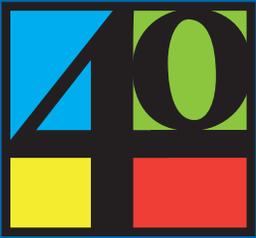


Prism

MUSIC • WORSHIP • ARTS

YALE INSTITUTE OF SACRED MUSIC COMMON GROUND FOR SCHOLARSHIP AND PRACTICE



Celebrating 40 Years
at Yale

Goodbye, Graduates!

compiled by Katharine Arnold Luce

On Sunday, May 19, the ISM presented its newest graduates with their ISM certificates at a banquet at the New Haven Lawn Club. Some of them accepted our invitation to reflect on their experience at the Institute, and their plans and hopes for the future.



Megan Bernstein (M.A.R.) leaves the ISM grateful for the interdisciplinary study and travel opportunities afforded to her by the Institute, and the support provided by the faculty, particularly Sally Promey and Vasileios Marinis. Over the summer, she will take part in a workshop on digital visualization of architecture and urban environments at Venice International University. In August she will cross the country on a road trip with her partner Alessandra to UCLA, where they will both begin the Ph.D. program in art history. Meg will continue her study of gothic architecture in England and France while at UCLA, and already plans to present her research at SECAC and Kalamazoo in 2013-14.

Stephen Buzard (M.M.) has been appointed assistant organist at Saint Thomas Church, Fifth Avenue in New York City, where he will play for daily services, accompany the famous choir of men and boys, and work at the church's unique residential choir school. "I have loved working and living alongside such wonderful colleagues at the ISM, and he will especially miss playing for Marquand morning services and Berkeley Eucharists."

Jenifer Chatfield (M.Div.) says, "My ISM experience has been the icing on the cake of my Divinity School career!" She is grateful for the opportunity to study how art and religion intersect in relation to liturgical studies, and has been inspired and challenged by her "hugely talented and passionate colleagues and professors, making

CONTINUED ON PAGE 2

the call to ministry much more rich and informed.” Jenifer will be moving back to Los Angeles and will be ordained to the Sacred Order of Deacons in the Episcopal Church, followed by ordination to the priesthood in January 2014. She will begin her call at a parish which is currently in the process of being determined.

Following her graduation from ISM and YDS, **Linnéa Clark** (M.Div.) will continue her candidacy for ordination in the Evangelical Lutheran Church in America (ELCA) by serving as vicar at Lutheran Church of the Good Shepherd in Wilmington, DE. She will bring her love of worship, skill in pastoral ministry, and commitment to liturgical creativity, refined at YDS and the ISM, to the Good Shepherd community. Linnéa is grateful for three years of exploration, learning, travel, and musical excellence at the ISM, and will treasure her ISM friends and colleagues for many years to come.

Abigail Dunn (M.A.R.) is graduating with “much thankfulness in my heart for the opportunities the ISM has provided, both in relation to my interests in religion and American literature and as an avenue for gaining valuable knowledge well beyond the purview of that concentration.” She especially treasures her experience in Peter Hawkins’s transforming, yearlong Dante course and her time spent as the co-founding editor of the ISM’s new, student-run literary journal, *Letters*. After graduation, Abigail will be living in New York City and working in publishing at the *New York Review of Books*.

Charles Gillespie (M.A.R.) will begin studying for a Ph.D. in religious studies at the University of Virginia this fall. He plans to further his “always over-the-top quest” to understand how performance, literature, and theology can transform our encounter with the created world. While a student at the ISM, Charlie performed experimental theatre asking theological questions in far-flung places: from the ISM Great Hall to Edinburgh, Scotland to Dar es Salaam, Tanzania. “I will profoundly miss the collaborative beauty of the ISM family and sharing ideas, stories, those addictive peanut butter things, and music. I want to thank the ISM faculty and staff, particularly my adviser Peter Hawkins,



Teresa Berger, Colleen Tichich, and Michael Madden

for their unyielding support and making the ISM an incredible home.”

Juliette Jeanfreau (M.Div.) will be dancing at Nashville Ballet for the summer! At the end of five weeks, she’ll find out if she’s hired into the second company... fingers crossed!!!

Marilyn Kendrix’s (M.Div.) “love of a music that informs and deepens faith was fed spiritually by this incredible experience in the ISM. While the community of talented people, the variety of inspiring colloquia and the unbelievably enriching trips to New York and Boston alone would have made this experience an amazing one, it was the study tour to Greece and Turkey that I will hold in my heart forever. The entire ISM, packed into one small chapel in the St. Stephen Monastery in Meteora, perched high atop a cliff, listening to Sister Marina talk simply about the hospitality that she and the fifteen other nuns extend to every visitor who comes as if Christ himself were present, will always remain a sacred moment for me.” Marilyn plans to continue integrating music and the arts in worship as she continues her journey toward ordination and parish ministry.

Nicholas Lewis (M.Div.) will be moving to the Hudson Valley where he has accepted an appointment as assistant dean of the college and community life chaplain at Bard College in Annandale-on-Hudson, New York. In this capacity,

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Nicholas Lewis and Marilyn Kendrix

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Martin D. Jean, director

409 Prospect Street
New Haven, Connecticut 06511

telephone 203.432.5180

fax 203.432.5296

EDITOR Melissa Maier
melissa.maier@yale.edu

ALUMNI AND JOB PLACEMENT EDITOR Katharine Arnold Luce
katharine.luce@yale.edu

LAYOUT AND DESIGN Elaine Piraino-Holevoet, PIROET

Remarks to the ISM Graduating Class of 2013

Offered at the Commencement Banquet on May 19

Martin D. Jean

PENTECOST 2013 – Virtually all of you are moving on from this place in the coming weeks: on to parishes, to more school, on to work in various professions, travel, etc. I've been thinking a lot about traveling these days. As Yale continues to globalize, we open our own doors as an Institute more and more widely. Students have come here from virtually every continent, and together we've beaten paths to many places throughout the world: Greece, Turkey, England, Italy, Japan, Burma, Singapore. We're sending Schola to Asia soon – emissaries, if you will, to people with whom we hope to make friends.

All of you are emissaries, in a way, being sent on a *mission* – a “sending” (from the Latin word *missio*) – bearing your message to your intended audiences. These messages of yours, as I've come to know them, are all quite varied, but they do share a common vision of transformation. Some of you carry with you a body of repertoire that you hope will inspire others as it has you. Some of you have glimpsed a fragment of new knowledge that lay hidden until now. Several of you hope to invite parishioners into ways of praying that are even deeper and more meaningful than ones they've known. And still others will seek out those who have been silenced or marginalized, to help them find their voices and their place in the world.

Widely diverse, extravagantly talented you are, with toolkits overflowing with gifts of sound, word, image, color, gesture, harmony, curiosity, insight, and passion. Your *missio* will soon be “mission,” unbinding and transforming a world that hurts and is hurt; that strives and is full of strife.

How do we know you will succeed? Well, because you've succeeded here! And not only because you're walking away with pieces of paper in your hands, and one more line to add to your growing résumés – but because you've

accomplished so much here, rising to one challenge after another. Your *missio* began when someone else sent you here, and these “sendings” have transformed us.

I've never known a class that has inspired and taught me as you have. You have been open and eager to grow, you have worked tirelessly, and you have challenged us, your faculty. Through a new turn of phrase, a new understanding of scripture, by rediscovering a piece that has been long forgotten, by an insight into an object or image or text – by simply saying to us “that ain't right!” – you have stimulated and transformed us time and time again.

If you need more evidence of transformation, try looking in the mirror. Not one of you is the same person you were on arrival. Your gifts have grown manifold here, and you have simply become more comfortable in your own skin. There is no work more satisfying, no honor greater than to see the look on your faces after you reach a milestone and say “Wow! Did I just do that?”

We have cherished these years with you, beloved students of the ISM. Now we are sending you out – dismissing you, if you will – with tongues of fire on your heads, and (literally, for some of you!) speaking new languages. We send you with our respect, our encouragement, and our love, and, yes, more little pieces of paper – mostly meant to remind you of the message of transformation that already lives in your souls.



Adrianna Tam and Michael Stowe



Thomas Murray, Dexter Kennedy, and Paul Thomas

2013 Prizes and Scholarships

The Hugh Giles Prize

Emilie Coakley and Sara Couden

The Hugh Porter Prize

Kathryn Pocalyko and Dana Steele

The Edwin Stanley Seder Prize

Megan Bernstein

The Aidan Kavanagh Achievement Prize

Kenneth Miller

The Director's Prize (best Colloquium presentation)

Christina Baik and Adrianna Tam

The Richard Paul DeLong Prize

Paul Thomas and Amanda Weber

Liturgical Studies Prize

Abigail Dunn

The Faculty Prize

Charles Gillespie and Stephen Buzard

The Margot Fassler Prize in the Performance of Sacred Music

Megan Chartrand

Students' Choice for Best Colloquium Presentation

Jenifer Chatfield and Megan Chartrand

The Robert Baker Scholarship

Stephen Boda

The Mary Baker Scholarship in

Organ Accompanying

Dexter Kennedy

The Hugh Porter Scholarship

Kathleen Allan and David Recca

The E. Stanley Seder Scholarship

Justin Crisp

The Louise E. MacLean Scholarship

Andrew Padgett

The Dominique de Menil Scholarship

Drake Konow

ISM Community Award

Charles Gillespie

CONGRATULATIONS, GRADUATES! CONTINUED FROM PAGE 2

he will be working to foster and promote greater communal identity and inclusion within campus life, as well as teaching First Year Seminar and in the music program. Nicholas is tremendously grateful for his three years spent at the ISM. "The matrix of exceptional faculty scholars, outstanding staff administrators, and abundantly gifted student colleagues has constituted a community of support and encouragement that is singularly unique and absolutely extraordinary."

Thanks to a Fulbright Research Fellowship, **Benjamin Lindquist** (M.A.R.) will spend the next year at the University of Zürich. There, Benjamin will investigate paratextual changes found in

religious literature for children. After his year in Switzerland, Benjamin will begin working toward his Ph.D. at the University of Chicago, where he will study religion and childhood in America.

After graduating, **Kathryn Pocalyko** (M.Div.) will continue seeking ordination in Evangelical Lutheran Church in America, serving her one-year full-time internship with two congregations in Manhattan: Advent Lutheran Church on the Upper West Side and St. John's Lutheran Church in the West Village. She will "hold the ISM and all the opportunities it provided in fond memory—from traveling abroad to continuing to study religion and literature—and I am deeply grateful to the ISM



Jenifer Chatfield, Megan Chartrand, Martin Jean, Stephen Buzard, Charles Gillespie, Adrianna Tam, and Christina Baik

for helping me develop friendships, mentorships, and collegial relationships during my theological education.”

For **Tuesday Rupp** (M.Div.), the best part about the ISM was how the integration of disciplines – music, art, architecture, literature, and theology – informed her own work in music and ministry. “The lectures, the study tours, and most importantly the people – both the faculty and my student colleagues – brought these concepts to life in a rich and unforgettable way!”

Michael Salazar (M.M.) is “incredibly grateful for the opportunity to work with world-class scholars” for the past two years at the Yale. “The time spent at the ISM has refreshed my outlook on the important role of music in the context of the sacred, and has broadened my perspective in the field of church music overall. However, apart from the seemingly endless scholarly resources, I am most thankful for the meaningful relationships with my colleagues and friends.” Though Michael will be pursuing a degree in finance at Arizona State University in the fall, he plans on continuing the work in sacred music that has been so cultivated during his time at Yale.

This summer, **Andrew Schaeffer** (M.M.) will be moving back to his hometown of Chicago to begin a position as interim director of music at Concordia Lutheran Church on Chicago’s north side. Come January, Andrew will begin the long and arduous process of securing a Doctor of Musical Arts degree from the University of Oklahoma, where he will study organ with John Schwandt and serve as the archivist for the American Theatre Organ Society archives, housed at the OU library. Andrew is particularly grateful for the guidance, patience and encouragement of his principal teachers, Thomas Murray, Larry Smith, and Jeff Brillhart. Most importantly, Andrew would like to thank all of his friends and colleagues at the ISM who not only shared laughs, ideas, and passions – “but also put up with my many impersonations!”

Dana Steele (M.M.) will be moving to Baltimore, MD to begin her D.M.A. studies in organ at the Peabody Conservatory in August. She is grateful to her teacher, Martin Jean, for his inspiration and guidance over the past two years, and for the camaraderie and support from colleagues and ISM staff.

Adrianna Tam (M.M.) will be spending the next academic year as a participant in the Congress-Bundestag Youth Exchange, a yearlong, federally-funded fellowship for study and work in Germany. She will attend a two-month intensive German language course, study at a German university for four months, and complete a five-month internship. While in Germany, she “will miss the candy bowl.”

Colleen Tichich (M.A.R.) is “incredibly thankful” for the wonderful opportunities she has had through the ISM. Thanks to the ISM she has been able to see the conservation of Dura Europas, learn more about the relationship between icons and worship, further develop her architectural



Steven Hobbs (M.A.R. '11), Abigail Dunn, and Peter Hawkins

vocabulary, and travel to Greece and Turkey to see Hagia Sophia, ancient monasteries, and explore the Acropolis. “Most importantly, I have been able to do all of this with a group of truly amazing people who not only taught me a great deal about the relationship between worship, music, and the arts, but who are also incredible scholars, teachers, and friends.” Colleen looks forward to spending another year in New Haven with the Yale community and her husband Kevin.

Ian Tomesch (M.M.A.) has just assumed the post of principal organist and director of music for St. Mary’s Abbey in Morristown, NJ, a Benedictine community consisting of around 40 monks. Aside from playing daily office services and Sunday masses, Ian will be responsible for completing an organ building project, organizing a new concert series to make use of the renovated instrument, and facilitating a recording of chant and chant-based works with the monks and the new organ. Of his time at the ISM, he writes, “How difficult it is to leave the ISM, a community that has broadened my knowledge and appreciation of not only music, but religion and the arts, literature, and numerous other areas. My time at the ISM has equipped me with the knowledge and experience to take on these tasks with enthusiasm.”

John Taylor Ward (M.M.A.) will begin his post-residential life in Paris, studying with Gregory Reinhart via a fellowship from the Harriet Hale Wooley Foundation. He writes, “Many thanks to the ISM for three formative years! Hoping to hop continents early and often to see y’all soon!”

Other 2013 graduates: **Gabriel Aydin** (M.A.R.), **Christina Baik** (M.A.R.), **Caleb Bennetch** (M.M.), **Megan Chartrand** (M.M.), **Noah Horn** (M.M.), **Michelle Lewis** (M.Div.), **Susanna Mayer** (M.A.R.), **Scott Mello** (A.D.), **Kenneth Miller** (M.M.A.), **Ryan Napier** (M.A.R.), **Brent te Velde** (M.M.), **Paul Thomas** (M.M.), **Virginia Warnken** (M.M.), **Amanda Weber** (M.M.).

Henry Parkes Joins Yale Faculty

Martin D. Jean

Henry Parkes has been appointed to the faculty as assistant professor of music history at Yale Institute of Sacred Music and Yale Department of Music. The four-year term begins July 1, 2014.

Parkes completed a bachelor's degree in music at the University of Oxford, graduating with first class honors, before moving to the University of Cambridge, where he gained M.Phil. and Ph.D. degrees in musicology under the supervision of Prof. Susan Rankin. He is a specialist in the music and liturgy of the central Middle Ages, with particular interests in the performance and experience of religious ritual, the making of musical and liturgical manuscripts, notation and paleography, institutional history, and wider intellectual and cultural trends in the Christian West from the ninth to twelfth centuries.

Supported by a postdoctoral research fellowship at Gonville and Caius College, Cambridge, he is currently working on the eclectic



and enigmatic tradition of liturgical, musical, and legal texts known as the Pontifical Romano-Germanique – which numbers among its contents a ritual for the ordination of women – and its place within the history of the church in tenth- and eleventh-century Europe. He is currently under negotiations with a major press to publish his first book next year, entitled *The Organisation of Ritual in the Ottonian Church*.

Parkes is also an accomplished keyboardist and church musician, and has worked at a number of the UK's most prestigious choral foundations, including St. George's Chapel, Windsor Castle; Christ Church Cathedral, Oxford; and, most recently, at All Saints, Margaret Street, the famous Butterfield church in London's West End. On the concert stage, he has performed for many years with the London Philharmonic Orchestra, on the South Bank, and at the BBC Proms.

Parkes will continue his postdoctoral fellowship in Cambridge this coming academic year. His teaching will begin in the fall term of 2014.

As reported in the last issue, the appointments of new faculty **David Hill** and **Christian Wiman** begin in fall 2013.

FACULTY NEWS



MAGGI DAWN, associate dean for Marquand Chapel, was interviewed by Jody Stowell for *Outlook*, a magazine published by WATCH (Women and the Church). She also gave a live interview with HuffPost Live on July 8, discussing the issue of female bishops in the Church of England.

A comprehensive restoration of the Newberry Memorial Organ in Woolsey Hall is underway. The world-renowned instrument has received superb care by Nicholas Thompson-Allen and Joseph Dzeda for many decades, and last year, major cleaning and renovation projects, long postponed, were finally begun. The forty-rank Swell division is now undergoing a “make it as new” restoration, the first since the Skinner Organ Company rebuild and enlargement of 1928. Last year the String and Choir divisions received the same treatment; the twenty-eight rank Solo division will come next.

In this photo **THOMAS MURRAY** stands beside newly washed bass pipes of the Swell Gamba.

Welcome, New ISM Fellows in Sacred Music, Worship, and the Arts

Six new fellows will be joining the ISM interdisciplinary community for the 2013 - 2014 year.



M. Jennifer Bloxam earned a Ph.D. in musicology from Yale University and is professor of music at Williams College. Her research interests include early music and its cultural context, interactions between plainsong and polyphony, narrative and

exegesis in 15th and 16th-century sacred music, musical borrowing, and compositional process. Her project at Yale is *Recapturing the Ritual Context of Renaissance Sacred Music*, a multi-faceted endeavor at reconstructing a ritual frame around five ambitious pieces of sacred music from the Renaissance. Like a Renaissance triptych, the project has a central focus: a collaborative multimedia exploration of music at the great Marian confraternity in 's-Hertogenbosch, concentrating on the sumptuous eight-voice canonic Marian motet *Nesciens Mater* by Jean Mouton. The side panels of the project "altarpiece" will comprise two linked pairs of essays elucidating the ritual context and communicative strategies of four extraordinary polytextual settings of the Mass Ordinary: Two Masses for the Annunciation by Guillaume Du Fay and Johannes Regis; and Nicholas Champion's "Mary" Masses, one for the Blessed Virgin and one for Mary Magdalene.



Afshan Bokhari received her Ph.D. in art and architectural history from the University of Vienna Institute of Fine Arts in 2009. She has also served as adjunct curator of the Hood Museum at Dartmouth College, the Davis Museum and Cultural Center at Wellesley College,

and the Museum of Fine Arts in Boston. During her fellowship year she will analyze Sufic material and literary culture, locating the dialectic between sexuality, sensuality, and spirituality that is im/explicit and necessary in the performative piety and devotion of Sufism. The historical range of her study surveys works and music-accompanied dance rituals from the fourteenth through the twenty-first century in the Muslim cultures of South Asia and the Middle East and its diaspora in the West. More specifically, she will examine the performative religious practices of the Mevlevi, Bektashi, and Qadriyya Sufi orders to identify the role that music and dance play in the mystical tradition's devotional practice and ideology and how these liturgical

functions influenced the Sufistic allied arts including poetry, painting and the decorative arts.

Daniel J. DiCenso is an assistant professor of music at College of the Holy Cross in Worcester, Massachusetts, where he recently completed a term as Coordinator of Medieval & Renaissance Studies (2011-12). As a Gates Cambridge Scholar, he received a Ph.D. in



musicology from the University of Cambridge. He also holds a Ph.D. in education from the University of Pennsylvania (2005), with a concentration in teaching, learning, and curriculum. A specialist in medieval liturgy, with a particular interest in the history of Gregorian chant during the eighth and ninth centuries, his research interests also extend to contemporary popular music, including pop music, hip-hop, and rock. His project at Yale is *Oldest Sources of Gregorian Chant for the Mass to ca. 900*, a new edition that collects all of the sources before ca. 900 in one volume. He will be re-editing from scratch the sources that were edited (problematically) in the 1930s and editing for the first time a number of "new" sources that have never before been brought to light.

Cécile Fromont is assistant professor of Art History and the College at the University of Chicago. She earned a Ph.D. in history of art and architecture from Harvard University, specializing in the field of African and Latin American art and architecture. Her



primary research focuses on the cross-cultural encounter between European Christianity and the art and religion of the Kingdom of Kongo from the 15th to the 18th century. During her fellowship year she will continue work on her forthcoming manuscript *Nature, Culture, and Faith in Translation: Capuchin Images and Cross-Cultural Knowledge of Kongo and Angola, 1650-1750*, an analysis of an unpublished corpus of watercolors created by Capuchin missionaries to Kongo and Angola during those years. In this book-length study, she will explore the role that visuality played in the construction of early modern scientific and ethnographic knowledge, the function of visual translation in the formulation and reception of Christian doctrine across cultures, and, more broadly, the status of images in the molding of cross-cultural epistemologies. Her fellowship will commence in the spring 2014 semester.

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Patricia Ann Hardwick holds doctorates in both folklore and anthropology from Indiana University – Bloomington, and is currently in Singapore conducting research on Kuda Kepang, a hobbyhorse trance dance of Javanese origin brought to Singapore during the British colonial period. As a fellow of the ISM, she will develop her 2009 dissertation, “Stories of the Wind: The Role of Mak Yong in Shamanistic Healing in Kelantan, Malaysia,” into a published ethnography. This work will combine theories of performance and embodiment with the study of traditional narratives and oral literature to explore Kelantanese Malay ways of healing through ritual *mak yong-‘teri* performances. Mak yong is a Malay dance drama that was traditionally performed by itinerant theater troupes in northern Malaysia and southern Thailand. Her work will investigate how mak yong practitioners, confronted with changing interpretations of appropriate Islamic practice, are actively adapting how they think and speak about traditional Kelantanese Malay notions of the body as a microcosm of the universal macrocosm, the origins of illness, and their healing performances.



In addition, the Institute will welcome two postdoctoral associates in liturgical studies during 2013 – 2014.

Gabriel Radle received his doctorate *summa cum laude* in 2012 in Eastern Christian Studies from the Pontifical Oriental Institute (Rome), with a specialization in Byzantine liturgy. Radle follows the comparative method of liturgical research, with a primary academic focus on the sacrament of marriage in the Byzantine tradition. He has taught courses on liturgiology, Church history, and Roman history. At Yale, he will work on preparing a monograph on the history of the Byzantine rite of marriage. He will also work with faculty to coordinate the 2014 ISM study tour to Italy.



Nina Glibetić earned her doctorate in Eastern Christian studies at the Pontifical Oriental Institute. Her thesis consists of a historico-theological study of the South Slavic Byzantine liturgical tradition, including a systematic examination of liturgical manuscripts from the ninth to the fourteenth centuries, critical editions of some of the oldest Slavic liturgical texts, and a comparative analysis of these sources with the Greek liturgical sources. Her research at Yale will center on the question of Byzantine preparatory rites, including a comparative analysis of the Greek and Slavic sources of these rites.



Baby Varghese is professor of Syriac studies, liturgy, and sacramental theology at Orthodox Theological Seminary, Kottayam, in Kerala, India. He is also professor of Syriac studies at St. Ephrem’s Ecumenical Research Institute, and a research guide in Syriac

studies at Mahatma Gandhi University, both in Kerala. He holds a Ph.D. in religious studies from the Sorbonne, as well as doctorate of theology from the Catholic University of Paris. His research focuses on the ecclesiology and history of Syriac Christianity, the Syrian Orthodox Church and its two major liturgical traditions, Tur Abdin in South Eastern Turkey and Mosul/Tikrit in Iraq (popularly known as the Western and Eastern traditions, respectively). During his fellowship year, he will explore the historical development of the Syrian Orthodox liturgy and the processes of enculturation and contextualization that began in the fourth century in both Antioch and Mesopotamia. Of particular interest are the content and style of liturgical texts composed in various cultural milieus and their impact on liturgical music, art, and architecture.

Congregations Project Summer Seminar 2013: *Hark the Glad Sound*

During the third week of June, the ISM hosted its third annual Congregations Project Summer Seminar. Musicians and clergy from eight churches across the United States traveled to New Haven to participate in lectures, worship, and discussions with ISM faculty and friends.

The year's theme was *Hark the Glad Sound: Inviting New and Returning Christians to Worship*. Throughout the week, participants discussed ways in which contemporary congregations are reaching out to proclaim the Gospel in a society undergoing massive change in technology, religious belonging, generational division, and other aspects of social organization, and also how they might do so more fully. Questions included: How can and do congregations reach out to groups who are underrepresented within the congregation (for example, young adults, non-English speakers, families with young children, those with disabilities, artists)? How might they assess and negotiate the hold of tradition and the allure of the new in worship, music, and the arts? How should they think theologically, as congregations, about the relationships between the language, sounds, and images of Christian worship and those of popular culture?

Leadership teams from the congregations gathered with Yale and guest faculty on the Yale campus for five days to form a diverse ecumenical community of ministers, musicians, scholars, and other church leaders. The curriculum was shaped by the theme and designed to support the congregations' individual projects, which build on their particular strengths in worship, music,



Photo by: Amanda Weber

Participants walk the labyrinth in Marquand Chapel.

and the arts; to expand their capacity to serve the surrounding community; and to nurture ecumenical partnerships.

Check future issues of PRISM to see the reports from the 2013 summer seminar *Hark the Glad Sound: Inviting New and Returning Christians to Worship*.

Applications Open for 2014 Congregations Project Seminar

Applications for the 2014 Congregations Project Seminar *The Human Body and the Body of Christ* are due November 15. More information at www.yale.edu/ism/congregations.

ISM Congregations Project 2012: Student Reports Part 4

ISM and YDS students attended the sessions of the Congregations Project Summer Seminar in June, 2012. Some were designated student reporters, and have contributed their reflections on their experience with particular congregations and aspects of the 2012 theme Keeping Time/Life Passages.

Following is the final installment in a series of reports from the students.

Embracing Transition: Revitalizing the Ministry of First United Methodist Church, Evanston, IL

Nicholas A. Lewis (M.Div. '13)

A Methodist minister, a church organist, and a jazz musician walk into a room...

To some, this might sound like the lead-in for a really bad joke. In actuality, it is a prelude to the story of an unlikely trio who, collectively, constitute a triumvirate of truly transformative ministry in the making. The minister is Dean Francis, pastor of First United Methodist Church in Evanston, Illinois. And David Castillo Gocher is the congregation's newly hired director of music and organist. Eric Pryzby, a lay representative of the church, is a professional jazz musician and composer. Together, these individuals form the leadership team from First Church. And together, they seek to cast a new vision for ministry within the life of their church and their community.

The History/The Past

Originally organized in 1853 by a group of eight Methodist men seeking "a haven from the sins of Chicago," First United Methodist Church-Evanston was founded on July 13, 1854. Over the ensuing century, the church would grow to become the largest Methodist congregation in the world, with a roll topping 3300 members in 1953. In 1954, First Church hosted the second assembly of the World Council of Churches; the only WCC assembly to date that has been held in the United States. Its pulpit was home to prominent Methodist pastors Earnest Tittle and Harold Bosley, and often featured the powerfully provocative orations of guest preachers such as Martin Luther King, Jr.



Photo courtesy of the church

First UMC Evanston exterior.

In the immediate decades following its heyday in the 1960s, First Church saw a period of drastic decline culminating in the early 1990s. Since that time, the congregation has seen a period of steady growth and new vitality under the leadership of its current pastor. Over the past 20 years, First Church has nearly doubled its attendance in worship, and has seen rapid growth in many of its mission activities and ministries. Even with this renewed energy, the church now finds itself at a crossroads between its historic identity as a once nationally and internationally prominent church and its future life of living witness in and to the community of Evanston.

The People/The Present

For Pastor Dean Francis, love of Methodism seems only to be surpassed by his belief in and commitment to the Church of Jesus Christ as a transformative force in the world. A third-generation Methodist minister (his father, grandmother, and grandfather were all Methodist ministers), he possesses a passion and zeal for promoting diversity within communities of faith.



Photo by: Katharine Luce

Dean Francis, senior pastor of First United Methodist, Evanston, smiles with David Castillo, Organist and Director of Music

Energy and enthusiasm emanate from First Church music director, David Castillo Gocher, A classically trained musician of Mexican heritage, he is an exceptional performer with a passion for myriad musical idioms, including Hispanic sacred music, African-American gospel music, and improvisation. Gocher deeply believes that liturgical music should be a source of inspiration for all who enter the worship space.

Quiet intensity might best describe team lay member, Eric Pryzby. That is, until you get him talking about music. Then, there is nothing quiet about him or his belief in the power of music as a potent force for change in the lives of people. A gaming developer by day, Pryzby is also a professional jazz saxophonist, composer, and arranger who often lends his gifts and talents to the music ministry of First Church.

This is a leadership team with diverse and dynamic personalities possessing a wealth of gifts, talents, and skill sets. It is evident that all of these assets have brought to bear in the process of crafting their project for the ISM Congregations Project seminar.

The Project/The Future

The name of their project is “Embracing Transitions.” Its purpose is to revitalize and revolutionize the ministry of First United Methodist Church. Articulated most plainly by Reverend Francis in one of the ISM Congregations Project plenary sessions, “The time has come for [First Church] to define itself, not for the congregation of the past, but for the congregation of the future.” Seeking not to reclaim the glory years of its historic past, but to build upon it, First Church hopes to foster and form a new identity in worship and service as faithful witness to God’s love and grace in the community of Evanston.

The “Embracing Transitions” project operates in two distinct ways. Firstly, it seeks to broaden the range of its own liturgical offerings with one simple goal in mind: inspire the congregation! Building upon the resources of its strong musical, artistic, and homiletic traditions, they will draw upon multicultural resources and liturgical traditions in an effort to promote greater diversity within their worship that is indicative of the rich ethnic diversity of the Evanston community.

Secondly, First Church is developing relationships and building partnerships with ethnic minority congregations in the area through



Photo by: Amanda Weber

Eric Pryzby, a jazz musician and composer, in conversation with another CP seminar participant during a coffee break.

the formation of the “Embracing Traditions Task Force.” Already in conversation with Second Baptist Church, a predominately African-American congregation, this joint-leadership team is committed to the mutual exploration of each other’s liturgical traditions. Over a period of two years, this task force will continue to seek out the faith traditions of underserved populations in the community in an effort to identify and promote the rich diversity of liturgical practices in Evanston.

With the enthusiastic support of the congregation, the leadership team has taken many active measures to integrate new elements from eclectic liturgical traditions into their worship. Gocher and Pryzby have begun to expand the range and repertoire of music presented at First Church through healthy infusions of blues, gospel, jazz, and Latin elements and improvisation. Already known as a dynamic preacher, Reverend Francis has begun to incorporate aspects of other homiletic preaching traditions into his sermons, occasionally opting to intone – or sing – portions in a style reminiscent of black preaching. On a recent Sunday in which he “caught the spirit,” Reverend Francis’ sermon prompted a parishioner to remark, “Why don’t you do that all the time?!” As you can see, the Spirit is alive and well, and the revelation is ongoing at First Church.

Keeping Time/Life Passages

How does First United Methodist Church keep time with the life passage of its congregation? By uniting its historic past of leadership and service with its vibrant present of integration and justice making, as a means of transitioning into a future life of ministry that embraces the rich diversity of their community and God’s kingdom.

Making Contemporary Worship Contemporary: The 9 a.m. Liturgy at Trinity Episcopal on the Green, New Haven, CT

Glen Segger (M.A.R.; M.M. '95)

Churches, like people, go through life changes. The 1947 encyclical of Pope Pius XII, *Mediator Dei*, summarizes this maxim beautifully: “The Church is without question a living organism, and as an organism, in respect of the sacred liturgy also, she grows, matures, develops, adapts and accommodates herself to temporal needs and circumstances.” (59) In other words, that which was considered contemporary to a past generation may not necessarily be contemporary by today’s standards. Musical and liturgical styles, like the clothes we wear, change with the times, but yet remain firmly grounded in the tradition of the Church. How do we as a church navigate the waters of liturgical changes while remaining faithful to our tradition? This is the question facing Trinity Episcopal Church on the Green, New Haven.

Three magnificent churches line the beautiful New Haven Green, all of them built between the years 1812 and 1816. Trinity, being the first Gothic Revival style church in America, distinguishes itself from the other two Congregational “meeting houses,” both built in the Federalist style. Worshipers at Trinity are bathed in light shining through elegant stained glass windows, including three designed by Louis Comfort Tiffany. An impressive carved stone reredos adorns the high altar, set against the east end of the chancel. Parishioners of Trinity stand in old wooden box pews with hinged doors while singing hymns accompanied by a glorious Aeolian-Skinner pipe organ. Worship at 11 a.m. is the traditional Rite One liturgy, with music supported by the Choir of Men and Boys, the oldest extant choir of men and boys in Connecticut, and one of the oldest in the United States. Two other choirs, the Choir of Men and Girls and a mixed adult choir, also sing at the 11 a.m. From William Byrd to Ralph Vaughan Williams, all choirs sing the traditional repertoire of Anglican music. Long time parishioner and lay participant on the Trinity team Carol Davidson acknowledges that Trinity is a church that takes great pride in tradition.

The 11 a.m., however, is not the liturgy that prompted Trinity’s participation in the Congregations Project. Surprisingly, it is Trinity’s more “contemporary” 9 a.m. liturgy that has caused

the congregation to reflect on the need to get with the times. For several decades now, Trinity has had a more informal worship service at 9 a.m. on Sunday mornings. Music at this service is mostly led by the Spirit Singers, a

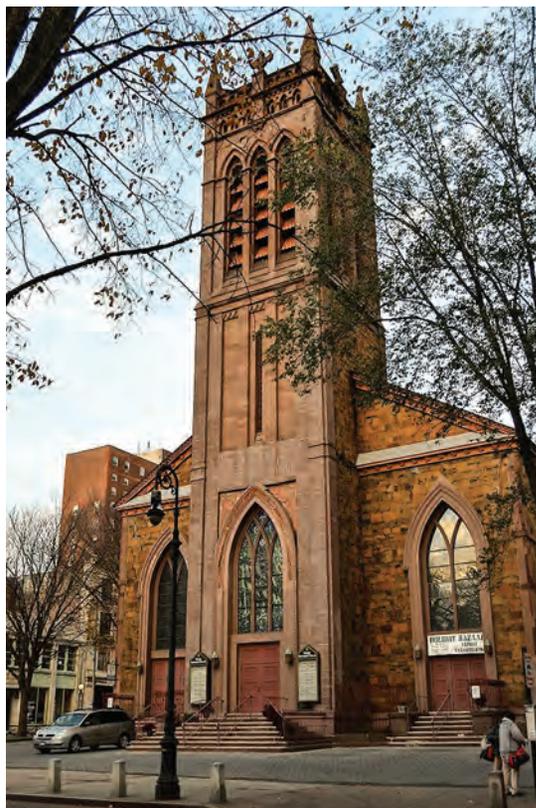


Photo courtesy of the church

Trinity on the Green exterior, one of three churches located in the middle of the New Haven Green.

choir that sings folk-like songs accompanied by piano, guitar, violin, and tambourine. In recent years, however, the attendance at this service has been dwindling.

The history of Trinity’s 9 a.m. service is an intriguing one. Originating at the parish house several blocks away from the church, its informal style of worship was at one time cutting-edge, foreshadowing later liturgical trends in the Episcopal Church, such as receiving Communion while standing around the altar. In 1970, the 9 a.m. service was brought to the main church building, where a rock band and worship leader were engaged to lead the congregational singing. Embracing the liturgical experiments of the early 1970s that would eventually form Rite Two of the 1979 Book of Common Prayer, the 9 a.m. soon grew to be the best-attended worship service at Trinity! In the mid 1980s, the rock band was dissolved, and the Spirit Singers, a volunteer adult choir, was established to lead the congregation in singing. Their folk style continued to appeal to the worshipers attending the 9 a.m. throughout the 1980s and 1990s.

The style of music at the 9 a.m. continues to have a small but loyal following. Unfortunately, only a fraction of the number of worshipers attend the 9 a.m. compared to the glory days of the 1970s and 1980s. This has caused Trinity

Photo by: Katharine Luce



Vicki Davis presents the challenges facing Trinity on the Green: how to bring their “contemporary” service—which dates to the 1970s—up to date.

to examine the nature of the 9 a.m. liturgy, and question whether the congregation has undergone a liturgical and musical life change. In other words, is the “contemporary” style of the 9 a.m. still contemporary in the real sense of the word?

With the arrival of Trinity’s new Rector, Luk DeVolder, in 2011, serious discussions and town hall meetings have been organized to examine the future of the 9 a.m. liturgy. There have been experiments with new styles of music, including putting the Boys’ and Girls’ Choirs into the rotation. Indeed, the music at the 9 a.m. has become increasingly blended, a mixture of old and new, reflecting the rich diversity of our tradition. According to Andy Kotylo, assistant music director, a few people have had difficulty letting go of the familiar, and the musical changes have been met with significant resistance. Trinity’s participation in the Congregations Project aims to examine how best to enter into a new musical and liturgical era without alienating those few who find it difficult to accept the changes.

Igor Stravinsky has said: “Real tradition is not the relic of a past that is irretrievably gone. It is a living force that anticipates and informs the present.” To that end, Maggi Dawn, the facilitator of the plenary session that examined Trinity’s project, posed the question: “How can we be faithful to tradition without becoming traditionalists?” In unpacking this important issue, the group considered the role of worship planner or leader. The worship leader plays many roles in planning worship, including prophet, pastor, arranger, administrator, and performer. Dawn, however, highlighted the notion of understanding the worship leader as curator. Drawing from Mark Pierson’s book *The Art of Curating Worship*, Dawn noted how the curator of a museum or art gallery has available vast material from the past. Moreover, in addition to the material in its own collection, the curator also has the opportunity to borrow from other museums or galleries. This model of curator suggests a helpful way in which to understand the role of the worship leader in crafting worship for today. The worship leader, like the curator of a museum, has the ability to choose and borrow from history and elsewhere, and then can “hide in the wings during the show itself.”

Two issues were highlighted during the plenary session. First, when planning worship, the overarching issue should not be “What do we need?” as much as “What do we have?” Second, we should not concern ourselves with the question of “What



Photo by: Amanda Weber

Assistant music director Andy Kotylo and Vicki Davis, associate rector, singing during a time of worship.

is appealing?” as much as “What is authentic?” As they moved forward in examining the liturgical and musical changes to the 9 a.m. liturgy, the team from Trinity was given the challenge to discover how Trinity as a faith community understands authenticity.

In a follow-up session, various participants in the seminar offered specific ideas and suggestions to the Trinity team. They supported Trinity’s approach of creating a time of not needing to commit to the changes, a time of experimentation to see how the worshiping community deals with different expressions of worship. One participant noted the importance of creating a sense of play: “See what would happen if the rector showed up in street clothes one Sunday and said ‘let’s get to work!’ Perhaps you could have an instructed Eucharist.” Another participant suggested implementing a time of liturgical catechesis outside of the liturgy. Vicki Davis, the associate rector of Trinity, enthusiastically agreed: “We have already done much work, especially in the workshops, but need to continue to dig deeper.”

I had the opportunity to share a meal with the Trinity team near the end of the seminar. With great enthusiasm, the Trinity team talked about the future. They will continue to experiment with the music and liturgy at the 9 a.m. More importantly, however, they talked about the need to engage in more focused exploration of such issues of catechesis and outreach.

Trinity has strong roots in tradition, and the courage to experiment and embrace the new. I believe Trinity will have much to offer to the larger Church as the parish continues to navigate the waters of liturgical change, as the community continues to “develop, adapt and accommodate” its worship for this generation and the next.

Renovation and Rededication: Congregational Life Passages at St. Francis Xavier

Samuel Backman (M.M. '12)

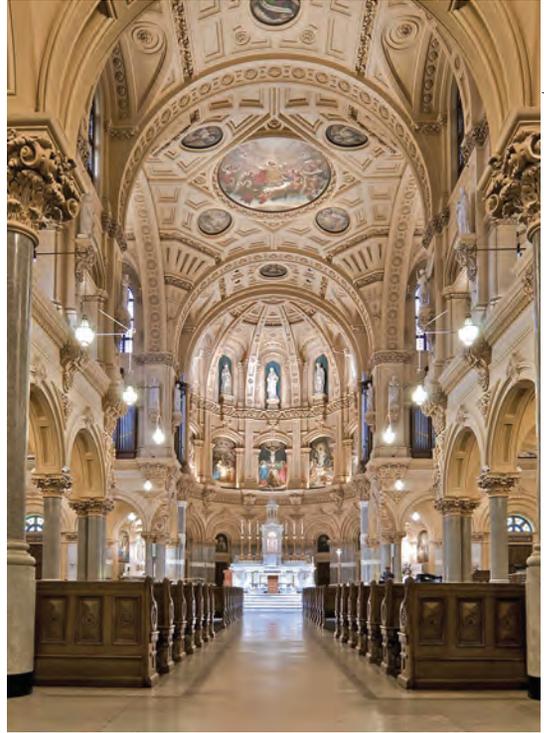
As representatives of congregations from various denominations gathered for the 2012 Yale ISM Congregations Project, the focus of “time and life passages” led numerous individuals to assess the changing demands required by their own local church communities. Saint Francis Xavier Church of Lower Manhattan brought to our attention a “life passage” affecting not only the local parish, but the entire English-speaking realm of Roman Catholics. On the First Sunday of Advent in 2011, Catholic congregations faced an adjustment in the language of their common prayer as they began use of the third translation of the Roman Missal.

Shortly before the recent implementation of the third edition, the parish experienced its own rite of passage, namely a renovation and rededication of the church. Jacqueline Perez, a medical doctor very active in the church’s music ministry, stated that, prior to the renovation, “stations of the cross were so covered with soot, that every day was Good Friday.” However, through the great effort of the parishioners, this beautiful nineteenth-century structure has been renovated to its former glory. During the rededication in the June of 2010, Archbishop Timothy Dolan hailed this vibrant parish as a “booster shot of hope for the entire diocese.”

Since its founding in 1847, this parish has embodied the principles of inclusivity and outreach so prized by the Jesuit community. Reverend Peter Fink, S.J. asserts that the demographic of the congregation “truly reflects the diversity of its location.” These diverse strands are braided through the full and active participation in prayer called for by the Second Vatican Council. Because “St. Francis Xavier prides itself...as a community where music, drama, dance and symbolic gesture are an intimate part of our ordinary liturgical experience,” the new translation provided an opportunity to “experiment musically and textually with the third edition of the Roman Missal.”

Director of music John Uhlein stated his hope that the parishioners quickly internalize the new musical settings of the ordinary of the Mass. Ideally, the changes in the liturgical seasons are marked by the use of different settings for each season. Because the syllabification of the new translation is more Latinate than that of the second edition, plainchant, or melodies in the style of plainchant, seem to be implied. The challenge is to find stylistically diverse Mass settings with idiomatic syllabification. Though Uhlein claims that the adaptation to new congregational settings of the Mass has taken a bit longer than anticipated, he realizes that the first year is still one of experimentation. In presenting at the summer seminar, he asserted that his undertaking was “not so much a project as a search for a project.”

Finding musical settings appropriate to this new translation is an inevitable adjustment, and associate pastor Peter Fink reminds us that this



Interior of St. Francis Xavier.

Photo courtesy of the church

is a change with deeper implications. With the new translation comes a shift in Christological focus, placing greater emphasis on the divinity of Christ. Accompanying this shift is an increase in penitential language, which may well have prompted their congregation at the 5 p.m. Sunday Mass to kneel during the Eucharistic prayers. However, it is not merely prayers of such liturgical weight as the Eucharistic prayers and Penitential Rite that have shifted in focus, but also the colloquial portions of the mass. For the last few decades, the laity would hear the words: “The Lord be with you”, and respond “and also with you.” Now, in the third edition of the Roman Missal, the correct response has been changed to “and with your spirit,” echoing the Latin “et cum spiritu tuo.”

When presenting this change in seminar, Fr. Peter Fink asked whether the new language is “distancing or more personal,” provoking diverse reactions from the faculty and participants of the



Fr. Peter Fink, S.J., speaks about St. Francis Xavier’s unique opportunity to “experiment musically and textually with the third edition of the Roman Missal.”

Photo by Amanda Weber

Congregations Project. Father Anthony Ruff, OSB, opined that the new language of this responsorial dialogue was “dehumanizing and potentially hurtful” to the congregants. Martin Jean countered this by claiming that the response “and also with you” sounded “distant, cold, and flat”. Teresa Berger, professor of liturgical studies at Yale, commented that, “as a native of Germany, [she] believes ‘and also with you’ to be much too terse.” She further stated her belief that, in adapting this new translation, “the English-speaking world returned to the fold.”

Amid the various reactions one pragmatic realization among all parties emerged: the third edition of the Roman Missal is now in effect and no longer merely a consideration. The parish of Saint Francis Xavier is undergoing a true rite of passage: something outside their control has called for an adjustment in the worship practices of the parish. Reactions among the parishioners have ranged from “limited delight to distaste.” Nevertheless, the issue does not seem to be divisive within the parish, as those who were displeased with the changes have weathered the storm. “When people come to Xavier’s,” Fink said, “it is not the translation of

the Mass that draws them, and a change in the translation certainly won’t send them away.” With a steadfast commitment to social justice, preaching the Gospel, and fine arts, this church has much in common even when the words of their prayers are in flux.

As the clergy, staff, and laity of Saint Francis continue to adjust to this new translation, they do so with the aim “not only to continue to advance our own prayerfulness at worship, but to become an example and leader within the archdiocese of New York for bold, culturally attuned musical Mass settings that involve full congregational participation.”



Jacqueline Perez, an active member of the music ministry, speaks with Dorothy Bass between plenary sessions.

Photo by: Amanda Weber

NOTES ON THE STAFF

Former staff member **MARCIA HOLROYD** writes in appreciation of the spring issue of PRISM: “It brought back fond memories of my ISM trip to Durham and Lindesfarne in 1990 with John Cook, Maggie Brooks, Peter Hawkins, and Dean Annand. The latter celebrated Eucharist at dawn midst the ruins of the Lindisfarne Abby. The seminars and cathedral visits plus trip to Cambridge were highlights.”

Martin Jean has announced the one-year appointment of **BRETT TERRY** (M.M. '12) as interim director of chapel music in Marquand Chapel, beginning this fall. As reported in the last issue, Colin Britt (M.M. '10) has left Yale to pursue doctoral studies.

Brett returns to Yale from the Scarsdale Congregational Church in New York, where as director of music and organist, he has conducted both professional and volunteer ensembles, and served as artistic director of the church’s concert series. While at Yale, he completed the master of music in organ performance degree as well as the certificate in church music studies. He studied organ with Thomas Murray and served as an organist for Marquand Chapel. Before that, he graduated *summa cum laude* from the University of Missouri’s Kansas City Conservatory,

completing undergraduate degrees in both organ and vocal performance. He studied voice with the legendary tenor Vinson Cole and organ with John Ditto. In Kansas City, he led the music programs of Grace Episcopal and Southminster Presbyterian churches, was a staff pianist at the Conservatory, played at the Community of Christ world headquarters, collaborated with many of Kansas City’s beloved jazz musicians, and appeared with the Kansas City Chamber Orchestra and conservatory orchestras. He has also been the music director for many musicals ranging from *The Sound of Music* to *RENT*, and has appeared in productions including *Hair*, *Les Misérables*, and others. He also maintains an active teaching schedule throughout the East Coast, specializing in operatic vocal coaching and integrated organ teaching, and has served on festival faculties such as the Oklahoma Summer Arts Institute alongside Grammy Award winning conductor Charles Bruffy. In New York City, Brett is conductor of a professional freelance choir, is artistic director of a moveable house concert series, and works as a freelance musician.

Brett’s broad musical background and his passion for theology and worship will make him a valued member of the Marquand Chapel staff for the coming year.

Yale Schola Cantorum 2013 Tour to Asia

Text compiled by Knox Sutterfield (M.M. '14)

Any practicing musician will admit that multiple performances of a work foster deeper understanding of and insights into a piece of music. This is one of the many benefits that are in store for an ensemble that tours. Spring 2013 was the time for the biennial Schola Cantorum tour, again with **Juilliard**₄₁₅, the renowned instrumental ensemble that specializes in historical performance. Past destinations have included England, France, China, and Italy, and this time, the groups returned to Asia, specifically Japan and Singapore, performing Bach's glorious Mass in B Minor. A small group continued on to Myanmar for two days of teaching and concerts.

We choose our destinations largely based on the international priorities of Yale, so it was logical to visit the site of Yale's newest college: Yale-NUS in Singapore. Our conductor, Masaaki Suzuki, was a stimulating guide through Tokyo, Kyoto, Osaka, and Japan's northern regions devastated by the tsunami two years ago. Our final visit to Myanmar (formerly known as Burma) was inspired by the last fall's Yale visit of Daw Aung San Suu Kyi, a Nobel Peace Prize winner. Throughout, the halls were filled to capacity with generous audiences who shared our love for this wonderful music.

We hope you enjoy the report below written by students who attended this life-changing tour.

- Martin Jean, ISM Director

Yale Schola Cantorum *and* Juilliard₄₁₅ *with members of*

Yale Baroque Ensemble

Masaaki Suzuki, *conductor*

INTERNATIONAL TOUR to JAPAN and SINGAPORE

Tokyo: Sougakudo Concert Hall

Sunday, June 2 | 3 PM

Sendai: Kawauchi Hagi Hall

Monday, June 3 | 6 PM

Osaka: Izumi Hall

Thursday, June 6 | 7 PM

Singapore: Esplanade

Sunday, June 9 | 7:30 PM

Soloists from Yale *and* Juilliard

Masaaki Suzuki, *conductor*

SPECIAL CONCERT IN MYANMAR

Yangon: St. Mary's Cathedral

Wednesday, June 12 | 6:30 PM

presented in collaboration with

The Juilliard School

with support from

Yale School of Music

TOKYO

When our jetlagged group arrived in the Shinjuku ward of Tokyo, a smiling Masaaki Suzuki was at the hotel to greet us and warmly welcome us to his native country. Though we were in a fog of fatigue and circadian confusion, tour director Mark Kasulen encouraged us to take in the lights and crowds surrounding the world's busiest train station, Shinjuku Station, as we sought dinner on our own. The following day, we wisely pushed through the jetlag with stimulating visits to such sites as the Tokyo Tower, Imperial Palace, and Asakusa Kannon Temple. With free time for the remainder of the day, we scattered throughout the world's largest metropolis to explore everything ranging from museums, temples, and parks, to markets, shops, and cat cafés. We all learned quickly that Tokyo is a city with an overwhelming amount to offer and new experiences to be had around every corner.

Photo by: Courtesy of Knox Sutterfield



Exploring the street markets together are (from left to right): Angharad Rebolz, David Recca, Robert Bennesh, Kyle Stegall, Rob Strebendt, Dan Moore, Holly Piccoli, and Brandon Labadie.

The business of the tour began with a rehearsal at Tokyo Opera City, aptly named for the all-inclusive facilities situated in a high-rise atop the concert halls. Nearly five weeks had elapsed since our three performances of the Mass in B Minor back in the States, so it was exciting to brush off some of the dust in preparation for our four tour performances. That night we reconvened at Opera City, in the audience this time, for a concert by Bach Collegium Japan. For those of us who performed with them and the New York Philharmonic at Lincoln Center in March, it was a chance to see and hear some friends; for all of us, it was a tremendous musical treat.

The following day's rehearsal setting was the Tokyo National University of the Arts. If the first rehearsal had been about dusting off music we had already performed and working out the kinks after travel, this one was all about exploring the maturity that comes from returning to a piece after having already performed it – a luxury for Schola, whose busy concert schedule rarely affords the



Photo by: Knox Sutterfield

Masaaki Suzuki leads rehearsal in Sougakudo Concert Hall at Tokyo National University of the Arts.

opportunity to present a program more than once or twice. It was already apparent in this rehearsal that the chorus and orchestra had all come to know and understand the music more deeply than before, and there was palpable excitement all around as we heard and felt things coming together in ways that they had not in our first performances. This early sense would only grow throughout the tour. Particularly with a work as massive and complex as the Mass in B Minor, there is always more for performers and listeners alike to discover about the music through continued exposure, analysis, and absorption. It was a great privilege to be guided through the process by Masaaki Suzuki, who knows and understands this music better than almost anyone. Furthermore, he balances well the roles of sharing his own insights into the music with encouraging personal responsibility and musicianship from everyone involved, working toward a cohesively nuanced, vibrant performance, received with great enthusiasm by the Tokyo audience.

Afterward, we were invited to a reception by some of the faculty and students of the university, including Masaaki's brother (and cellist for BCJ) Hidemi. It was a great way to conclude our stay in Tokyo before moving on to Sendai and Ishinomaki.

~ Knox Sutterfield

ISHINOMAKI

It was hard to know what to expect when we were driving towards Ishinomaki for a day of lectures, tours, and a school concert. A group of young volunteers had met us in Sendai, and joined us on the bus ride towards the small city where many of them had helped with clean-up in the immediate aftermath of the tsunami. They spread among us on the buses and, during the long ride, told us personal stories of their experience the day of the tsunami.

I sat with a 20-year-old volunteer named Ayaka, who told me of how her mother had been at her work near the coast when the earthquake hit. Her mother suggested to her boss that they evacuate in case of a tsunami, but her boss refused, and she left without permission. She picked Ayaka up from school, and went to their home on higher ground. I was shocked by the calmness and poise with

CONTINUED ON PAGE 18

which Ayaka recounted the story, especially when she told me of how they later learned how several of her mother’s colleagues were lost when the ocean overwhelmed the office building where she worked. She also told me of how cold they were when they had to go without power for days on end, and how difficult it was to get food and fresh water. Suddenly, before we had even reached our destination, the images and stories I had observed on television two years ago became tangible, and doubly chilling.

These images came into even sharper focus when a member of the Ishinomaki city council gave us a presentation about his experience as a city leader during the tsunami and its aftermath. With graceful poise and heartfelt sadness, and without censorship, he described the numbers of bodies (hundreds in his district alone), the temporary burial sites, the distraught family members of missing persons, the destruction of homes and schools, the floating fires, and absolute turmoil that flooded the city. Even more striking, however, was the pervading thread of hope woven through his story, and in the tone of all of the survivors we met. For every tragic story, we heard two stories of miraculous survival or reunion.

Our day in Ishinomaki ended with a concert at a middle school, the most uplifting part of my tour experience. Our tour guides provided us with neon-colored slippers to wear inside the gymnasium, including Sensei Suzuki, who sported fluffy bright green ones for the performance. They gave enormous ovations for the excerpts from Bach’s Mass in B Minor that we performed, as well as the African-American spirituals that the choir performed a cappella. The best part of the day for me, however, was when the entire gymnasium full of children stood and performed their school song for us at the end of the assembly. Though most of us couldn’t understand a word, the pride in their spirited performance was unmistakable. At that moment I was sure that if any community of people can overcome such hardship, it is the strong and compassionate people of Ishinomaki.

~ Kathleen Allan (M.M. '14)

From Ishinomaki, we headed south on several Shinkansen trains (“Bullet trains”) to Kyoto. Home to the Emperor for over a thousand years, Kyoto offers visitors a chance to see and learn about Japan’s ancient history and culture more than anywhere else we visited. From the Golden Pavilion to the countless shrines and temples and the Shogun’s castle, we had more than enough options to choose from as we explored the city.

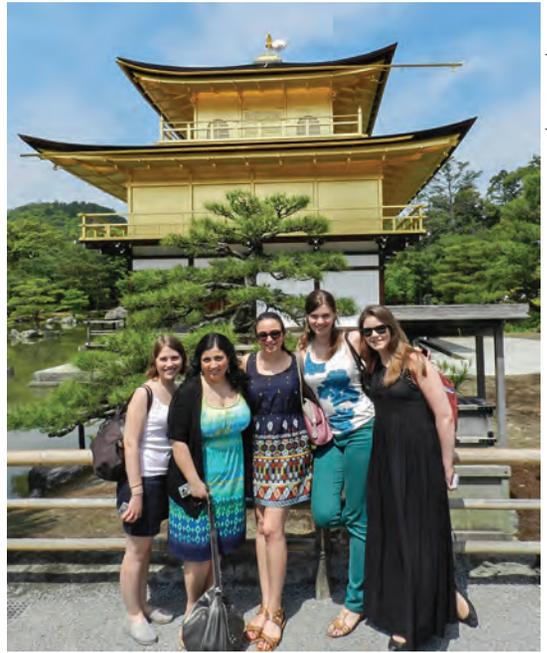


Photo by: James Taylor

In front of the famed Buddhist Temple of the Golden Pavilion. Left to right: Tessie Prakas, Sherezade Panthaki (ISM '10), Caroline Ross, Kathleen Allan (ISM '14), and Mary Poole (manager, J415)

Our final stop in Japan was Osaka, where we gave a concert in Izumi Hall, notably the site of Bach Collegium Japan’s inaugural concert over twenty years ago. Another tremendous success, we celebrated the conclusion of our Japanese tour with a post-concert dinner party before repacking for Singapore.

~ K.S.

Photo by: Jenna-Claire Kemper



Masaaki Suzuki conducts Yale Schola Cantorum and Juilliard415 performing excerpts of Bach’s *Mass in B minor* for students at Kadowaki Middle School (Note the fashionable slippers, particularly Maestro Suzuki’s lime green pair.)



Photo by: James Taylor

Performing in Izumi Hall, Osaka.

SINGAPORE

To those who know how far Singapore is from Japan (about 3000 miles), or have an idea about what Singapore's climate might do to Baroque instruments (at only 1° in latitude, it's hot!), its inclusion on the tour might seem puzzling, but Yale is about to open a campus in partnership with the National University of Singapore. The very first class enters this August, and the campus was still under construction.

Yale-NUS was just one of many fascinating sites to visit: from Chinatown and Little India to the ultra-modern Marina Bay Gardens or the historic Raffles Hotel. For almost all of us, visiting Singapore was a first; for one of Schola's basses, Andrew Padgett, it was quite the opposite.

~ K.S.

For as long as I can remember I've had a difficult time figuring out what "home" meant for me. I'm an American citizen, born in San Francisco. My father is from San Diego, my mother is from Hong Kong. Their careers eventually brought our family to Singapore, where I lived for ten years before starting college, and where my parents and my brother still live.

Singapore would be as good a place as any to call home, if every visit back weren't somehow subtly distressing. Our tour visit was mostly unexceptional in that regard: I felt time-warped showing friends from my Yale life my old haunts from almost a decade ago. When I was growing up,

CONTINUED ON PAGE 20



Photo by: Jenna-Claire Kemper

Yale Schola Cantorum and Juilliard415 with members of the first class at Yale-NUS College.

I rarely strayed outside the expatriate community, and nowadays I feel like an outsider among local Singaporeans. Even the city itself seems foreign, as Singapore continues to build new malls, casinos, condos, and offices at a breakneck pace. Every time I visit, there's a new landmark or two, and my old city feels a little less familiar.

The Esplanade Theatres by the Bay were built close to the end of my residence in Singapore, so in my mind they seem quite new. Within, the striking Esplanade Concert Hall—where we performed—is an architectural and acoustical marvel, a meticulous, state-of-the-art unity of form and function. Admittedly, I was anxious when I discovered I'd be singing solos to this 1600-seat, sold-out house. But the experience of performing in that hall was exhilarating, making music with the

finest colleagues I've known and with my family and friends in attendance. It was life-affirming, proof that the years I'd poured into music were well-spent. I felt humbled and triumphant, more alive than ever. As we took our bows to thunderous applause after the final, rapturous "Dona nobis pacem," I felt a strange sensation: for a few, brief moments I felt like I'd come home.

~ Andrew Padgett (M.M. '14)

While most of us then headed to our respective homes after a very full journey, the Voxtet with a few instrumentalists, faculty, and staff visited Myanmar (formerly Burma) for a musical and cultural exchange.

~ K.S.

MYANMAR

One of the most striking sites we visited in Myanmar was Shwegadon Pagoda, a giant, thick-based, golden spire, said to house a relic of Buddha. Surrounding it were hundreds of temples of various sizes—some of them intricately mirrored, others with inlaid floors, each with its own detailed, unique beauty. We walked barefoot in the rain on slippery marble, wide-eyed, with our cameras out, and surrounded by a mixture worshippers in modern dress, monks of various ages, and women sweeping the compound with brightly colored brooms.

In Bogyoke Market, we found gorgeous things to buy and the chance to attempt bargaining. (If you go to a shoe store and agree to pay full price, our tour guide's anecdote ran, you'll end up with one shoe, but if you ask for 50% of the cost, you'll get two.) It was fascinating to be in downtown Yangon, seeing—if from a very outside perspective—something of how people make their lives in Myanmar.

But the most moving and life-changing aspect of our experience in Myanmar was meeting and singing with the Gitameit Music Center choir. Myanmar's culture is historically, traditionally, and economically very different from what I know, but going to the Gitameit Center, being welcomed by the students and faculty there, and then singing Mozart's *Ave verum corpus* with such excellent and dedicated musicians confirmed for me at a very fundamental level that cultural differences are not as important as the immense power of human experience and empathy. One hears over and over that music has the power to bring people together; I never really understood what that meant before singing with the Gitameit students and feeling—*knowing*—that though the spaces our lives inhabit are different, our lives themselves—the relationships that form and shape them, and the emotions that make them worthwhile—are not at all different.

~Sara Couden (A.D. '14)



Photo by: Jema-Claire Kemper

Photo by: Martin Jean



Masaaki Suzuki working with the Yale Voxtet, members of Juilliard415 and the choir of the Gitameit Music Center at their school in Yangon, Myanmar (Burma).

One important aspect of touring is the intense collaboration it requires, not only among the singers, but between singers and orchestra, and the effect of that growing camaraderie on the making of music.

~ K.S.

For most of us in Juilliard415, the majority of our Yale counterparts were nameless figures until the tour(s) began. Even before rehearsals started, though, there were commonalities that bound us together: the history of prior collaborations of the groups; the palpable influence of Robert Mealy and Avi Stein on baroque performance at both institutions; and the singular structures of the Voxel and historical performance programs. These connections facilitated our work and lent an easy sense of familiarity to the proceedings, which would only deepen over the course of the many rehearsals and performances, from room 543 of Juilliard to a hotel business center in Yangon—not to mention transit, hotels, sightseeing, meals, and much more. As faces and names were put together, we developed friendships. The impetus to connect with the Yale contingent was often internal, but equally frequently was thanks to the mundane: alphabetical seating arrangements on an airplane or the need to inquire about just what that translucent, gelatinous substance in the bento box might be (it was jellyfish). Friendship and musical trust fed each other, and our performances grew more solid, more confident, and more flexible, as we integrated socially. The early music world is small, and many of us will inevitably be working together again soon. The camaraderie we collectively built on this tour will doubtless underpin some of our most cherished collaborations yet to come.

~ Jude Ziliak, Juilliard415

Yale musicians would echo Jude's sentiments. One of the most important aspects of going to any school is the community of learning formed within an institution; classmates and professors alike become lifelong colleagues and friends. The ISM facilitates regular commingling of students and faculty from different disciplines, and its sponsorship of collaborations between Schola and outside ensembles like Juilliard415 is an extension of that same spirit.

From New Haven, New York, and Virginia to cities halfway around the world, Schola Cantorum and Juilliard415 explored some of the greatest music ever written and witnessed the growth that comes from continued collaboration and shared experiences. This tour brought the artistry of the two ensembles to people thousands of miles away and brought to its participants an appreciation of cultures and history both distinct from and connected to our own. It was a tour that highlighted both the transcendent and connective natures of music and celebrated many of the ISM's principles.

~ K.S.

ALUMNI NEWS

COLIN BRITT (M.M. '10) and **ARIANNE ABELA** (M.M. '10) have got talent! At least according to the judges of NBC's summer television program "America's Got Talent." Their ensemble, 3Penny Chorus and Orchestra, which gained notoriety last fall with their classical rendition of Carly Rae Jepsen's "Call Me Maybe," was invited to audition for AGT, and has advanced to the semi-final rounds! They will perform live at Radio City Music Hall in mid-August. 3Penny Chorus and Orchestra also features many ISM, YSM, and YDS students and alums—a hearty congratulations to all, and best of luck in the next round!

JOHN TAYLOR WARD (M.M.A. '13) and **SCOTT MELLO** (M.M. '13) performed Peter Maxwell Davies's "Eight Songs for a Mad King," along with other vocal and instrumental works on Wednesday, May 24 at Roulette in Brooklyn. Their chamber ensemble, Cantata Profana, was formed this year by students from the Yale School of Music and the ISM. The performance was reviewed in the New York Times as "lyrical...diligent...stylish...and harmonious."

KAT BANAKIS (M.Div. '09) has been appointed director of strategic implementation and analytics at Grenzebach, Glier & Associates, a full service philanthropic management consulting firm with national and international clientele.

COLIN LYNCH (M.M. '06) has released his debut solo album, *The Organ of Stambaugh Auditorium*, on the Raven Label. He plays works by Whitlock, Parry, Roger-Ducasse, and Vierne on the E. M. Skinner organ of four manuals and 67 stops. Both the hall and organ were built in 1926 as the magnificent bequest of a native to the people of Youngstown, Ohio. Restoration of the organ as-built, with all original equipment, was completed by the A. Thompson-Allen Co. in 2010. Colin is associate director of music and organist at Trinity Church, Copley Square, in Boston, MA.

ADAM PAJAN (M.M. '10) was awarded second prize in the Longwood Gardens International Organ Competition, held June 18 - 22 on the renowned and newly-restored instrument at Longwood Gardens, the vast estate established nearly a century ago by Pierre S. duPont in Kennett Square, Pennsylvania. The prize is named for the Belgian virtuoso Firmin Swinnen, duPont's first resident organist at Longwood. The event drew ten semi-finalists from eight countries and was the first competition to require performance of transcriptions from orchestral repertoire. Paul Jacobs (M.M. '02; A.D. '03) was chief judge in a jury of five members from England, France, and the United States. The cash prizes were the highest of any competition in organ performance to date. PCK Media is producing a 57-minute documentary of the event, chronicling the journey of the ten semi-finalists and five finalists whose playing was heard.

IAIN QUINN (M.M. '04) has recently been appointed to a tenure-track position as assistant professor of organ at Florida State University.

DAN LOCKLAIR (UTS Master of Sacred Music) recently premiered "Hail the Coming Day," an orchestral piece commissioned by the city of Winston-Salem, NC, to celebrate the centennial of its consolidation. Locklair, who is composer in residence and professor of music at Wake Forest University, took the title from a speech made in 1876 by Robert Gray, who said he hoped for the day "from which shall rise one common town." Locklair then created a short, festive work for large orchestra in which he paid tribute to signature aspects of the city by placing his contrasting themes of Winston's industry and Salem's history between the stabilizing structure of a recurring fanfare and march-like theme played antiphonally by sections of the brass.



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Alumni Profile: Debi Wong

Editor's Note: *This is the second of an occasional series exploring the careers of several ISM graduates – of different disciplines and at different stages – in their own words. They were asked to talk about their current position, their trajectory after leaving the ISM, professional accomplishments that gave special satisfaction, and of course the role of the ISM in their formation.*

Debi Wong, MM '10, characterizes her experience at the Yale ISM as one of “the most intensive things I’ve ever done,” yet in the same breath she expresses gratitude for her two years spent studying early sacred music in the ISM’s vocal program. Debi, a mezzo-soprano, described the ISM as “a place with extraordinary talent and creativity,” and that as such, it forced her to “do better and better every single minute—as a musician, an academic and as a whole person.” Within the ISM, Debi met a range of different people from all walks of life, and discussed how much she treasured the opportunity to converse, sing, and study with a group of students with which she ordinarily wouldn’t have crossed paths. Most notably, she mentioned the ISM’s weekly Colloquium as a unique part of her graduate experience: “... it sounded like a ‘have to’ at first, but then you ‘get to’ come together and see people each week, and encounter ideas that you never would have thought of before...” This time to connect weekly with students and discuss ideas relating to the intersection of music, theology and the arts culminated for Debi in her own Colloquium presentation, in collaboration with a fellow student, on Tan Dun’s *Water Passion*.

Debi’s academic and musical journeys have unfolded in closely related, parallel ways. Originally interested in pursuing musicology, she applied for the vocal program at the ISM only upon the encouragement of some friends. When she was accepted, she thought, “Well, I have to go now!” but still held reservations about “performance anxiety, technique issues, and how they would affect my ability to sing well.” She described her first year as a difficult adjustment to the rigors and pressures of the program.

“When I arrived at the ISM, I felt like the worst performer in the world. But my teachers and friends gave me good advice, saying ‘Don’t go to the place where you’ll automatically be the best—go where you will be challenged, because that’s where you’ll learn the most.’ I think their advice was right on!” Debi also thanked Voxtet director James Taylor, who not only provided support on the musical side, but acts as a mentor to his students. Debi spoke of

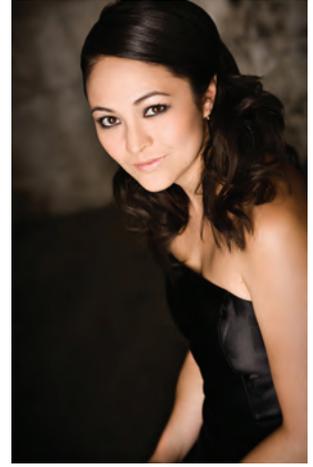
Simon Carrington’s direction of the Yale Schola Cantorum as playing a key role in helping her develop her sight reading skills: “... working with Simon really whipped me into shape!” As a musician, Wong said that singing with and for such world-class musicians, singers, and conductors allowed her to gain the

necessary experience and confidence to consider a career in performance: “At the ISM, I really built up the skills to be a performer.”

Yet Debi’s academic pursuits were not sidelined during her time at the ISM; she took advantage of the ISM’s interdisciplinary curriculum, studying the theology, culture, and history that underpin the sacred music she was performing. She is currently pursuing her doctor of music degree at the Sibelius Academy in Helsinki, Finland, which involves a combination of academic research and writing with musical performance—in Debi’s opinion, the best of both worlds! She admits that such pursuits would not have been possible without her training at the Yale ISM.

In addition to her Ph.D. work, Debi also started an early music ensemble with Norwegian lutenist Solmund Nystabakk, entitled *White Sparrow*. The duo has appeared on many concert series in Helsinki and in 2012 was awarded first place in the NORDEM EAR-ly Competition for young early music ensembles in the Nordic countries.

Of future aspirations, Debi says, “Eventually, I would love to start a performing arts program that teaches them in a different way... in a more interdisciplinary way that engages the arts with questions of society, culture, and personal formation.”





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