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# Prism

YALE INSTITUTE OF SACRED MUSIC  
COMMON GROUND FOR SCHOLARSHIP AND PRACTICE

## Yale Institute of Sacred Music Fellows for 2016 - 2017

Martin Jean is pleased to announce that seven fellows will be joining its interdisciplinary community for the 2016-2017 year.

ISM Senior Fellows in Sacred Music, Worship, and the Arts are established scholars, religious leaders, or artists whose work is in or is turning toward the fields of sacred music, liturgical/ritual studies, or religion and the arts. The ISM also accepts Postdoctoral Fellows at the beginning of their career. The fellows have numerous opportunities to share their work with the community and to teach, as well as to work on their individual projects using Yale's vast resources. Following in the footsteps of previous classes of ISM fellows, the 2016-2017 group represents a cross-section of cultures and disciplines.

**Maya J. Berry** will receive her Ph.D. in anthropology from the University of Texas, Austin, in 2016. At Yale she will continue the work of her dissertation, *Afro-Cuban Movement(s): Performing Autonomy in "Updating" Havana*, which investigates the performative effects of black artists working professionally in both sacred and secular settings as Cuba "updates" its political economy. She has been appointed assistant professor of African, African American, and Diaspora Studies at the University of North Carolina, Chapel Hill, beginning in the 2017 – 2018 academic year.



**Anderson H. Blanton** comes to the ISM from the Max Planck Institute for the Study of Religious and Ethnic Diversity (Göttingen, Germany), where he has been a research scholar since 2014. He has a Ph.D. in cultural anthropology from Columbia University. His book project, *Toying with the Sacred: Materiality, Prayer and Play*, explores the history of pedagogical techniques and technologies in the American Sunday school.



**Juliette Jacqueline Day** is currently on the theology faculty at the University of Helsinki (Finland), where she is University Lecturer and docent in church history. She is also a senior research fellow in Christian liturgy at Blackfriars Hall, University of Oxford. At Yale



CONTINUED ON PAGE 2

## 2016 - 2017 FELLOWS CONTINUED FROM PAGE 1

she will be working on a monograph, *Saying Your Prayers*, a companion to her *Reading the Liturgy* (2014). Her work, which is subtitled “Orality and Christian Worship,” will explore research into the distinctive ways in which meaning is structured in oral contexts, and how that might be applicable to Christian worship.

**Peter Jeffery** has been on the faculty of the University of Notre Dame since 2009, where he is Michael P. Grace II Chair of Medieval Studies, with concurrent appointments in the departments of theology and anthropology. He is also affiliated faculty at the Medieval Institute and the Nanovic Institute for European Studies, as well as associate director for academics at the interdisciplinary research and teaching program Sacred Music at Notre Dame. His book project for his fellowship year at Yale is *Civil and Religious Ceremonial in 8<sup>th</sup> Century Rome*, a translation of *Ordo Romanus Primus* and related texts, which goes beyond the usual liturgiological approach to open up new historical approaches, in part by clarifying relationships to contemporary Latin and Greek legal, historical, and ceremonial texts.



**Rehanna Kheshgi** will receive her Ph.D. in ethnomusicology from the University of Chicago in 2016. Her research project brings an interdisciplinary approach to the study of sacred music in the borderlands of South Asia, examining how indigenous worship practices historically recast in a Hindu light are being transformed into the raw materials for supporting political claims for tribal sovereignty in Assam, India. This research will contribute to wider debates on borderland subjectivities and the role of the body in sacred performance, by grounding experiences of belonging within shifting frameworks of the nation-state.



**Josef Sorett** is assistant professor of religion and African-American studies at Columbia University. He received his Ph.D. in 2008 from Harvard University. At Yale, he will pursue two projects: *The Holy, Holy Black* engages African American literary and religious life across the nineteenth and twentieth centuries, while *This is the Air I Breathe* will analyze the making of Christian music to chart the overlapping growth of evangelical and black culture industries since the 1960s. It will investigate the economic and technological developments that, along with emerging social networks, resulted in a global market and stage for black culture workers.



**Jim Sykes** is assistant professor of music at the University of Pennsylvania. He received his Ph.D. in ethnomusicology from the University of Chicago in 2011. His book project is entitled *Music, Religion, and Decolonization: Sonic Geographies of the Eastern Indian Ocean*, a comparative study of postcolonial constructions of music history in South and Southeast Asia, focusing particularly on Tamil Hindu and Sinhala Buddhist circulations and approaches to sound in Sri Lanka and Singapore.



The Institute is delighted to welcome these newest members of the community and looks forward to a rich and fruitful dialogue that reflects the breadth and diversity of its mission.

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# Exhibition: *Between Clock and Bed*

Read the article on the exhibition by Timothy Cahill (M.A.R. '16) on the YDS website [here](#).

**Jon Seals** (M.A.R. '15) is the curator of the exhibition *Between Clock and Bed* now on display at Sterling Divinity Quadrangle through June 2, with works by Laura Mosquera, Natalija Mijatovic, Kirsten Moran, Stephen Knudsen, Kenny Jensen, and Ronnie Rysz. In his introduction to the exhibition, Seals writes:



The Norwegian painter and printmaker Edvard Munch wrote, "Death is the birth of life." He spent most of his artistic career working in the artistically fertile grounds of the grave. His celebrated series *Frieze of Life* includes six versions of the painting titled *The Sick Child*. These are variations of works depicting his sister's death; Munch created these images over the course of forty years. For this artist the series was as inescapable as death itself. Paradoxically, through his work on *Frieze of Life*, Munch chased and pushed his pain into death's own face - scrapped, dragged, and clawed his materials through the realization and actualization of mortality. In these ways, art for Munch was not a distraction from life or death, but a way *through* his own life and the deaths of those he loved.

In one of Munch's last works, *Self Portrait Between the Clock and the Bed*, the artist depicted himself standing between two symbols of death, in a vibrant room flooded with light and ringed round by his own

paintings. Munch hovers there in the midst of his own mortality, challenging the viewer to consider his or her own life's work. Munch is not alone in this spiritual and artistic endeavor. Mortality has been a universal theme in art throughout time and location, regardless of age, gender, or ethnicity.

Many observers have entered their own anxiety through an artist's wounds on canvas and found kindred spirits: artists that may know some of their own pain. Others have found sobering echoes of joy and exuberance in art that encourages its viewers to live life well. Thankfully Munch did not create his *Frieze of Life* with only two themes, death and anxiety, but balanced these with a third theme, that of love (albeit a fractured love). His personal writings demonstrate that he allows for, and in some cases hopes for, love to enter in; this love includes and presupposes divine love.

What can we learn from the visual arts about mortality within a context of a Divinity School? The intent of this exhibition is to challenge students, faculty, staff, and visitors of Yale Divinity School and the Institute of Sacred Music with works of art that investigate the motif of mortality through six distinct artistic explorations. Each artist directly or indirectly works with themes of death in myriad ways. They encourage us to learn more about our own life in the midst of death, and ask us to help others do the same, as we all stand, between clock and bed, surrounded by what has been made and what is to be made of it.

**CONTINUED ON PAGE 4**



Ronnie Rysz (l to r): *Private Violence* and *Cry of Rage*, both 2013, brush, pen & ink, graphite w. mixed media collage



Natalija Mijatovic, *Weave*, 2014, acrylic, graphite and conté on wood

## SEALS EXHIBITION CONTINUED FROM PAGE 3



Above left: Jon Seals at the opening

Above right: Kenny Jensen: *Relative Sandscapes 1*, 2014-2015, found photos with hand-cut actual size termite patterns, found map, frame constructed from repurposed materials

Left: Kirsten Moran, *Untitled (Ruin 4)*, oil on canvas

Right: Prof. Sally M. Promey at the exhibition

Photos by Jason Henington



## FELLOWS NEWS

In September 2015, current ISM Fellow **EBEN GRAVES** published an article titled “Hinduism and Music” as part of the *Oxford Bibliographies Online: Hinduism* project. In March, he presented a paper titled “Absorbing Rhythms: Processes of Musical Accompaniment and Emotional Immersion in Bengali Lila-Kirtan” at the Conference on the Music of South, Central, and West Asia at Harvard University. The paper was part of a larger panel he organized on “Percussive Affects: Perspectives on Music, Theater, and Ritual across Central and South Asia.”

**DAVID W. STOWE**’s new book *Song of Exile: The Euduring Mystery of Psalm 137*, has been published by Oxford University Press. Stowe worked on this book during his Yale fellowship year in 2012-13, and writes (in the book’s epilogue) that “The ISM provided an ideal environment in which to deepen and broaden my research while at the same time actually composing a full draft. Special thanks.... particularly to director Martin Jean, Glen Segger, and Maggi Dawn.” He goes on to single out ISM faculty Peter Hawkins, Markus Rathey, Tom Troeger for special thanks, and concludes by saying, “I benefited most of all from the camaraderie of an exceptional cohort of research fellows, which that year included Robert Bates, Harald Buchinger, Melvin Butler, Kathy Foley, Andrew Irving, Deb Justice, and Ayla Lepine.”

# Woolsey Hall Organ Tour

by Melissa Maier

The ISM organized a tour and demonstration of the Newberry Memorial Organ in Woolsey Hall on Sunday, April 10, as part a series of public events related to the preservation of cultural heritage held in conjunction with the eighth U.N. Global Colloquium of University Presidents taking place concurrently at Yale.



Thomas Murray gave a brief introduction to the physics of sound by blowing into different pipes arranged on a tray before demonstrating the wonders of the instrument's sound as the visitors clustered around the console. The audience listened intently as he played excerpts of compositions spanning 250 years to show the incredible range and versatility of the instrument.



Photos by Jason Henington

Curators Joseph Dzeda and Nicholas Thompson-Allen then led the group of 35 people on an expedition that wound through the back of the façade pipes and into the basement to view the 20 horsepower Spencer turbine blowers, each powered by a 240-volt direct-current Westinghouse motor — the oldest functioning electric motors in Connecticut, according to Dzeda — as well as the innards of the echo organ and the curators' workshop. In fact the organ in its entirety, which is meticulously maintained by hand, is a monument to the state-of-the-art technology of 1928, with its pneumatic valves and motors and 160 miles of electrical wire, as well as the workmanship of its 12,617 pipes. Its ongoing maintenance is unique among Yale's cultural heritage preservation efforts in that the heritage monument is located right on campus.

With public demand so high, the ISM hopes to offer more scheduled tours in 2016 – 2017.

# Alumni Profile: In Her Own Words

## Pamela Getnick Mindell (M.M. '99, M.M.A. '00, D.M.A. '05)



I am currently music director of the Cambridge Community Chorus (MA), a non-auditioned group of about 130 singers, and artistic director of the Worcester Children's Chorus, where I direct the middle and high school ensembles. This is my second year in both positions, and I love

what I do! The Community Chorus has an age range of about 21-80, and an equally wide range of experiences and abilities.

The Cambridge Community Chorus is a huge (and occasionally unwieldy) group of people, but they are eager to learn, responsive to instruction, and so appreciative and supportive of my leadership. There is a very fine line between trying to give them ownership and understanding of the music that they are learning, so that they can perform it very well, and challenging them at an appropriate level. I am first and foremost a teacher, and I like to think that I am giving them the tools and the passion to be the best musicians that they can be for the rest of their lives.

Additionally, about six years ago, I started a small graduate student choir at Massachusetts Institute of Technology (where my husband and I are housemasters in one of the graduate residences). In this context, I strive to give students a bit of balance in their lives, since so many of them spend hours on end in labs or in front of computers. For one hour a week, these graduate students get to sing with a choral ensemble—something that most of them did in high school and college, but now only have time for briefly once a week. The singers are so bright and quick, making it an absolute pleasure to work with them.

As a choral conductor, I feel fortunate to have such a varied experience. I am also grateful for the opportunity to be at home with my younger daughter for a couple of days each week, while still staying active as a conductor and making a real difference in people's lives.

Studying at the ISM prepared me so well for the work I do today. Never spoon-fed, I found that inner motivation was absolutely necessary to

discover my own conducting style. The support of professors allowed me to trust in myself and to develop as a musician from within. While I sometimes fell on my face during a rehearsal, I realized (later on) that the experience was critical to my development as a musician and a conductor. I needed to be out there on my own, to try things out for myself, and discover what was going to work for me and what was not. I could read and study and watch and imitate other conductors all I wanted, but having the real experience on the podium was absolutely critical for my growth. When I "failed," the support of my peers and professors built me back up and gave me the confidence to continue learning and growing. The conducting program was small enough that real bonds were created between students and professors, and with my peers. I treasure their support and insight.

The ISM Colloquium series taught me about a range of subjects to which I never would have been exposed to otherwise. I developed a very deep and lifelong appreciation for sacred music and art and the multi-faceted nature of the work that we all do. Lastly, having the opportunity to plan and fully execute a recital (twice) was paramount to my experience. There is so much beyond the actual conducting of the music that goes into any performance, and having the opportunity to work through the behind-the-scenes work as a student prepared me tremendously for my current work. As a conductor, I often feel like an event planner! Among many other things, a conductor truly needs the organizational skills and the ability to multi-task to keep track of everything. I am grateful to have been fully immersed in this kind of preparation with a safety net before going out into the "real world" of conducting!

From engaged and passionate professors to plenty of individual attention and real podium time, to my wonderful peers in the choral conducting program, I was given so much during my three years in New Haven. I carry what I learned from Professors Maggie Brooks and David Connell into each and every rehearsal and performance of which I am a part. There is always more to learn, to explore, to express—in life and in music. The wisdom of my ISM teachers, and their faith in me, inspired me and started me on a path to becoming a complete musician, one who continues to learn and grow throughout all of life's experiences.

# Alumni Profile: In His Own Words

## Steven Hobbs (M.A.R. '11)

At present I am a member of the faculty at The College of New Rochelle—a small, Catholic liberal arts college in Westchester County, NY. I am also the director of our new M.F.A. program in creative writing. Collaborating with the chair of the English department, I helped to



create and develop the this new program over the better part of two years. What excites me about it, and what makes it unique, is the emphasis the program places on social justice, compassionate living, and the transformative power of storytelling. The program is grounded in the Ursuline motto *Serviam* ("I will serve") and aims to promote writing as a noble vocation and a cultural practice uniquely positioned to foster empathy and give voice to the voiceless. Along with rigorous training in the craft of writing, the program also prepares students for literary citizenship, asking them to put what they've learned to good use and seek ways to be of service to the community as writers. Our students, for instance, will teach writing workshops for men and women in prisons and post-release programs, for young people in underserved schools and neighborhoods, and for veterans and the elderly. We've established partnerships with organizations that champion this kind of work. Since the early planning stages of our creative writing program, we've received such positive and encouraging responses from writers and prospective students (some from places as far away as Korea, India, Australia, and the Caribbean). People seem to be attracted to our distinctive mission of service. They want something other than the run-of-the-mill traditional M.F.A. experience. They want, I think, to find ways to use their skills as writers to make a difference and create a kind of cultural

empathy that is so desperately needed now more than ever. Our first class arrives in the fall, and I can't wait to get started.

Without question, my three years as a religion and literature student at the ISM has informed and inspired this work. First and foremost, I am indebted to my advisor, Peter Hawkins, for his guidance and mentorship. My time as his teaching fellow instilled in me a passion and dedication for teaching. He showed me how to be an artful and graceful teacher (he makes it looks so easy!). Working with him to develop and teach a class on religious themes in short fiction was a highlight of my time at the ISM and taught me to value collaboration inside and outside of the classroom, to look for ways to work with others to create something new and distinctive, something that you can be proud of.

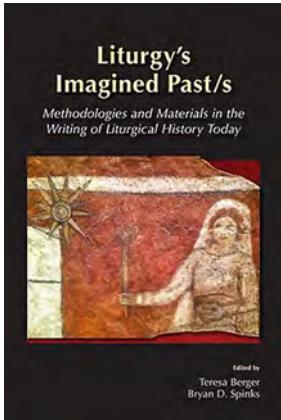
Adding to this, I would say that the unique interdisciplinary, collaborative nature of the ISM—best expressed by Colloquium as well as the co-taught courses—equipped and inspired me to work with faculty members in other fields here at The College of New Rochelle. I'm always looking to partner with other faculty members on courses and projects. It makes the work all the more dynamic and, dare I write it, fun. This collaborative spirit has been an integral part of the building and launching of the creative writing program. I'm working with faculty from a variety of disciplines to establish an interdisciplinary institute that emphasizes women's issues, social justice, and the arts. Each year, we will have a writer and a visual artist in residence who will collaborate with faculty and students from the various schools at the College. I am also collaborating with the art gallery to create exhibitions and readings around shared themes.

Lastly, the dedication, love, and *esprit de corps* I experienced among the ISM's administration, faculty, staff, and students continue to be a compass as I seek ways to deepen the culture of collaboration here at The College of New Rochelle. My time at the ISM prepared me, as I remember Martin Jean once saying, to be more comfortable in my skin as a teacher, writer, and colleague, and I am most grateful for this preparation.

## FACULTY NEWS

**TERESA BERGER** gave a plenary address titled "From Brooding Over Waters to Moving Through Cyberspace: Cartographies of the Holy Spirit," at the Society for Pentecostal Studies annual conference in San Dimas, CA, March 11, 2016.

She also published "Reflections on the Church at Worship and the 'Lieutenant Nun'" in *Ecclesiology in the Trenches: Theory and Method under Construction*, ed. Sune Fahlgren and Jonas Idestrom, Church of Sweden Research Series 10, pp. 208-219. Eugene, Oregon: Pickwick Publications, 2015.



one of the essays in the book: "Liturgical Historiography and Gender Obliviousness: Re-Dressing an Imagined Past." More info can be found [here](#).

**HENRY PARKES** attended the annual meeting of the Medieval Academy of America meeting in Boston, in late February, at which were also faculty emerita **MARGOT FASSLER** (currently first vice-president of MAA), **ANDREW IRVING** (ISM postdoc 2012-13), and **JOANNA MURDOCH** (M.A.R. '15).

He also recently received an A. Whitney Griswold grant for research in Europe this summer on his new book project entitled *When Chant Became Gregorian: Constructions of Musical Authority from the Carolingians to the Cistercians* (also the topic of his ISM liturgy symposium presentation, given in February 2016).

**MARKUS RATHEY** has published a new book, entitled *Bach's Major Vocal Works: Music, Drama, Liturgy* (Yale University Press, 2016). He published a related article "Composing a Sequel—Bach's *Easter Oratorio* and his *St. John Passion*" on [Yale University Press' blog](#) and was interviewed about the book for the program "Music Matters" on BBC Radio 3. See also p. 9.

He also chaired a session at the annual conference for the Society for Christian Scholarship in Music, held in Boston this past February. Several other ISM members past and present gave papers or were involved in other parts of the program: **EMILIE COAKLEY** (M.A.R. '15) presented a paper, **MARTHA BRUNDAGE** (M.A.R. '15) participated in a panel discussion, **MEGAN FRANCISCO** (M.A.R. '14) chaired a panel discussion, current ISM Fellow **JOHN GRAHAM** presented a paper, as did **JENNIFER BLOXAM** (ISM Fellow 2013-14), and **DEBORAH JUSTICE** (ISM postdoc 2012-13).



Marissa Glynias (Yale doctoral student in ethnomusicology), Martha Brundage, Emilie Coakley, and Adam Perez (M.A.R. '16)

**CONTINUED ON PAGE 12**

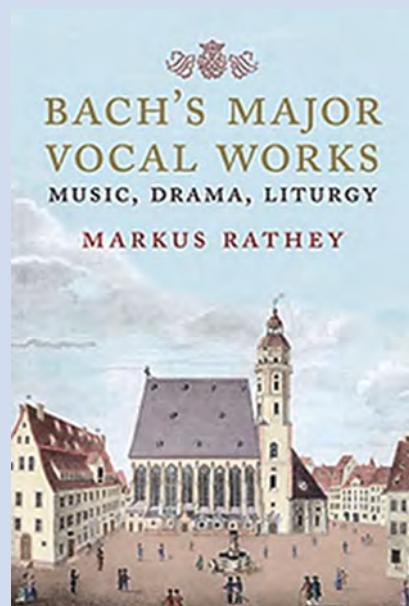
# Bach's 'Love Songs'

Markus Rathey

Johann Sebastian Bach was in his early 20s when he composed one of his earliest masterworks, the famous *Actus Tragicus*. The centerpiece of this piece is a juxtaposition of three distinct layers: the three lower voices sing a setting of the words from Sirach 14:18, "Es ist der alte Bund, Mensch, du mußt sterben" (It is the old covenant: man, you must die), while the instruments interject lines from the 16<sup>th</sup> century chorale "Ich hab mein Sach Gott heimgestellt" (I have trusted all my things in God). The third layer in this complex fabric is woven by the soprano. The high voice repeats the words of Revelation 22:20, "Ja, komm, Herr Jesu, komm!" (Yes, come, Lord Jesus, come!) in a mantra-like fashion. The cry for Jesus' coming culminates in an emotional outburst towards the end of the movement. The lower voices fall silent, then the instruments drop out, and finally even the supporting basso continuo stops playing while the soprano sings her last plea with an extensive melisma. Bach's *Actus Tragicus* is a lesson in the Lutheran art of dying and it demonstrates how the dying believer can proceed from acknowledging that she has to die, to a state of consolation in which she gives herself and her fears over to Christ. The soprano outburst is the turning point in this transition. It is the moment when the singer awaits the coming of Jesus in a heightened emotional state.

Even though the *Actus Tragicus* was composed about a quarter of a century before most of the major vocal works by Bach that we find on concert programs today, the theological framework is the same. The relationship between divinity and humanity, Jesus and the believer, bridegroom and bride, is characterized by affection and love on both sides. Jesus' sacrificial death is a sign of his love, and the human responses are love and affection for God and his son. The ultimate testament to this divine-human love relationship is the death of Christ at the cross on Golgotha. The *St Matthew Passion* highlights this in the aria "Aus Liebe will mein Heiland sterben" (Out of love my Savior is willing to die).

In the *Actus Tragicus*, the soprano cries out for the presence of Jesus in the hour of her dying, but the presence of Christ is a recurring theme in all of Bach's major vocal works. Theologians in the 17<sup>th</sup> and 18<sup>th</sup> centuries described the presence of Christ as the dwelling of Christ in the human heart. If you listen carefully to Bach's *Christmas Oratorio*, you will notice that it has two narratives: one is the biblical story of Jesus' birth in Bethlehem, but the second one is the coming of Christ into the believer's heart. We can almost hear the response of the alto in the terzetto from the *Christmas Oratorio* as a response to the plea by the soprano in the *Actus Tragicus*: Come, Lord Jesus -- He is already here!



Markus Rathey, *Bach's Major Vocal Works: Music, Drama, Liturgy* (London and New Haven: Yale University Press, 2016), 248 pages.

The idea of Christ's presence in the heart manifests itself in different ways in Bach's major vocal works that I discuss in my new book "Bach's Major Vocal Works: Music, Drama, Liturgy" (Yale University Press, 2016): the heart is the manger in which the baby Jesus can rest (*Christmas Oratorio*) or the heart is the grave in which the body of Jesus is buried (*St Matthew Passion*).

Bach's compositions frequently employ a musical language that underscores the affectionate relationship that is expressed by this image: emotional and elegiac arias, seductive lullabies, and almost erotic love duets. Bach had a clear sense for both the dramatic and musical possibilities this theology of love had to offer.

My book is an introduction to Bach's major vocal works: his *Magnificat*, the *Christmas Oratorio*, his passions, the *B Minor Mass*, and the smaller oratorios for Easter and Ascension. But it is also a book about Bach's settings of the love story between Christ and humanity. If there is one theme that returns in every single work discussed in the book, then it is the human-divine love story: the longing and waiting for the beloved, his arrival, the loving gaze, the kiss, the embrace, the physical consummation of the love, the fear of loss, the complete devastation about the death of the beloved, and the consolation in the moment of his return. It would be easy to construct a gripping love story based on this list and to turn it into a moving opera.

The chapters of this book are written with a general audience in mind. Musical training is not required and I have tried to avoid musicological jargon. This book is an invitation to listen, to read the texts carefully, and to consider the place the oratorios, passions, and masses had in the course of the church year and the liturgy, but foremost, to enjoy and to marvel at Bach's masterworks.

## ALUMNI AND STUDENT NEWS

### ACDA 2016-BOSTON

Conductors **NATHAN REIFF** (D.M.A. '17) and **SARAH PAQUET** (M.M. '16) were selected as the two participants in a master class during the Eastern Division conference of the American Choral Directors Association held in Boston in February. During the class, they conducted the Harvard Collegium while being taught by William Weinert of the Eastman School of Music.

Also performing a plenary concert at the conference was the Grammy award-winning ensemble Roomful of Teeth, directed by **BRADLEY WELLS** (M.M.A. '98, D.M.A. '06). Several of the singers are ISM alums, including **DASHON BURTON** (M.M. '11) and **VIRGINIA WARNKEN** (M.M. '13).



Rebecca Rosenbaum (M.M. '99, M.M.A. '01, D.M.A. '07), Tom Brand, Knox Sutterfield (M.M. '15), and Michael Weinberg (M.M. '15)

Photos courtesy of Derek Greten-Harrison



Derek Greten-Harrison and Maggie Brooks

**JESSICA FRENCH**, (M.M. '08), recently had the honor of performing for President Obama and the First Lady at the White House with the Seattle-based group Choral Arts, who were selected from choirs from around the country to perform. Currently residing in Seattle, Jessica is a cantor and section leader at St. James Cathedral, a music educator at St. George Catholic School, as well as a composer whose music has been performed in major cathedrals in the Northwest, the Oregon Bach Festival, and the Washington ACDA Summer Institute in 2015. This May, her setting of "O Nata Lux" will be featured with some of the most prominent northwest composers by the choral group Opus 7 in their concert "All Northwest 16," at St. Mark's Cathedral in Seattle.

**MICHAEL PEPPARD** (M.A.R. '03) has published a new book, *The World's Oldest Church: Bible, Art, and Ritual at Dura-Europos, Syria* (Yale University Press, 2016). The product of six years of research, it offers a new interpretation of the oldest Christian building ever excavated, an ancient Syrian house-church from the early 200s A.D. The building features some of the oldest Christian artwork from anywhere — and arguably the oldest paintings of both Jesus and Mary. Packed with over fifty images, from both the archaeological expedition to Dura-Europos, Syria, and museum collections around the world, *The World's Oldest Church* is an interdisciplinary work of religious history and art history.

Congratulations to the Diapason's "20 under 30" class of 2016, which includes current and former ISM organists: **STEPHEN BUZARD** (M.M. '13), **JOEY FALA** (M.M. '17), **WESLEY HALL** (M.M. '15), **AMANDA MOLE** (M.M. '11), **ADAM PAJAN** (M.M. '10), **WYATT SMITH** (M.M. '15), and **JACOB STREET** (M.M. '17). See the full announcement [here](#).



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### SAVE THE DATE

The ISM Alumni Reception at the American Guild of Organists' National Convention in Houston will take place on Monday, June 20 on Level 3, Rooms 340 a & b from 10 – 11:30 pm (directly after Michel Bouvard's St. Cecilia concert).

# Fellows Events Spring 2016

This year's fellows have been fully engaged in their fields of endeavor in the ISM community, at Yale, and beyond: teaching, writing, doing research and creative work. They have presented works in progress at Fellows Lunches throughout the year and five of them have taken the initiative to organize and produce events of various kinds during the spring semester.

Photo by Tyler Gatho



**John Graham** brought members of the Anchiskhati Church Choir from Tbilisi (Georgia) to Yale for workshops, masterclasses, and a symposium, all culminating in a public performance in Christ Church of "The Orthodox Paschal Cycle," three-voiced liturgical chant in the little-known Georgian tradition. Inherited through oral transmission, this music was only notated at the turn of the last century, but those transcriptions remained locked in Soviet archives until Anchiskhati members gained access to them in 1988.

Photo courtesy Francesca Cassio



Eben Graves' scholarship focuses on padāvalī-kīrtan, a genre of Hindu devotional song from eastern India. When visas were denied to the performers of this tradition, Graves decided to explore another regional tradition, and invited performers of

Gurbānī-kīrtan, which was established in northwest India during the late 15<sup>th</sup> century by Gurū Nānak, the founder of Sikhism. The group presented a lecture-demonstration and public performance that coincided with the April meeting at Yale of the United Nations Global Colloquium of University Presidents, whose theme this year was cultural heritage preservation.

**Andrew Albin** is working on critical commentary, translation, marginalia transcription, and musical recording of the fourteenth-century mystical treatise *Melos amoris*. In connection with this work, the Canadian medieval music ensemble Sine Nomine came to Yale to perform a program entitled *Melos amoris: music from a mystical manuscript*.



**Tala Jarjour** organized a working-group conference on *Religiosity, Relationality, and Musicality in the Twenty-first Century*. Guest speakers included Nicholas Cook, Jeff Warren, Aku Vasala, Morag Josephine Grant, Jonathan Shannon, Mark Slobin, Susanne Fürniss, Braxton Boren, and Anthony Seeger.



Mar Elian Monastery, al-Qaryatain, Syria



Teesri Dhun cast and crew in Marquand Chapel

In *Teesri Dhun* (the Third Tune), four transgender performers from Pakistan shared their experiences of their search for God, love, and identity through music, dance, and storytelling. **Claire Pamment**, who works in South Asian theater and popular performance, first co-produced this live documentary theater-piece in Lahore last year, and brought it to Yale this April.

## FACULTY NEWS CONTINUED

### Faculty Member Honored

**Christian Wiman**, senior lecturer in religion and literature at Yale Institute of Sacred Music and Yale Divinity School, received the *Sewanee Review's* Aiken Taylor Award in Modern American Poetry last month.

"His [Wiman's] poems have always made use of music and meter," according to the *Sewanee Review's* statement, "exploring faith and doubt alike with beautiful precision."

"What has changed, in Wiman's work—what perhaps always changes in what we call a conversion—is not the content of experience, but the perspective on experience," said Adam Kirsch in his lecture on Wiman's poetry given in connection with the award. "Fleeting moments of fullness—call them moments of grace—had always appeared in his poetry; but his emphasis previously was on their disappearance, their refusal to stay and last. Now there is a resolution—and I think that word captures the element of conscious decision involved—to find the truth of the world in the arrival of grace, not its departure."



Each year the *Sewanee Review* bestows the Aiken Taylor Award in Modern American Poetry to a particularly distinguished and important contemporary American poet. Previous recipients include Richard Wilbur, Howard Nemerov, Marie Ponsot and Louise Glück, among many others.

"I can't say how honored I am by this prize," said Wiman, "and how moving the entire celebration down in *Sewanee* was. *The Sewanee Review* was one of the very first places to publish my work thirty years ago, and I will forever be grateful to them."

#### YALE INSTITUTE OF SACRED MUSIC ANNOUNCES



### Yale Schola Cantorum *DAVID HILL conductor*

#### 2016 International Tour to Russia, Estonia, and Latvia

Arvo Pärt: *Passio* and  
Roderick Williams: *O Adonai*

#### SAINT PETERSBURG, RUSSIA

Wednesday, June 8 · 7:30 PM · Church of St. Peter and St. Paul

#### TALLINN, ESTONIA

Thursday, June 9 · 7 PM · St. Nicholas Church

#### RIGA, LATVIA

Friday, June 10 · 7:30 PM · St. John's Church

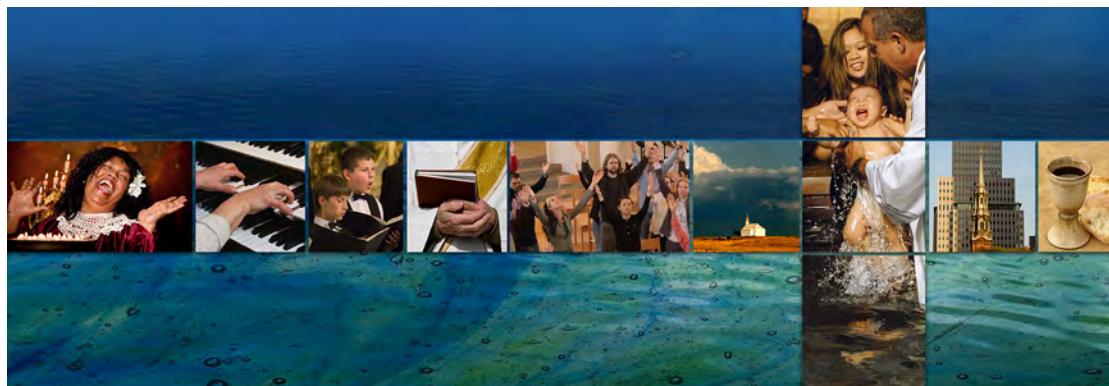
Yale Schola Cantorum is open to students in all departments and schools at Yale University. Auditions are held in at the beginning of the academic year.

# Poverty, Wealth, and Worship

an ecumenical, practice-oriented conference  
for congregational teams of church leaders  
(musicians, clergy, lay leaders) or individuals

July 19 – 21, 2016

More information and registration [here](#)



## Unique conference format

The 2016 Poverty, Wealth, and Worship conference is part of the Yale Institute of Sacred Music's Congregations Project, now in its sixth year. The unique participatory conference format is especially beneficial for teams of registrants from a congregation – to that end, group registrations (of up to three people) are encouraged, and only one conference registration fee is charged per congregation.

The schedule alternates between shared events for all participants—lectures by nationally recognized faculty, daily worship, and special musical

events—and workshops in which projects from the represented congregations are discussed. In the workshop sessions, which are moderated by the faculty, congregational leaders both get feedback and contribute to the mutual learning at the heart of this conference. By exploring how different congregations live out responses to the theme, we share concerns, practical wisdom, and inspiring examples, for the good of those in attendance and for the sake of the larger church's mission. This form of exchange is at the heart of the Congregations Project and part of what distinguishes it from other learning opportunities.