

Prism

MUSIC • WORSHIP • ARTS

YALE INSTITUTE OF SACRED MUSIC
COMMON GROUND FOR SCHOLARSHIP AND PRACTICE

2017 SPRING
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Photo by Tyler Gathro

From the Director's Desk

Martin Jean

Space Update

Since we announced the renovation of 406 Prospect Street last fall, we have been hard at work in planning with Yale Facilities and with our architects, Apicella + Bunton. I am happy to share with you the draft of our proposed floor plans which are now out for construction bids. Allow me to be your tour guide.

In keeping with Yale's philosophy to preserve, where possible, the original character of its historic structures, many of the features 406 Prospect Street's original identity as a stately private home will be retained. Built in Tudor-revival style by the architect Grosvenor Atterbury, over the decades the property was successively a home for the Day and Twitchell families before being acquired by Dwight Hall at Yale and converted to apartments for several generations of international students. The International Student Center at Yale celebrated America's commitment to opening itself and its institutions to create a diverse community for brilliant young scholars from around the world. This global spirit will inform the Institute's programmatic work in this space as well.

The renovated design of 406 Prospect Street is shaped by the desire to bring together the many elements of the ISM's work across lines of religious tradition, artistic practice, scholarly methodology and style, and geography. The main floor will keep much of its period charm, from the open entranceway and staircase, to the spacious dining room and living room which lie just beyond. These two rooms will be joined by opening up the pocket door that currently divides them, thus transforming the

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FROM THE DIRECTOR'S DESK CONTINUED FROM PAGE 1

space into a common room suitable for quiet study and conversation or, with minor rearrangement of furniture, to an event space for 60 or more people. We expect to fit it out with musical instruments and audio-visual equipment to support performance and teaching alike. Here, and throughout the building, special lighting will allow us to curate small art exhibitions for our students and guests.

Staff offices are positioned just inside the front door to provide security and support for visitors and residents. The room just to the north of the stair, likely a study or library originally, will now function primarily as a conference room or seminar space. A staff office suite will replace what has been the kitchen.

Downstairs, the lower level opens up to the back garden and incorporates the most design flexibility. In addition to the new catering kitchen installed on the north end and an audio-visual studio on the south, there will be student workrooms and spaces for group projects and meetings. This floor also has potential to accommodate growth in faculty and staff.

On the second floor, you can see a state-of-the-art teaching space for classes of about 25 featured as well as a smaller room for quiet study or conversation. This floor has offices for staff, faculty, and director as well.

CONTINUED ON PAGE 3

Legend

- CIRCULATION
- OFFICE
- SHARED
- SUPPORT



First Floor Plan

02.22.2017 | APICELLA + BUNTON ARCHITECTS



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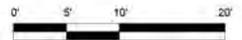
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- CIRCULATION
- OFFICE
- SHARED
- SUPPORT



Garden Level Floor Plan

02.22.2017 | APICELLA + BUNTON ARCHITECTS



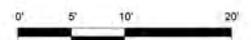
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- CIRCULATION
- CLASSROOM
- OFFICE
- SHARED
- SUPPORT



Second Floor Plan

02.22.2017 | APICELLA + BUNTON ARCHITECTS



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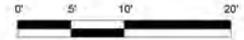
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- CIRCULATION
- OFFICE
- SUPPORT



Third Floor Plan

02.22.2017 | APICELLA + BUNTON ARCHITECTS



The roomy third floor will house offices for faculty and fellows. From up here, the high elevation of the house offers beautiful views of the Divinity Quadrangle and Betts house on the one side and West Rock on the other.

This new home for the Institute means a great deal to our community. On the one hand, it is the realization of a dream begun by my predecessor, Margot Fassler, who already predicted we would outgrow our current premises in the SDQ. On the other hand, 406 Prospect is a valuable tool the Institute will use to grow even more into its broad, generous, and interdisciplinary mission. None of our various fields lives in isolation, but rather, each strives to shed light on the others. This new space provides, in a sense, a structure to promote our synergy and collaboration.

New Initiatives

As we deepen our commitment to our own mission, we seek to enhance work in the many academic units at Yale whose missions intersect ours. By partnering with them to develop new programs, we also bring this work to new audiences and create new synergies.

We are currently in conversation with a number of departments to sponsor joint faculty appointments and multi-year post-docs. Simultaneously, we are also looking at flexible platforms through which new work and innovation can be featured continually.

Promoting Interdisciplinary Scholarship in Yale's Collections

As a first step, we are launching a short-term fellows program (in addition to our existing semester-long and yearlong fellows program) in conjunction with several of Yale's major collections. The 2011 reopening of Yale Art Gallery, for example, with its 40,000 square feet of new and newly renovated exhibition space, attracted worldwide attention. Less well known is the fact that there is room there to display less than 5% of the Gallery's holdings. Many of these massive collections – at the Art Gallery, the Yale Center for British Art, the Beinecke Rare Book & Manuscript Library, and at the Yale Peabody Museum of Natural History – have yet to be fully studied, and many subsets of them come directly from religious cultures of every kind. With this new fellowship program, the ISM will support new and ongoing research by inviting visiting scholars – from graduate students to senior faculty – to Yale to study these objects and artifacts.

A case in point is the Dura Europos collection, which continues to be a focal point for Yale. Particularly since the original site in eastern Syria has been in constant danger of destruction, Yale has become the epicenter of research into this important ancient multi-culture community. Since a great deal of this material is related to religious practice, the ISM hopes to become a prominent partner in its continued study.

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Promoting Pedagogy in Global Cultural Contexts

The Institute has been fortunate to welcome to campus musicians and artists from all over the world who wish to share elements of their rich devotional practices. We hope and expect this to continue. As valuable as these encounters may be, they are, by definition, divorced from their natural contexts. The Institute has sponsored a number of graduate seminars which reverse this process by bringing graduate and upper level undergraduate students to the sites in question. Last spring, for example, twelve students traveled to Serbia, Kosovo, and Macedonia to study Byzantine churches and monasteries (see student reflection page 7). This year, students are engaging with the roots of the Sarum rite in England (student reflection coming soon). Building on these successes, and as another way of forging University partnerships, we are sending out a campus-wide

call for proposals for team-taught, interdisciplinary graduate seminars in sacred music, worship, and the arts with a travel component, which the ISM will sponsor. This expanded undertaking will bring potentially life-changing travel/study experiences to brilliant young scholars and artists from all over the university.

These, and the initiatives already outlined in the fall 2016 issue, are some of the directions we have been considering. We remain grateful for your prayers and open to your ideas as to how the work of the ISM can be directed most effectively to address the many needs we face today. Our commitment to cross-disciplinary collaboration is more vital than ever, and we give thanks for the opportunities that lie ahead.

FACULTY AND FELLOWS NEWS

FACULTY NEWS

MARGOT FASSLER, Robert Tangeman Professor Emerita of Music History and former director of the ISM, has been named an honorary member of the American Musicological Society. Citing her service to the Society as a member of the Council, Board of Directors, Program



Barbara Thompson

Committee, the Committee on the History of the Society, Board Nominating Committee, the Committee on Technology, and as a member and chair of the Solie and Kinkeldey Award committees, the AMS praised "her strong interdisciplinary bent and wide engagement with the field," as well as "her passionate interest in the intersection of music, liturgy, and the visual arts."

The ongoing restoration of the Newberry Memorial Organ was featured in the November issue of *Diapason Magazine*. Contributors to the article were ISM faculty **MARTIN JEAN** and **THOMAS MURRAY**, and the instrument's curators **JOSEPH DZEDA** and **NICK THOMPSON-ALLEN**.

HENRY PARKES, Assistant Professor of Music, was an invited speaker at the conference "Historiae: Repertory and Research in Medieval Chant for the Divine Office" held in January at the Fondazione Levi in Venice.

MICHAEL PEPPARD, M.A.R. '03, returned to Yale in the fall to lecture on *The Interaction of Art and Rites in Early Christianity* on the ISM's Liturgy Symposium Series.

Peppard, Associate professor of theology at Fordham University, was profiled by **TIMOTHY CAHILL**, M.A.R. '16, for YDS; that article is [here](#).

BRYAN SPINKS, Bishop F. Percy Goddard Professor of Liturgical Studies and Pastoral Theology, announces new publications: "From Functional to Artistic? The Development of the Fraction in the Syrian Orthodox Tradition," *Anaphora 10* (2016) pp. 89-114, with photos taken by staff member **SACHIN RAMABHADRAN**; "The Bible in Liturgy and Worship c.1500-1750," in *The New Cambridge History of the Bible from 1450 to 1750*, Cambridge 2016, pp.563-577; and "Liturgy and Worship," in *The Oxford History of Anglicanism, Vol. 1: Reformation and Identity c.1520-1662*, Oxford 2017, pp.148-167. In April, he will attend a conference on Syriac Anaphoras in Kaslik, Lebanon.

FELLOWS NEWS

MAYA BERRY has recently published a book review of Devyn Spence Benson's *Antiracism in Cuba: The Unfinished Revolution* (University of North Carolina Press, 2016) in *Cuba Counterpoints*, accessible [here](#). She was an invited speaker at the Ethnography and Social Theory Colloquia series at Yale, and presented "Bodies of Evidence: Race, Gender, Violence and the Politics of Activist Research in/beyond 'the Field'" at the annual meeting of the American Anthropological Association. She also served as moderator at the anthropology academic exchange session at the Conference of Ford Fellows.

ALUMNI AND STUDENT NEWS

Current choral conducting students **HANNAH CARR** and **SIMON LEE** were announced as semifinalists of the graduate conducting competition at the national conference of the American Choral Directors Association in March. **NATHAN REIFF** gave a poster presentation on Schnittke at the same conference.

MINDY ELLA CHU, M.M. '15, sang with the Voices of Ascension Chorus and Orchestra in January, performing Hadyn's *Lord Nelson Mass* and Mozart's *Ave verum corpus* and *Exultate Jubilate*.

PAUL JACOBS, M.M. '02 and A.D. '03, premiered Christopher Rouse's Organ Concerto on the Fred J. Cooper Memorial Organ in Philadelphia's Verizon Hall late last year (*photo below*), celebrating the tenth anniversary of the Philadelphia Orchestra's organ. The work was written for Jacobs (*below center*), who also performed Saint-Saëns's Symphony No. 3 ("Organ") on the program.



MARK VUORINEN, M.M. '07, was awarded the 2016 Leslie Bell Prize for choral conducting by the Ontario Arts Council. The jury praised Vuorinen as "an impressive musical communicator... and a strong leader in supporting two very different choirs with excellent results, [enhancing] the presence of choral repertoire in Kitchener-Waterloo, both inside and outside of the concert hall."

Current and former ISM organists were honored in *Diapason Magazine's* 2017 "20 under 30" competition: **NATHANIEL GUMBS**, M.M. '11; **JOSHUA STAFFORD**, M.M. '12; **WESTON JENNINGS**, M.M. '17; **JANET YIEH**, M.M. '17; and **NICHOLAS QUARDOKUS**, M.M. '18. Congratulations to all!

In Memoriam

Harry Huff, an eminent church musician and educator and a graduate of Yale, died in November. He was minister of music and organist at Old South Church in Boston's Copley Square, and served as music director and lecturer on ministry at Harvard Divinity School.



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ACDA

Every two years, the American Choral Directors Association (ACDA) holds its national conference, and the ISM sets up a booth to build interest in our programs. Many of our alumni stop by in the course of the week.

Top right: Derek Greten-Harrison with Prof. Marguerite L. Brooks

Bottom right: (l to r) Alumni Adrianna Tam '13, Nate Widelitz '14, Joe Gregorio '04, Max Holman '15 with Derek Greten-Harrison



Travel Seminar: England Spring 2017



The merry band of pilgrims

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. Professors Bryan Spinks and Henry Parkes led students to England for in-depth exploration of themes from the class “The Liturgy, Ritual, and Chant of Medieval England (Sarum Use).” This is the fourth such travel seminar for the ISM, which will invite proposals from other departments in order to offer the opportunity to more Yale students in the future (see “From the Director’s Desk” in this issue).

Student Reflection

Kristina Potuckova, Ph.D. candidate in Art History

The travel seminar connected to the “Liturgy, Ritual, and Chant of Medieval England” course, co-taught by Professors Bryan Spinks and Henry Parkes, provided a valuable opportunity for the students involved to connect what they have learned in the course to the actual physical spaces and practices being studied. In the form of a less tangible benefit, the travel seminar opened up a much-enjoyed platform for sharing knowledge and experiences between the students from Yale College, the Divinity School, and the Graduate School. Early-morning discussions of finer and broader points of Christianity in its many varied forms, current and historical, and late-night bonding via charades bookended days filled with exploring the light-filled spaces of medieval architecture in England and interacting with the book culture of the cathedral libraries of Salisbury and Hereford. Salisbury Cathedral, its solemn grandeur easily dominating the surrounding town as it has for centuries, became a familiar feature

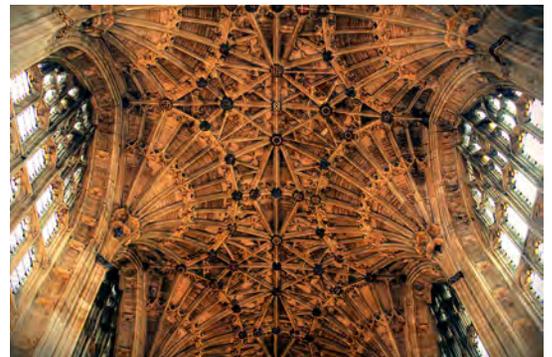
of our landscape in only a few days, just as its medieval liturgy dominates the course itself.

During this trip, I have often been reminded that nothing in the classroom can truly prepare you for experiencing the space of a church as it was envisioned in medieval architecture. It takes so many forms — the airiness of the vast interior of Salisbury, the dizzying intricacy of the perpendicular ceiling at Sherborne Abbey, or the majestic solidity of Romsey Abbey — and yet remains tantalizingly incomplete without the glories of its liturgies, its music traditions. Yet, even on this point, the travel seminar pulled the sensorial experience a little closer. The choral services at Salisbury and Hereford, and Professor Parkes’s organ demonstration at Romsey all had the potential to weave the delicate threads that connect knowledge and experience, whether propelled by religious or academic interest.

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Architectural details



The trip culminated with the performance of the Mass of the Holy Name of Jesus according to the medieval Use of Sarum. We all participated in an opportunity to personally observe and experience a form of late medieval worship with much-needed and appreciated assistance from Professor John Harper. Tackling the many moving parts of late medieval English liturgy as it was recorded in the diocese of Salisbury proved to be an eye-opener to me. Doing so in a place that has served as a place of worship for a thousand years only enhanced the sensation of being overwhelmed by the complexity of the ritual, the absorption and attention to detail it required of us all. When, three rehearsals later, the moving parts came together in a cohesive performance of the Mass, the experience turned out to be exhilarating as well as exhausting.

The best way to sum up this trip is to say I had many experiences I never would have expected, surprises of the very best kind. (After all, I can



Mass of the Holy Name of Jesus, St. Martin's Church, Salisbury

now truthfully say I have had tea with the dean of the Salisbury Cathedral.) Very few people have experienced a trip quite like this one!

Photos by Wenbin Gao



Palm Sunday procession at Old Sarum

YALE JOURNAL OF Music & Religion

Online Now: Vol. 3, No. 1, a general issue covering topics such as street performance in Hindu-Christian dialogue, the religious aspects of Acadian patriotic songs, and church music in early modern Germany, Victorian South Africa, and Lutheran Sweden.

ism.yale.edu/yjmr

A Few of the Many Spring Events

Great Vespers Service



Courtesy Saint Barbara Church

On Saturday, April 1, the ISM cosponsored a special Orthodox Great Vespers Service at Saint Barbara's Greek Orthodox Church in Orange, bringing the Saint Romanos the Melodist Byzantine Choir of Hellenic College, Holy Cross to Connecticut for the occasion. The choir is led by Dr. Grammenos Karanos, assistant professor of Byzantine liturgical music at Holy Cross Greek Orthodox School of Theology. Martin Jean introduced ISM fellow **Peter Jeffery** of Notre Dame, who offered opening remarks on Orthodox hymnology.

A video of the Great Vespers Service is online [here](#).

April Concerts in Woolsey Hall (and more)

Yale Schola Cantorum has had a busy spring semester, beginning with an Epiphany concert at Christ Church in January. The March concert in New York and New Haven premiered Reena Esmail's commissioned work



This Love Between Us: Prayers for Unity before the tour to India (see story on p. 13). The same work was recorded with Bach's Magnificat in D. The season finale will be on April 29, when David Hill will conduct Handel's *Occasional Oratorio* in Woolsey Hall. Ellen Harris will give a preconcert talk.



Yale Camerata's season culminates in two April performances of two new works conducted by Marguerite L. Brooks: First, the world premiere of Robert Kyr's (*left*) oratorio *Transfiguration*, the final work in a series of six pieces commissioned by

the ISM; and two weeks later, the US premiere of Philip Moore's (*right*) Requiem, with Thomas Murray at the organ. Earlier in the semester Camerata performed Orff's *Carmina Burana* with the Yale Glee Club and Yale Symphony Orchestra.



Fellows' Events

As in previous years, the ISM fellows bring new interdisciplinary ideas and energy to ISM programming.

Yoruba Soy: A Celebration and Demonstration of Cuban Yoruba Music and Dance

curated by Maya Berry



"Yoruba Soy" celebrated the skill and beauty of Afro-Cuban music and dance through a public workshop, artist talkback, and performance. Famed Cuban guest artists displayed their virtuosic ability to translate sacred artistry from the Santería/Lucumí/Regla de Ocha religion into new contexts for popular understanding and appreciation. Due to Cuba's historic role in the transatlantic slave trade under Spanish colonial rule, the practices of enslaved Africans from the Yoruba-speaking region (largely in present-day Nigeria) had an important impact on the cultural formation of present-day practitioners. These Yoruba-based artistic repertoires have become a foundational baseline for Cuban cultural patrimony and folkloric expression. Participants will experience the dynamism of this Yoruba diasporic tradition as practiced in Cuba, and now, in the U.S. as well.

Pedrito Martinez and Roman Diaz, former members of the internationally-acclaimed Yoruba Andabo group, are respected priests in the Santería/Lucumí/Cuban Yoruba religion and master musicians in the sacred repertoire. Their

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secular professional careers in the genre of Afro-Latin Jazz culminated in a 2015 collaboration with Wynton Marsalis' band at Jazz at Lincoln Center on a new musical suite, "Ochas," inspired by oricha praise music.

Video excerpts from the demonstration are [here](#).

Symposium | The Afterlives of Amazing Grace: Religion and the Making of Black Music in a Post-Soul Age

Curated by Josef Sorett

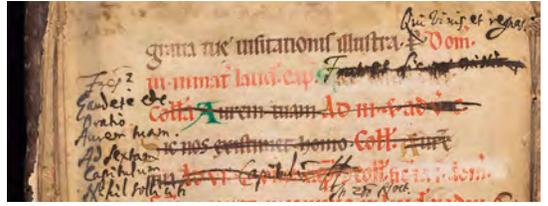


The daylong symposium considered a bundle of questions associated with the entangled trajectories of contemporary Christianity and black popular music — from Gospel, to Praise and Worship, and Hip Hop — in the years since Aretha Franklin's chart-topping album, *Amazing Grace* (1972). Bringing together academics, artists, journalists, and industry leaders for a one-day public dialogue at Yale University, participants considered developments—from the naming and overlap between different musical genres, the blurring of racial lines and blending of church traditions, and the emergence of new technologies and media forms—in Christian music, the cultural marketplace, and black churches in the post-Soul Era. To set the longer historical context for this dialogue, the symposium kicked off the evening before by reflecting on the early years of Gospel music with a screening and discussion of the classic documentary by George T. Nierenberg *Say Amen, Somebody* (1983).

Conference | Medieval Rites: Reading the Writing

Curated by Peter Jeffery and ISM faculty Henry Parkes

To study the history of the Christian liturgy is usually to study texts. Though some texts survive even from the period of the early Church, it was mostly during the Middle Ages that thousands of texts—prayers, hymns, and lections—were compiled and organized into large and complex liturgical books. Some of these medieval liturgical books continued to be used by worshippers even into modern times, or served as models or anti-models for compilers of post-medieval liturgical books.



When we study these centuries-old documents, it is easy to assume that each text is a straightforward prescription of what was said and done. But liturgical books and texts have served many purposes; those who used them had many reasons. A ritual is, after all, an action or performance—the textual dimension is only one among many. Written texts could explain, record, order, and nuance; they could permit reflection, study, and emendation; they could give substance to otherwise intangible concepts, actions, and traditions, permitting the exchange and replication of practices; they could aid learning and memory; books could be physically carried and used within the rituals they describe; and they could communicate authority, correctness, entitlement, and power. Of course, medieval liturgical texts continued to be read in many ways long after the Middle Ages ended. We too, working in different modern fields, have a wide range of reasons for reading these texts.

Moving beyond the notion that writing was simply a means of coordinating ritual activity, or an alternative to oral transmission, *Medieval Rites: Reading the Writing* will explore the breadth of possible literate interactions with Christian liturgy during the Middle Ages, in both Eastern and Western traditions.

Conference speakers include former ISM fellows and visiting faculty **Stefanos Alexopoulos**, **Harald Buchinger**, **Nina Glibetic**, and **Gabriel Radle**.

Special Guest Artists and Events

Prahlad Singh Tipanya

In conjunction with the South Asian Studies Council and the department of Religious Studies, with help from former ISM fellow **Eben Graves**, the ISM presented an evening of North Indian devotional folk music of Kabir and others in March.

Prahlad Singh Tipanya and his team sing the poetry of Kabir, the great iconoclastic mystic of North India, in the vigorous and joyful folk style of Madhya Pradesh's Malwa region. From his beginning as a village schoolteacher with no musical background, Mr. Tipanya has risen to receive the Padma Shri award, one of the highest honors bestowed by the Indian government. During the concert Linda Hess, a leading scholar and translator of Kabir, presented translations of the powerful poetry that the musicians sang.

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Prahlad Singh Tipanya in Marquand Chapel.

One of the most popular and highly honored folk singers of North India, Prahlad Singh Tipanya lives in Lunyakhedi village, near Ujjain, Madhya Pradesh, where he was born in 1954. Playing the 5-stringed tumbura and percussive kartal as he sings, he is joined by five fellow musicians who play dholak (two-headed drum), violin, harmonium, and small finger-cymbals while accompanying him in singing. The “Kabir singers” toured the U.S. in 2003 and 2009, to great acclaim.

Gallicantus & Gabriel Crouch

The visiting group teamed up with Yale Voxtet to present “Epitaph: The Venetian Lament and Its English Imitators,” with works of Willaert, Gabrieli, de Rore, Byrd, Tallis, and others.

Kammerchor Stuttgart

The choir is regarded as one of the leading ensembles of its kind in Europe. During the more than forty years of its existence, Frieder Bernius has developed the choir into an ensemble with a special stylistic flexibility and a distinctive sound. Their discography numbers more than 90 titles; nearly 40 of them have received international awards. In New Haven, the choir performed works of Fasch, Mahler, Wagner, Schubert, and Mendelssohn’s *Te Deum*.

Lectures and Readings

Yale Literature & Spirituality Series



The three spring events on the series featured **Reginald Dwayne Betts** (left) reading from *Bastards of the Reagan Era*, **Kirstin Valdez Quade**’s reading *Sin, Story, and*

Salvation, and the poets **Averill Curdy** and **V. Penelope Pelizzon** reading from their work.

Liturgy Symposium Series

The series continued this spring with ISM fellow **Juliette Day** speaking on *Words for Worship* and ISM faculty member **Markus Rathey** speaking on *Music, Ritual, and Bach: Thinking Beyond the Divide Between Sacred and Secular*.

Science Fiction and Spirituality Film Series

ISM student **Dustin Gavin** helped curate the series, which included *Jodorowsky’s Dune* and *2001: A Space Odyssey*.

SCIENCE FICTION & SPIRITUALITY FILM SERIES

JODOROWSKY’S DUNE

FRANK PAVICH, 2013
INTRODUCED BY MOLLY GREENE, AMERICAN STUDIES

THURSDAY, FEBRUARY 23 · 7 PM
WHITNEY HUMANITIES CENTER · 53 WALL ST., NEW HAVEN
FREE; NO TICKETS REQUIRED ISM.YALE.EDU

Jodorowsky’s Dune is the story of film director Alejandro Jodorowsky and his ambitious film, *Dune*, a film that never reached fruition. This documentary follows Jodorowsky and his cast of “spiritual warriors” through reflections on the Western canon of science fiction film from *Alien* (1979) to *Contact* (1997) to *Prometheus* (2012).

PRESENTED BY YALE INSTITUTE OF SACRED MUSIC, FILMS AT THE WHITNEY, THE PROGRAM IN AMERICAN STUDIES, THE DEPARTMENT OF RELIGIOUS STUDIES, THE FILM STUDIES PROGRAM, AND THE CENTER FOR THE STUDY OF MATERIAL AND VISUAL CULTURES OF RELIGION

Poster design: Meaura Gianakos, YPPS

Exhibitions

The ISM has sponsored two exhibitions this spring.

Malay Theatre: Intangible Cultural Heritage and Islam

The exhibition is on view at Whitney Humanities Center through June 3. It is curated by former ISM fellows **Kathy Foley** (Wayang) and **Patricia Ann Hardwick** (Mak Yong).

Curator’s Statement

Major Malay intangible cultural heritage forms include shadow puppetry *wayang kelantan* (formerly *wayang siam*) and the 2005 UNESCO recognized female dance drama *mak yong*. Beginning in 1991

after PAS (Partai Islam Se-Malaysia, Pan-Malayan Islamic Party) took over the government of Kelantan (1990), *mak yong* and *wayang* were banned as “un-Islamic” due to opening rituals, stories about Hindu god-heroes or local spirits, the concept of god-clowns, and other elements which were termed “*syrık*” (worshipping a god other than Allah). In the same period the artists of these forms were being named Seniman Negara (National Artist)—for example puppeteer Dalang Hamzah bin Awang Hamat (1993) and *mak yong* actress Khatijah Awang (1999)—their arts were ironically banned in their home state of Kelantan. Noted artists migrated to Kuala Lumpur to teach in schools, albeit in a technical and secularized format.



The ban led to a precipitous decline in the traditional arts. In 1969, Amin Sweeney found 300 puppeteers active in Kelantan; in 2015 five active *dalang* are found. Few go through the ritual initiation (believed to make one a full artist). The only puppeteer who freely performs in the traditional ways of this Muslim Malay art is a Chinese Buddhist Dalang Eyo Hock Seng (Pak Cu), who as a non-Muslim is free to practice the art with mantras. The government advertises the genres to promote tourism—and the one place in Kelantan that the genres for a long period could be legally performed was at the tourist venue, Gelanggang Seni (Arts Complex) in Kota Bharu. Permission to present performances to local audiences was banned due to animist and Hindu-Buddhist elements and the idea that males and females might mix and begin liaisons. The arts of *wayang* (puppetry) and female dance are often traditionally credited to the Muslim teachers of the Indo-Malay world, the *wali songgo* (nine saints), who converted Java and some versions say Malaysia to Islam. Local traditions see links to Islamic Java. This exhibit explores the ambivalence such arts have encountered due to both modernization and the Saudi inspired “Islamic Revival” since the 1980s.

Wayang and *nang* are puppet arts that share feature and cluster around the Gulf of Thailand. Trade routes bind the Malay areas of north coast of Java, Kelantan on the east coast of Malaysia, and Southern Thailand. Small figure puppetry, female dance drama, and trance dance genres are found in these areas. Arts probably moved along trade routes changing with local tastes.

The anti-iconic bent of Middle Eastern Islam was not part of the practice of Southeast Asian Islam, which was largely introduced from Champa, China, and areas of India. Some Shi’a influences Persia-Punjab were also found. The late 20th century Islamic revival however follows Wahabi models, which, unlike local Islam, rejects representation of the human form, calls for veiling of women, frowns on cross-gender acting (i.e., women playing men as in *mak yong*), bans women and men playing together in the same performance, questions mixed gender audience seating, and reject spirit beliefs and philosophies that are part of local genres.

Acknowledgements: Mark Bauer, Whitney Humanities Center; Martin Jean, Institute of Sacred Music; Phyllis Granoff; Pat Matusky Yamaguchi; Karen Smith; Rachim bin Hamzah; PuTRA Centre for Traditional Performing arts ASWARA; Pak Nik Mustapha Nik Md Salleh; Mohd Kamanzaman Taib; Kadijah Julie Mohd Johari; Malaysia-America Commission on Educational Exchange (Fulbright); UCSC Arts Research Institute; UCSC Committee on Research, Art Division Dean’s Fund for Excellence; Asian Cultural Council (NYC); East-West Center Art Gallery

The Complexities of Unity

The other exhibition, on view at SDQ until June 13, is curated by **Jon Seals** (M.A.R. ’15). Entitled *the Complexities of Unity*, it includes works by Esteban Cabeza de Baca, Noé Jimenez, Lily Kuonen, Edgard Rodriguez Luiggi, Jane Winfield, and Jeremy Wright. One of the questions it poses is “How do artists negotiate the perforated boundaries between variety and unity to create a dynamic work?”

It will be featured in an article by **Timothy Cahill** (M.A.R. ’16) in the next issue.



Jeremy Wright, “Panels 86-88,” 2004 – present. Mixed media on wood panel.

Schola Cantorum Tour to India



Departure

Photos by Joseph Kemper except where indicated

Student Reflection

Abigail Storch

Over spring break, Yale Schola Cantorum traveled to India, performing Bach's Magnificat in D and Reena Esmail's inventive piece, *This Love Between Us: Prayers for Unity*, which had been commissioned by the ISM, and premiered in New York and New Haven earlier in March. Along with the Juilliard415 orchestra and conductor David Hill, Schola visited three cities, performing three concerts and a church service, and taking in the sights, sounds, and smells along the way.

Prayers for Unity is a seven-movement suite that fuses Western and Hindustani

musical idioms into a lyrical whole. Accompanied by baroque orchestra, sitar, and tabla, each of the seven movements features a text on the theme of unity, drawn from one of the seven principal religious traditions in India: Hinduism, Buddhism, Christianity, Sikhism, Jainism, Zoroastrianism, and Islam. Mirroring the fusion of musical styles, each movement weaves together the text in its original language with the English translation, and the result is a sometimes meditative, sometimes triumphant polyphony of musical voices offering up the same prayers in different tongues.

The experience of singing *Prayers for Unity* while traveling through India was nothing short of



David Hill during rehearsal



The Elephanta Caves

astounding. It was humbling to witness the variety of religious practices present in India by day, and to present a work of musical and cultural synthesis to an Indian audience by night. The first full day of the tour, which began in Delhi, we visited the ruins of a thirteenth-century mosque alongside the Qutb Minar, a towering minaret constructed of red sandstone and marble and completed in 1220 A.D. The rich reds and browns of the walls and pillars served as the canvas for carvings of astounding intricacy and detail. During our time in Mumbai, a few of us ventured to an island off the coast to see the Elephanta Caves, a network of Hindu cave-temples that date back to the fifth century A.D. Inside the caves are enormous statues of gods and goddesses, and a relief of

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Mosque alongside the Qutb Minar



Kapaleswarar Temple



The author and Martin Jean observe a singing class



Martin Jean

Historic St. Mary's Church, Chennai

Church, the oldest British building in India and the oldest Anglican church east of the Suez, and where, in 1680, Elihu Yale married the widow Catherine Hymmers.

Throughout the tour, *Prayers for Unity* perfectly expressed the amalgamation of religious practices that we encountered, but it did more: it highlighted the yearning for love, the communion that all of us long for. After visiting Muslim and Hindu sacred spaces and feeling a kinship with the worshippers there, I sang the music differently. The cultures and religions that I encountered in India shaped the way that I understood the music I performed, and the music caused me to see an unfamiliar place and the people who inhabit it with a renewed vision of what all of us share. “See yourself in others. Then whom can you hurt? What harm can you do?” we sang night after night as we offered up a musical prayer for wisdom and for oneness.

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“This Love Between Us” in rehearsal

Above all, the eleven days we spent in India opened our eyes to unity in multiplicity—the world we inhabit is vast, and the cultures innumerable, and we are yet the same. From the aromatic spice market of Delhi to the majestic Taj Mahal in Agra, from the coastal sunsets of Mumbai to the seaside temples near Chennai, each new city we visited revealed to us a different way of being the same: endless variations of how we understand what it is to be human, and the ways that we respond to that understanding through craftsmanship, through creation, and through song.



Breakfast with Antonia Chandler, Addy Sterrett, James Reese, Will Doreza



The spice market in Delhi



Schola at the Taj Mahal

MORE PHOTOS ON PAGES 16-17



BUS RIDES. Above, left: Airport Bus; Above, right: On the bus to Qutb Minar; Below, right: On the bus again



VISIT WITH SONGBOUND. Above left and below: Members of Schola with the children at Songbound, an agency that reaches out to some of India's poorest children through music





CELEBRATING HOLI, THE FESTIVAL OF COLOR. *Top left:* Natasha Schnur; *Bottom left:* Jimmy Taylor; *Right:* Yale Voxtet.



CHORAL CONDUCTORS COP AN ATTITUDE

Composer Reflection

Reena Esmail

It felt like a dream sequence: I was back in my old neighborhood in Delhi, in the open-air central market. It was a Friday afternoon and the market was bustling — old men joking together at the chai stall, young men hawking their wares — washing machine covers, aprons, socks, flowers, spools of thread. Lepers rolled through the gullies on



their dollies, begging for change. Young children ran circles around the legs of their parents as the vendors in each stall laid out the latest fashions, slashed open the freshest coconuts, promised the best deals. The lanes were so crowded that it was impossible to walk in a straight line — and yet that is exactly what I was trying to do, because each time I looked behind me, I saw a long line of musicians from Juilliard and Yale

wading through the crowds, hurrying to keep up. Though we had touched down in India that morning, our schedule still had a distinctly American urgency about it: we had less than an hour to pick out clothes, get them fitted and altered, and then bargain it all down to a good price before piling into five cabs and rushing back for an evening concert.



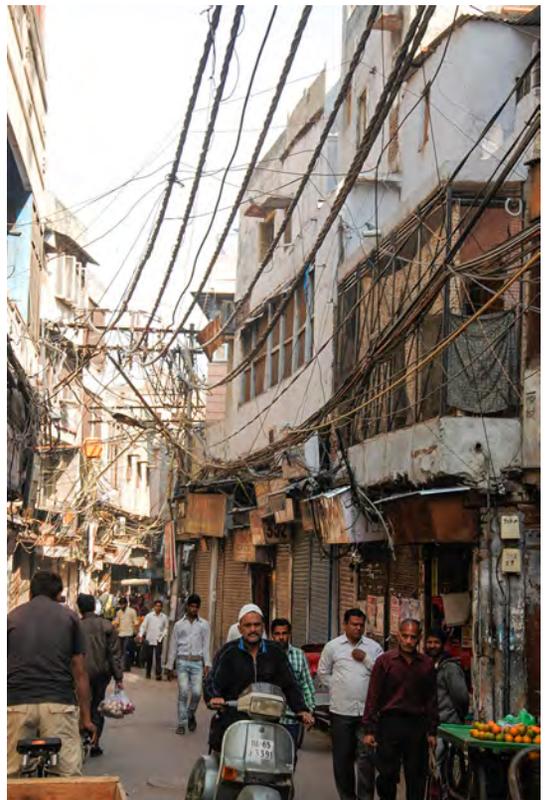
I learned, when I lived in India five years before, that describing things in words as they were happening helped me to remember them more vividly later. For instance: “I am bargaining 300 rupees off *kurtis* for an amazing baroque violinist from Juilliard.” Or “One of the greatest oratorio singers of all time is taking pictures as I yell at a vendor in Hindi for trying to shortchange the incredible alto soloist in Yale Voxtet.” Or “A composer who just received a prestigious commission is getting her measurements taken by the old tailor at the sewing

machine in the alley behind the shoe stall.” Even in my dreams, I never imagined that I would have the opportunity show the most incredible musicians from my two alma maters the parts of India that mean so much to me.

I am a different person in India. My voice has a different tone, my hands move more fluidly, there is a deliberateness in my gait, and a fire in my personality. I can feel it the moment I step out onto the street, the moment the first words of Hindi form on my tongue. I love wearing colorful *kurtis*, braiding my hair in a long, thick braid and letting myself get lost in a sea of people who share my features. This is the only place in the world where I blend in: there is nothing quite like the feeling of being an Indian in India.

I first felt India slipping away from me five years ago, when I returned to America after my Fulbright year. Over the course of the flight from Delhi back to New York, I realized that my life would be defined by my deep love for two countries that were on opposite sides of the globe. That for the rest of my life, I would never be able to be in one place without yearning for the other. I vowed to go back and live in India again as soon as I could, and in September 2015, I finally cleared enough time in my schedule to move back for six months. My apartment in Mumbai was rented, I had work and plans to study *khayal* singing. But

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in the time I had been away, the government had changed. And while it became easier for most Indian Americans to get a visa, it became much harder for anyone with Pakistani heritage — myself included. On November 2, 2015, after months of pleading with government officials on every level, I was finally denied the long-term visa I needed to move back to India. I cancelled my plane ticket and gave up my apartment. I was beyond devastated. And then, the next day, on November 3rd, Martin Jean emailed to offer me this commission.

Returning to India for these concerts meant more to me than I can put into words. In one way, it felt surreal to finally be back in the country I've only been able to dream about for the past five years. And in another way, it felt completely natural — as if I just picked up my life in India from right where I left it in 2012. There were moments in every performance, in Delhi, Mumbai, and Chennai where I looked out into the audience and had to fight back tears. At times, these countries have felt even further away to me than the 7,000 miles or 14 hours of travel between them. And yet here we were, Hindustani and Western musicians, side by side, in major Indian concert halls, giving the premiere performances of my piece called *This Love Between Us: Prayers for Unity*. At times I wasn't sure if I was a Hindustani or Western musician — in one moment, I would exchange a quick nod with conductor David Hill, and then immediately turn to Rabindra Goswami, the sitar player, and offer a gentle nod, and an open-palmed invitation to enter with a phrase of *Raag Yaman*. To David, my gestures were quick, clean and understated, and to Rabindra Ji they were rounder and more descriptive, drawing the shape of the phrase that was to follow. In those moments, I was able to be the musical conduit in performance that I strive to be in through music I write.

Every time we traveled, sitting in planes, trains, buses, cabs and rickshaws, I found myself instantly engaged in conversation with a different person in the group. As a composer, this is the first time I've had the opportunity to converse with almost everyone in a large ensemble that is performing my work. Each musician perceived India through a unique lens, and it was incredible to get a glimpse of the country through each person's eyes — to think about India in new ways through each person's questions. "How exactly



The composer with Ramchandra Pandit (l) and Rabindra Goswami (r), in front of the baroque orchestra from Juilliard



do you know whether someone is saying yes or no by the way they move their head?" "How do so many different religions and subcultures exist side by side?" "How do Indians feel about the poverty in their own country?" "How has Hindustani music developed

differently because they don't have a comprehensive notation system?" "Should I actually be concerned about touching the monkeys?" (Short answer to that one: yes.)

I cherished the discussions that blossomed from each of these questions, asked not only out of intellectual curiosity, but also from a place of warmth, from a deep desire to engage and connect with the culture. As a child growing up in America, I always felt that I had to separate my Indian heritage out from the rest of my life — that I had to present a version of myself to the outside world that was stripped of my family's culture. I got very good at creating this pared down version of myself — most children of immigrants do. But with each question, with each time I had the opportunity to share my perspective and learn a new one, I felt my heart opened up a little bit, too.

As much as I enjoyed each of these interactions, I was grateful that for the last leg of my travels, back home to Los Angeles, I was alone. The moment the wheels left the ground in Delhi, I couldn't contain my grief. Anticipating the heartbreak of leaving India didn't make it any less difficult to bear. I watched through the

porthole window as the lights of the city moved further and further away, and finally disappeared from sight. And then the ganvs, the villages, laid out like tiny suspended fireworks on the ground, grew smaller and smaller as the plane rose into the sky. And for those moments, I was just a girl who was saying goodbye to the country she loved one more time.

I wish I could live in India and America at the same time. I wish they shared a border, and I could build a little home right in between them. I know I can't do that in



the physical world, but this is where I live every day in my music.

Reena Esmail is a graduate of both Yale and Juilliard. Her work embraces both the Western and Hindustani (North Indian) classical music idioms. In 2011-2012 she was a recipient of a Fulbright-Nehru grant, and moved to Delhi, where she was affiliated with the Faculty of Music and Fine Arts at Delhi University, and studied Hindustani vocal music with Gaurav Mazumdar. Esmail was selected as a 2011 INK Fellow to speak about her work at the INK Conference (in association with TED) in Jaipur, and throughout India.

Of *This Love Between Us*, she says “Each movement contains a unique combination of Indian and Western styles, and each of the musicians is asked to keep one hand firmly rooted in their own tradition and training, while reaching the other hand outward to greet another musical culture. I wrote *This Love Between Us* through some of the darkest times in our country and in our world. But my mind always returns to the last line of this piece, the words of Rumi: ‘Concentrate on the Essence, Concentrate on the Light.’”



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