Judaic Studies.

Scenes from *Archive*



Archive photos by Katharine Luce



In Memoriam: Richard Rephann

Photo by Harold Sheapiro



Richard Rephann with a student

Richard Rephann, harpsichordist and Director Emeritus of the Yale University Collection of Musical Instruments, died peacefully at Arden Courts Memory Care Community in Hamden, Connecticut, on December 29, 2014. A victim of Alzheimer's disease, he was 82.

His long association with Yale University began in the fall of 1961, when he became a harpsichord pupil of Ralph Kirkpatrick. Following the completion of a master's degree in 1964, he received faculty appointments as instructor in harpsichord playing in the School of Music and assistant curator of the Collection of (Historical) Musical Instruments. In 1968, he became director of the Collection (a post he held for 37 years), while being appointed full professor (adjunct) of organology and harpsichord playing in the School.

During his tenure, the Collection's home—a former fraternity building at 15 Hillhouse Avenue—was transformed into a facility for conserving, studying, and presenting to the public the rich holdings of a growing collection. Rephann raised funds to have architects and contractors transform the fraternity's dining area, billiard room,

and ballroom into effective gallery spaces for exhibitions. A climate control system, so crucial to the preservation of old and highly sensitive objects, was installed and gradually updated as technology in this field evolved.

In 1967, Rephann initiated an annual series of concerts presenting music from the Middle Ages to the 20th century. Now the longest running series of its kind in this country, it presents some of the most distinguished soloists and ensembles of the “early music” movement in concerts that often feature restored instruments from the Collection's holdings. These concerts have been recorded since the early 1980s, initially by Yves A. Feder of Killingworth, Connecticut, and more recently by the Audio Department of the Yale School of Music, making the museum's series one of the most well documented early music series in existence.

Rephann's career as a harpsichordist was diminished by his career as a museum director. Nonetheless, he appeared annually in performances at Yale and at other colleges and universities. His fascination with and daily proximity to historical instruments allowed him to experiment with repertoire suited to harpsichords of different national schools—Italian, Flemish, French, German, and English. In his later years, he identified with the music of Johann Jakob Froberger, Louis Couperin, Jean-Henri D'Anglebert, François Couperin, and Jean-Phillipe Rameau. Although he never recorded for commercial release, many of his live performances are now part of the museum's archive.

A devoted teacher, Rephann maintained a studio of Yale pupils who now hold positions as organists and harpsichordists in churches, universities, and colleges around the world.

In recognition of his outstanding contribution to the development of the Collection, its role in the University, and its presentation to the New Haven community for over forty years, Rephann was presented with the Morris Steinert Award, the museum's highest honor, upon his retirement in 2006.

A memorial concert will be scheduled during the coming year.

Zat Pwe Music and Dance from Myanmar

Shwe Man Thabin Troupe

The April performance at Yale was presented by the ISM in collaboration with the Department of Religious Studies, with support from the Lex Hixon Fund and the South Asian Studies Council. The troupe's U.S. tour was organized by the Asia Society Performing Arts Program, with support from the Asian Cultural Council and the New York State Council on the Arts. Major support for Performing Arts at the Asia Society is provided by the Doris Duke Charitable Foundation, Helen and Will Little, the Fan Fox and Leslie R. Samuels Foundation, Inc., and the New York State Council on the Arts.

PROGRAM NOTES

by Kit Young with Ne Myo Aung
Gitameit Music Center, Myanmar

About Zat Pwe

Zat in Burmese refers to the Jatakas tales, the 550 stories from India of the Buddha's earlier incarnations that serve to instruct moral behavior. 15th century accounts suggest that marionettes, not human performers, in both royal court and village life enlivened the Jataka stories as public drama. Gradually, "Zat" began to mean actors and actresses taking on the roles of marionette characters. New dramatic forms were added to the staging of the Jataka tales.

Zat in the Burmese language also refers to a troupe of performers (*a hpwet*) and an all-night, outdoor performance (*pwe*). Usually, these performances take place on the grounds adjoining a temple during particular Buddhist festivals and holidays. In today's Myanmar, very few *Zat Thabin* troupes can survive the enormous cost of maintaining a large troupe and touring schedule.

The culture, history and artistic languages of *Zat* are known as *Zat Thabin*: the world of *Zat* Theater reflecting Myanmar, past and present.

About Shwe Man Thabin Zat Pwe

Shwe Man Thabin (Golden Mandalay Theater) *Zat* Troupe was founded in 1933 by *Alinga Kyaw Swa* (Performer Laureate) Shwe Man Tin



Photos courtesy the Asia Society



Maung, a renowned performer known for his innovation within the traditions of the classical *Zat Pwe*. The troupe continues today through the perseverance and talents of his sons and daughters, and now, his grandchildren. Each is a nationally and internationally recognized performing artist in their own sphere, well versed in the skills of a *Zat* performer: dancing, acting, singing, improvised speaking, creating, directing and producing plays. Shwe Man Thabin is one of the last of the family dynasties to remain in the *Zat* performance community, and recently celebrated their 80th anniversary in 2013. Today's Shwe Man Thabin has two touring *Zat* troupes in Myanmar: Shwe Man Chan Thar, son of *Alinga Kyaw Swa* Shwe Man Tin Maung directs one troupe and Tin Maung San Min Win, the grandson of Shwe Man Tin Maung and son of Shwe Man San Win directs the other troupe.

Since 1987, the pianist, improviser, and composer Kit Young has studied the Burmese Sandaya tradition: Burmese traditional music styles performed on the piano. She worked with Myanmar/Burma's greatest composer and sandaya player Gita Lulin U Ko Ko, among others, and has performed extensively with Burmese musicians and dancers. She has written about this tradition and given many performance-talks at universities and organizations in Asia and the United States. Ms. Young pursued her career and musical interests while living in Thailand, Malaysia, Burma, and China from 1992 to 2008. In 2003, Ms. Young founded Gitameit Music Center (www.gitameit.com) with Burmese colleagues, with campuses in Yangon and Mandalay.

Spring 2015 Event Album

Melissa Maier

A few of the many spectacular events the ISM has produced this spring are showcased separately in this issue — but it would take a book the size of Hildegard’s *Scivias* (see p. 4) to recount them all. Here is a sampling of some of our spring offerings.

Poster design by Maura Gianakos, YPPS
Artist and author photos provided by themselves unless indicated

YALE INSTITUTE OF SACRED MUSIC PRESENTS

Afro-Christian Festivals of the Americas

Bridging Methodologies and Crossing Frontiers

SYMPOSIUM ORGANIZED BY CÉCILE FROMONT



Speakers

- JEROEN DEWULF *U.C. Berkeley*
- DIANNE M. STEWART *Emory University*
- JUNIA FURTADO *Universidade Federal de Minas Gerais, Brazil*
- LINDA HEYWOOD *Trinity University*
- GLAURA LUCAS *Universidade Federal de Minas Gerais, Brazil*
- SUZEL ANA REILY *Queen's University Belfast / Universidade de Coimbra, Brazil*
- LINDA RODRIGUEZ *New York University*
- LISA VOIGT *The Ohio State University*

Other Participants

- TIM BARRINGER *Yale University, History of Art*
- STUART SCHWARTZ *Yale University, History*

Saturday, February 21
9 AM–5 PM

Sterling Library Auditorium
128 Wall Street

Free; no registration necessary - ism.yale.edu - Presented with support from the Council on Latin American and Iberian Studies, Macmillan Center for International and Area Studies

YALE INSTITUTE OF SACRED MUSIC PRESENTS

13 THE THIRTEEN

MATTHEW ROBERTSON, CONDUCTOR

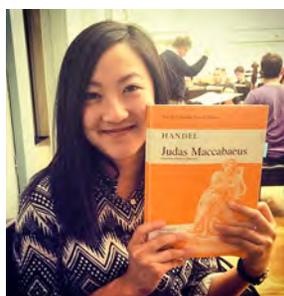


IMMORTAL LEGACY: TUDOR GIANTS

MUSIC OF TALLIS, BYRD AND MORE
SUNDAY, JANUARY 31 5 PM
CHRIST CHURCH EPISCOPAL
84 BROADWAY AT ELM, NEW HAVEN



Free; no tickets required. ism.yale.edu



A Handelian Spring: Schola Cantorum performed *Judas Maccabaeus* in New Haven and New York in January (above left, Mindy Chu, alto soloist; and below at St. Bartholomew’s in NYC). In March, James Taylor (above right) performed *La Resurrezione* in New Haven and New York.

Karr and Maccabeus photos by Katharine Luce



Photo by Robert A. Lisak



Yale Literature and Spirituality 2014-2015 Series concluded with readings by Thomas Troeger (1), Danielle Chapman (2) and Nate Klug (3), and Mary Karr (4), pictured with ISM student Meredith Day. Jonathan Dimmock (5) performed the Great Organ Music at Yale series finale in Marquand Chapel.



In February, the crew of PBS's *Religion and Ethics Newsweekly* filmed Marquand worship (above, left, and right) as part of a future segment dedicated to the ISM. The air time will be announced.

PBS photos by Sachin Ramabhadran



March 25 was the 90th anniversary of Flannery O'Connor's birth; to celebrate, the ISM presented Compagnia de' Colombari's production of "Everything That Rises Must Converge," O'Connor's story created for the stage by Yale's Karin Coonrod, an "apocalyptic comedy" and "explosion of text, story, music, and dance" (below).



YALE INSTITUTE OF SACRED MUSIC PRESENTS

English Song

Roderick Williams, baritone
Susie Allan, piano




Works of
Butterworth, Finzi, Vaughan Williams and more.

Monday, April 6 - 7:30 PM
Marquand Chapel
409 Prospect St., New Haven

Free, and free parking. No tickets required. ism.yale.edu

YALE INSTITUTE OF SACRED MUSIC PRESENTS

GABRIEL JACKSON Passion

YALE CAMERATA · MARGUERITE L. BROOKS, CONDUCTOR
Palm Sunday Concert

Sunday, March 29 · 4:00 PM · Trinity Episcopal Church on the Green Temple & Chapel Streets



SOLOISTS
Nola Richardson, *soprano*
Christian Crocker, *tenor*

Free, no tickets required ism.yale.edu

Dante Behind Bars

Selections from Dante's *Divine Comedy* as reimagined by the men of MacDougall-Walker Correctional Institution

Directed by Ron Jenkins and performed by the students in Prof. Jenkins's course "Sacred Texts and Social Justice"

PROGRAM NOTE

Ron Jenkins

"Be transformed by the renewing of your minds." – St. Paul, Romans 12:12

In his illuminating analysis of Dante, ISM/YDS professor Peter S. Hawkins quotes St. Paul's advice about mental renewal as a prelude to discussing the theme of transformation in the *Divine Comedy*: "... it is not the penitents' suffering that the poem dwells on," Hawkins writes, "it is the degree to which art, music, language – beauty of all kinds – assist in personal transformation."

Having worked for many years with Dante's text in prisons I discovered that this theme of transformation is central to the poem's reception by individuals behind bars. While Dante's *Inferno* lives in the popular imagination as an icon of misery and torment, readers in prison explore the *Divine Comedy* as a story of renewal that parallels their own life journeys from a "dark wood... where the straight path was lost" to a better place where they hope to "emerge once again to see the stars."

For the men and women I meet in prison, Dante's poem is a story of hope. They identify strongly with the author as a man who, like them, was convicted of crimes and exiled from his home. They see Dante as someone in bleak circumstances who chose literature as a path enabling him to write



Ivan, MacDougall-Walker Correctional Institution



Unknown artist at MacDougall-Walker Correctional Institution

his way out of hell and into heaven. In their written responses to Dante's poem many incarcerated authors try to do the same thing. Having spent the semester collaborating with Yale undergraduates and Divinity School students, residents of the MacDougall-Walker Correctional Institution have reimagined fragments of Dante's poem as the theatrical sketches that will be presented both here at Yale and in the prison where they were written.

In the words of a woman who continued to perform Dante's work after her release, encountering the poem in prison, "helped us evolve in an environment where it is much easier to devolve." Her comments mirror the observations of Columbia Law School professor Robert Ferguson who wrote a book comparing the American justice system to Dante's *Inferno*. Speaking at Yale a few weeks ago he observed that writing is an essential tool for people in prison to achieve transformation. "If you don't let them develop positively," he said, "they will develop negatively."

Hearing these responses to Dante's poem can be transformative for listeners on either side of a prison's bars. On the long bus ride back to New Haven after our weekly sessions at MacDougall-Walker I would reflect on the insight, intelligence, and creativity of the men we worked with. The words from Dante that came back to me most often were from Canto IV of *Inferno*: "Deep sorrow struck me when I understood, because then I knew that people of great value were suspended in that limbo."

Ron Jenkins is a visiting professor of religion and the arts at Yale Institute of Sacred Music and Yale Divinity School. A former Guggenheim and Fulbright fellow, he has facilitated Dante workshops in prisons in Italy, Indonesia, and America. He has translated and/or directed the plays of the Italian Nobel Laureate Dario Fo at the Yale Repertory Theater, the American Repertory Theater at Harvard, and other theaters. In Indonesia he has studied the theatrical performance of sacred Hindu texts and is the author most recently of "Saraswati in Bali: A Temple, A Museum and a Mask."