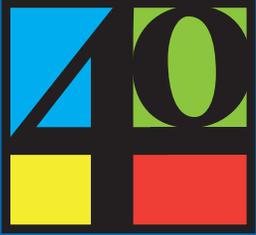


# Prism

## 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 18, 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.*



**Kathleen Allan** (M.M.) has been appointed to the conducting staff at St. Michael's Choir School in Toronto, Canada, where she will lead the treble boys' chorus in regular concert appearances and in weekly mass at St. Michael's Cathedral. Other upcoming engagements include conducting Handel's *Messiah* and Bach's *Christmas Oratorio* in Osaka and Tokyo, Japan in 2015, assistant conducting *La Bohème* and acting as resident composer at Opera on the Avalon, and composing to commissions for ensembles throughout Canada and the US. She is the founding co-artistic director of Arkora, a new vocal music chamber collective whose inaugural season includes the release of a debut album and performances at Sound Symposium XVII, Redshift Record's 2014 showcase, and Ear Heart Music Series at Roulette in Brooklyn.

**Robert Bennesh** (M.M.) is "incredibly grateful" for everything he has experienced at the ISM. He describes it as "a place for musical growth and development, not least thanks to all talented colleagues. Serving as the Organ Scholar at Christ Church Episcopal was an especially nurturing experience." He looks forward to staying at Yale to pursue an Artist Diploma.

**Katherine Cadigan** (M.Div.) feels "blessed to have been immersed in a community with some of the school's most creative and inspiring faculty and students. Early on ISM helped mitigate my transition to being a full-time student after having been making films for many years. Over time, everything from the open doors, to hanging out, and – best of all – the ISM study tours, fostered a life-giving sense of creative connectedness." She is headed back to Los Angeles, with ordination in the Episcopal Church on the immediate horizon, a

parish to serve in, a future as a filmmaking priest, and a vision for starting an eclectic spiritual community.

**Hansung Choi** (S.T.M.) will begin a Ph.D. program in liturgical studies at Garrett Evangelical Theological Seminary in Chicago this fall semester of 2014.

**Sara Couden** (A.D.) is very grateful for her ISM experience. She writes, “As a singer, there are a lot of training programs around, but there are very few that concentrate so fully on the broader context of what it means to sing (or make or experience any form of art). Community is such an encompassing, incredible part of music, and it has been an extreme pleasure to learn in a place where, not just art, but the community that makes art possible is so consciously created and fostered.” She wishes to express a huge thank you to the ISM for all of the help and care she has received. This fall, Sara will reside in New York City as a Lindemann Young Artist at the Metropolitan Opera.

**Justin Crisp** (M.Div.) will begin a Ph.D. in religious studies at Yale this fall, concentrating in theology and continuing to explore the intersection of liturgy with theories of sexuality and political economy. He will also be ordained to the transitional diaconate in the Episcopal Church, followed in a year by ordination to the priesthood, and will be associated with St. Mark’s Church in New Canaan, Connecticut. During his time here, Justin has indulged in frequent experiments in interdisciplinary collaboration, including two student research symposia and two consecutive years presenting with ISM colleagues at the Association for Theatre in Higher Education. “I want especially to thank professors Teresa Berger and Tom Troeger for all their encouragement and guidance over the last three years; Martin Jean for his tireless championing of student work in the Institute; and Jacque Campoli and Kristen Forman for all they do to make this place so fabulous.”

This fall, **Megan Francisco** (M.A.R.) will be moving to Seattle to begin studying for her M.A. in musicology at the University of Washington in hopes of eventually pursuing a Ph.D. and becoming



Peter Johnston and guests

a college professor. She is “overwhelmingly grateful for my two years at the Institute and all the opportunities it provided — including my first trip to Europe with the Cuthbert/Bede group! I also want to thank the amazing ISM faculty, particularly my advisor Markus Rathey, for their support, encouragement, and brilliant minds.” She also expresses “oodles of love for my fellow religion and music cohorts who have taught me so much in their own, wonderful ways.”

**Peter Johnston** (M.Div.) is grateful to the ISM for sponsoring his studies, and the faculty and staff “for their tireless support. I applaud my colleagues for the production of art in the service of the Lord.” He has been appointed curate at Ascension Episcopal School and Parish in Lafayette, Louisiana, where he will teach church history and theology and serve as a deacon on Sundays. He also continues his service in the U.S. Navy as Lieutenant Junior Grade in the Chaplain Candidate Program. With his wife, Yasmine, he looks forward to “dancing Zydeco and eating crawfish in Cajun country.”

**Dexter “Tripp” Kennedy** (M.M.) thanks “the entire ISM faculty and staff for such a profound, enlightening experience.” Next year, he will begin pursuing the artist diploma at Oberlin Conservatory while concurrently serving as the assistant organist of Christ Church Grosse Pointe.

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Emilie Casey and Zack Nyein

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# Remarks to the ISM Graduating Class of 2014

## *Offered at the Commencement Banquet on May 18 at the Graduate Club*

Martin D. Jean

Every year, as Commencement approaches and we anticipate what's to come for all of you, we also inevitably look back on where we began the academic year, many months ago, in the cooling days of late summer. We shared many experiences: a massive hymn festival; Bach cantatas here and in Boston; guest choirs; the Camerata Advent concert; films; lectures; fellows' lunches; student recitals; daily chapel; the vast and rich array of courses; a Bach passion where the Evangelist did his first run-through on the stage of Alice Tully Hall, no less; Haydn's *Harmony Mass*; Honegger's *King David*; art exhibitions; conferences; special performances — and the list goes on.

If you compare this to other years, in many ways this was business as usual, but of course, along the way, we took special pause to note the milestone of our fortieth year, and to give thanks for the great blessing of this ISM.

Recall this phrase from our founding letter:

*A peculiar danger of our own society is that so many of us are now so well off. The "do-it-yourself" society is in danger of developing a contempt for the minority of the poor, and disadvantaged, and helpless. In recalling us to such concern and to the unpalatable truth that we save our lives only by losing them, the compassionate artist has often been the best preacher among us.*

You may remember that at our first colloquium I suggested we think of this gift as being given "for the sake of...the world", but perhaps a more positive way to describe the reason for our work is that we do it "for the life of...the world."

My colleagues in liturgy will be the first to remind us that this Johannine phrase from Jesus' exposition on "the bread of life" is the title of a little book by the Orthodox theologian Alexander Schmemmann. In it, Schmemmann begins by paraphrasing Feuerbach's dictum "you are what you eat." In other words, the type of food you put into yourself (and by extension, the type that you give to others) becomes the life that you and they will lead. For Schmemmann, this was not some blanket defense of church's sacramental duties, but rather a way to get to "mission," and "meal" might be one metaphor or example of what that mission is (in his case, the Church's mission).

Humans are born hungry as we know, often seeking after anything that will sate our cravings. Of course, the health and fitness experts are eager to tell us what (and what not) to eat, and my point here is not to advocate for one nutrient over another, but to acknowledge that there are



radically different diets the world over. Bach and Barth aren't the only kinds of "food," after all!

In fact, rather than thinking of "mission" as a product or commodity that one provides, Schmemmann saw mission in the Christian worldview as one where God's kingdom breaks into our present situation. While he didn't describe this too precisely, he did admit, however, that with this in-breaking comes peace and joy. For him, how did he know it was there? How did he know the mission was working? It worked when no matter where he looked, he would find Christ.

You all came to this place one, two, or three years ago, each with your own sense of mission. Some of your perspectives might have a great deal in common with Schmemmann's, others not so much. However, as I've gotten to know you over the years, you all seem to have something important in common. You have a vision: a vision that sees that the world can be more whole, more just, more equitable; a vision that is not satisfied with the status quo; a vision that is fueled primarily by love.

We have done our best to stand by you to help you shape and enhance this vision, and to give you the tools and confidence to enact it, so that the music you make, the sermons you preach, the images you shape, the words you craft, the ideas you explore may all come in service of this love that you have — of this love that's been given to you.

Tomorrow you receive your diplomas. Tonight, for the work you have done in this place, we award you the ISM certificate with equal seriousness, testifying to ways you have grown beyond your own field, and to our high hopes for the leaderly contributions you will go on to make "for the life of the world."



Martha Brundage (second from l), Megan Mitchell, and Lauren Smith with a guest



Juyeon Lee and Bethany Carlson (center) with their guests

## 2014 Prizes and Scholarships

*The Hugh Giles Prize*

**Max Holman and Joanna Murdoch**

*The Hugh Porter Prize*

**Sarah Godbehere and Nathaniel WidELITZ**

*The Edwin Stanley Seder Prize*

**David Recca**

*The Aidan Kavanagh Achievement Prize*

**Balint Karosi**

*The Director's Prize (best Colloquium presentation)*

**Benton Blasingame and Justin Crisp**

*The Richard Paul DeLong Prize*

**Knox Sutterfield**

*Liturgical Studies Prize*

**Justin Crisp and Peter Johnston**

*The Faculty Prize*

**Kathleen Allan and Justin Crisp**

*The Margot Fassler Prize in the Performance of Sacred Music*

**Kyle Stegall**

*Students' Choice for Best Colloquium Presentation*

**Katie Cadigan and Andrew Padgett**

*The Robert Baker Scholarship*

**Patrick Kreeger and Daniel O'Connor**

*The Mary Baker Scholarship in*

*Organ Accompanying*

**Tate Addis and Robert Bennesh**

*The Hugh Porter Scholarship*

**Mark Biggins**

*The E. Stanley Seder Scholarship*

**Edmund Milly**

*The Louise E. MacLean Scholarship*

**Emilie Coakley**

*The Dominique de Menil Scholarship*

**Carolyn Rolleston**

*ISM Community Award*

**Justin Crisp and Megan Francisco**



Sarah Yanovitch, Kathleen Allan, Molly Netter, Nate WidELITZ, Christian Crocker, Michael Weinberg, Max Holman, Mark Biggins, and David Recca serenaded the graduates.

**CONGRATULATIONS, GRADUATES! CONT. FROM PAGE 4**

**Molly Netter**(M.M.) writes, “I am incredibly grateful to the ISM for everything these past two years, and for the continued support network in the ISM family. The early music voice program is special, unique, and the opportunities for artistic, vocal, personal, academic, and spiritual growth have been endless. I owe a huge thank you to my teachers and colleagues, and I hope to pay your kindnesses and generosity forward in the coming years.” Residing in New Haven next year, Molly looks forward to a variety of musical collaborations in the area, NYC, and elsewhere.

**James Knox Sutterfield** (M.M.) is “immeasurably grateful for the breadth and depth of opportunities the ISM has provided for me and my colleagues. When I reflect on the past two years at Yale, I am overwhelmed by the experiences that have filled my days to overflowing. Moreover, the brilliance and generosity of the faculty, staff, students, and guests here have made for an unparalleled community of musicians, scholars, and artists from whom and with whom to learn and grow. I will treasure the lessons I’ve learned, the relationships I’ve formed, and the memories we share.” Following this summer’s travels, Knox will assume the post of director of music at Trinity-Pawling School, where, in addition to teaching and directing the school’s choral ensembles, he will coordinate a concert series and coach cross country and track.

**Nathaniel Widelitz** (M.M.) is “sad to be leaving the friendly and rarefied confines of the ISM. In no other place have I ever gotten to make such good music, collaborate and learn with such intelligent, engaged people, or find camaraderie of such a



Robert Bennes and Thomas Murray

supportive and empathetic variety.” In the next chapter of his life, he will “attempt to tackle the new and entirely unfamiliar challenge of musically educating adolescents in my capacity as the new director of choral music at the Blair Academy in Blairstown, New Jersey.”

Other 2014 graduates: **Nathan Antiel** (M.A.R.), **Benton Blasingame** (M.M.), **Stephen Boda** (M.M.), **Jordan Burke** (M.A.R.), **Sarah Godbehere** (M.Div.), **Bálint Karosi** (M.M.A.), **Drew Konow** (M.A.R.), **Daniel Moore** (M.M.), **Andrew Padgett** (M.M.), **David Recca** (M.M.A.), **Lauren Smith** (M.A.R.), **Summerlee Staten** (S.T.M.), **Kyle Stegall** (A.D.), and **Stacie Vos** (M.A.R.).

Commencement photographs by Robert A. Lisak except where noted



Sarah Godbehere



Drew Konow



Robert Bennes, Tripp Kennedy, Nate Antiel, Molly Netter and Kyle Stegall (kneeling) with a fellow School of Music graduate

Photo by Katharine Luce

Photo by Katharine Luce

Photo by Martin Jean

# From the Director's Desk

Martin D. Jean

As we complete this “end of the year issue” of *Prism*, already we are anticipating the arrival of our new class. Our exhilarating study trip to Italy is a distant memory, and the celebrations of our 40<sup>th</sup> anniversary now spur us on to ponder the future.

Before turning the final page on last year, allow me to reflect further on the occasion of our 40<sup>th</sup> anniversary. As it happened, in many ways, the year was business as usual. We began with a terrific intake of another talented class of new students, and we witnessed profound intellectual and artistic growth throughout the entire student body. You can read about some of their extraordinary achievements elsewhere in this issue. Our public events series began with a community hymn festival in Woolsey Hall featuring commentary by Thomas Troeger, and led by Marguerite Brooks with Camerata, and John Ferguson at the organ.

Our faculty went from strength to strength. As you know, we were joined this year by two new colleagues, David Hill and Christian Wiman, each of whom has enriched our interdisciplinary life in so many ways. Our other faculty, in addition to their teaching and scholarship, were on the road in a variety of places, and both Melanie Ross and Vasileios Marinis have been awarded prestigious research fellowships that will support their sabbaticals next year, which you can read about in Faculty News.

While we marked our anniversary throughout the year on numerous occasions, our efforts were particularly concentrated in April, which featured a lecture and reading by the author Fanny Howe, an exhibition by the renowned Greek iconographer George Kordis, another on sacred art of southeast Asia, a spectacular performance of Honegger's *King David* by Marguerite L. Brooks and the Camerata, an international symposium on Byzantine liturgy and art, and then of course, the events on our gala weekend in early April – all of which you read about in the last issue.



Photo by Robert A. Lisak

“Es ist vollbracht:” Sara Couden



President Peter Salovey

During the weekend of April 4 – 6, Yale Schola Cantorum joined forces with Yale Baroque Ensemble and Juilliard415 under the baton of Masaaki Suzuki to perform Bach's *St. John Passion* at Alice Tully Hall and Woolsey Hall on consecutive nights. There were many unforgettable moments in these

performances: the bitterness of the opening chorus, the sardonic character of “Lasset uns den nicht zerteilen”, the pounding rhythm of “Kreuzige”, and the theologically profound “Es ist vollbracht.” All of our students sang and played well beyond their years: of particular note were the performances of our Evangelist, Kyle Stegall, whose very first appearance in the role was on the prestigious Lincoln Center stage.

At the reception after the New Haven performance people gave gratifying testimony to the work of the ISM (some of which are included in this issue). In addition, I was particularly touched by Masaaki Suzuki's drawing a connection in his own life to his first organ teacher, Mr. Minoru Yoshida, who was a graduate of the Union School of Sacred Music (as was his teacher before him, Mr. Kouten Okuda). I was also deeply moved by the words of Yale's new president, Peter Salovey, as he acknowledged that his vision of a “more integrated Yale” had already been realized by the ISM – for the last four decades!



Photo by Mateusz Zechowski

Community hymn festival in Woolsey Hall

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The other major event of this festive weekend occurred on the Sunday, with the presentation of an ancient sacred Sanskrit play by the Nepathya Theatre Troupe from Kerala, India. In collaboration with the Yale Department of Religious Studies, with support from the Lex Hixon Fund and the South Asian



A performance of "The Death of Bali" involves elaborate costumes and make-up.



Photos by Robert A. Lisak

Studies Council, and under the guidance of Prof. Phyllis Granoff (Yale) and Prof. David Shulman (Hebrew University), the ISM staged an abbreviated performance of the Kudiyyattam work *The Death of Bali*. This rarely performed theatrical form is considered by the United Nations Educational, Scientific, and Cultural Organization (UNESCO) as a "masterpiece of the oral and intangible heritage of humanity."

It would be difficult to imagine two artistic masterworks more different in terms of the countries and cultures and worldviews that gave rise to them. Even so, I was struck more by the commonalities shared by the *St. John Passion* and *The Death of Bali*. Both are narratives about a deity who becomes embroiled in the evil of the world, and, arguably, appears even to cause the evil (though many would assert it is for the sake of the good). Time unfolds very slowly in both works: each is a series of tableaux in which considerable time is given to developing the simplest word or idea. In both cases, musical gestures are communicated in very stylized way, using a kind of cantillation, and both forms use spellbinding beauty to engage the audience: the gorgeous orchestration and melodies in the Bach, and the lavish costumes and makeup in the Kudiyyattam. Finally, for the performers, both of these sophisticated art forms require a lifetime of preparation. I was particularly touched that each set of performers attended the others' event — for

all of them it was a first foray into a new and wildly different cultural world.

Our 2013-2014 performance series concluded with a sterling performance by Schola of Haydn's *Harmony Mass*, led by David Hill, and our academic program ended with our study trip to Italy, about which you can read in this issue.

With our yearlong celebration behind us, I am filled with gratitude for the many people who contributed to what the Institute is today: for our founding faculty and staff; for directors Baker, Bailey, Cook, and Fassler; for four decades of students who not only learn from us, but teach us as well; for generations of Yale administrators who have cared for this precious bequest and who ensure it is used according to donor intent; for the collaboration and support of the deans and faculty of the School of Music and Divinity School; for our eminently able staff who have supported the work of the Institute all these years; and for the world renowned ISM faculty, past and present, without whom there would be no ISM. Finally, we all give thanks to Mrs. Tangeman and Mr. Miller and their families who saw the inherent value in sacred music, worship, and the arts, as a means to communicate the innermost convictions of communities of faith, and as tools to heal a wounded and embattled world.

For all these blessings of the past and all the opportunities that lie ahead, thanks be to God.



"St. John Passion"



Peter Salovey, Masaaki Suzuki, and Martin Jean enjoy the post-concert reception.

Photos by Robert A. Lisak

## ISM AND ALUMNI NEWS

### ISM NEWS

The ISM was well represented at the February conference of the Society for Christian Scholarship in Music at Trinity Christian College in Illinois, with faculty member **MARKUS RATHEY**, ISM alumni **AWET ANDEMICAEL** (M.A.R. '10), **ANDREW PESTER** (M.M. '07; M.A.R. '08), **ANDREW SHENTON** (M.M. '93), and current ISM students **EMILIE COAKLEY** and **ADAM A. PEREZ** (both M.A.R. candidates) all presenting papers.

ISM alumni and friends were active at the ACDA eastern division conference in Baltimore, held in March 2014. Two ensembles were invited to perform: Seraphic Fire, directed by **PATRICK QUIGLEY** (M.M. '02), on whose roster were **DEREK CHESTER** (M.M. '06), and Estelí Gomez (an alumna of Yale Schola Cantorum and Yale College).

The other invited ensemble was TENET, who performed at Yale last fall. In Baltimore, they performed Bach motets, as well as several instrumental pieces, under the direction of Andrew Megill, who often works with Schola, while Daniel Lee (a graduate of Yale School of Music and current student at Yale Divinity School) played the violin and **MICHAEL WISDOM** (M.M. '12) sang.

Current choral conducting student **MARK BIGGINS** was one of two graduate students invited to participate in an open master class taught by **SIMON CARRINGTON** (ISM faculty emeritus).

The Penn State Glee Club premiered a piece by **JOSEPH GREGORIO** (M.M. '04), commissioned for the conference. The ISM alumni reception was well attended!

### ALUMNI NEWS

**SARA (MARKS) O'BRYAN** (M.M. '12) has accepted the position of interim music director for Marquand Chapel at Yale Divinity School and the Yale ISM, which commences in August 2014. (See Notes on the Staff, p. 20)

**KENNETH MILLER** (M.M.A. '13) has accepted the position of associate organist and choirmaster at Trinity Episcopal Cathedral in Columbia, South Carolina. He was previously at the Cathedral of St. Philip in Atlanta. He begins work at Trinity on July 15.

**KOLA OWOLABI** (M.M. '03) has recently been appointed as associate professor of organ at the University of Michigan. Owolabi, a native of Toronto, Canada, was previously the University Organist and assistant professor of music at Syracuse University, where he taught courses in organ, improvisation, continuo playing and music theory, and played for weekly chapel services and special events. He is also currently the sub-dean for the Syracuse Chapter of the American Guild of Organists, responsible for planning chapter events.

**JASON ROBERTS** (M.M.'04) has accepted a position at St. Barth's as the associate director of music and organist as well as the director of the boy and girl choristers.

**ANDREW SCANLON** (M.M. '03, organ) has released a new CD entitled "Solemn and Celebratory" (Raven Recordings 2013). The recording features music by Cook, Guillain, Mendelssohn, Bach, Duruflé, Vierne, and others, and features The Perkins & Wells Memorial Organ, C.B. Fisk, Opus 126, at St. Paul's Episcopal Church in Greenville, North Carolina. The church borders the campus of East Carolina University, where Andrew is the organ professor and directs the undergraduate and graduate programs in organ and sacred music. St. Paul's Fisk organ is the primary teaching and performing instrument for organ majors at ECU, and "Solemn and Celebratory" shows the great versatility of this large instrument.

**CHRISTOPH SCHLECHTER** (M.M. '11) has been offered a part-time teaching position in choral conducting at the Hamburg School of Music in Hamburg, Germany.

**PAUL THOMAS** (M.M. '13) has accepted a position as organist at the Cathedral Church of St. Luke and St. Paul Episcopal Church in Charleston, SC. He was formerly the organist and choir director at St. Paul's Episcopal Church in Wallingford, CT, and organist and choir director at the Episcopal Church at Yale.

### WEDDINGS

**ARIANNE ABELA** (M.M. '10) and **NOAH HORN** (M.M.A. '12) were married in California on June 22, 2014.

**FABIANA GONZALEZ** (M.M. '11) and Andreas Stoltzfus (YSM '11) were married in Puerto Rico on May 17, 2014.

**VIRGINIA WARNKEN** (M.M. '13) and Ben Kelsey were married in Connecticut on June 28, 2014.

### BABIES

**NATE ANTEL** (M.A.R. '14) and his wife Kayla welcomed a baby boy named Henry in March 2014.

**ROBBIE PENNOYER** (M.A.R. '15) and his wife Polly welcomed a baby girl named Victoria in April 2014.

# 2014 Study Tour to Italy

## Introduction

Martin Jean, director

One of the capstone experiences of ISM life is our biennial study trip, which in 2014 was to Ravenna, Siena, Florence, and Rome. The benefit to our students and faculty of these trips lies principally, but not solely, in the actual travel experience. Rather, the study tour's lessons are first explored throughout the previous year in the ISM

colloquium, in classes, in concerts, and in a host of other para-curricular experiences.

Again this year we have asked representatives from our various programs to reflect on what was important to them through the lens of their own discipline. These short essays show not only the power of the experiences we had in Italy, but also the multiplicity of perspectives that are contained within the Institute.

As these pieces demonstrate, no encounter with sacred objects, sounds, and rites can be fully encompassed by a single viewpoint. We see that each work of art, by its very nature, holds whole worlds in tension: the world of its creator, of those who have beheld it and affected it throughout history, and of those who encounter it today. Perhaps in no other place are these dynamics more keenly felt than in Italy. We will always be grateful for the experiences we had there and the friendships we forged.

Study tour photos by Melanie Ross except where noted



Photo by Martin Jean

Virginia Jewiss leads a tour in Piazza Navona.

## Student Reflections

Compiled and edited by Joanna Murdoch

### Symbols of the Heavens

Megan Mitchell, M.A.R. '15, religion and visual art

“The faithful will feel a need to daub the symbols of their heavens onto dark cellar walls—to ensure what is around them will fortify the truths within them.”

—Alain De Botton, *The Architecture of Happiness*, 112

This is a quote I had saved in the past, but I jotted it down again during one of our bus rides through rolling Tuscan countryside—in Italy it took on new weight. It seemed that nearly every surface in the cities had been marked in some medium by the “symbols of the heavens.” Weaving through the catacombs hidden under Santa Priscilla in Rome, we saw the spaces where the bones of early Christians had been laid to rest more than one thousand years ago. The dark walls and ceilings of the tombs hold some of the earliest Christian paintings, dating back to around 250 CE. The infancy of Christian iconography was beautiful in its simplicity—truly the daubing of symbols: three wise-men here, a peacock there, three men in flames, the Good Shepherd, a mother nursing her child. With their brushes these artists turned



Photo by Megan Mitchell

Detail from Ravenna's Mausoleum of Galla Placidia

the tombs—a place of death—into a place of hope. Out of their symbols grew the tradition we know now. What started as simple marks on “dark cellar walls” grew into the constructing of domes, the covering of ceilings with glittering tesserae, the frescoing of walls, the mastering of the classical figure in paint, and the chiseling of massive blocks of marble into monuments and fountains spilling out into the streets.

We saw a vast web of symbols in Italy, drawing on classical, biblical, hagiographical, and natural sources. In Ravenna we saw shells with pearls symbolizing the virgin birth, *kairos* crosses, and crowns of glory in the Byzantine tradition. In Siena, the stars covering the vaulted ceiling of the Duomo drew our music and our minds up to the heavens.

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In Florence we saw the baptistery I cannot get out of my mind, in which a massive mosaic Christ sits in judgment on an octagonal domed ceiling. Around him swirl scenes ranging from creation to Christ's life to end times. It is striking to imagine what it would have been like to enter that space for the first time to be baptized, firelight sparkling off the glass seraphim above you and the holy water surrounding you. Professor Tom Troeger noted in conversation how these artists understood transcendence. He said, "We are impoverished today." I had to agree.



The mosaic ceiling of the Florence baptistery

Then there was Rome, where symbols from long before Christendom can be seen. Some have been appropriated, incorporated, or converted, some destroyed, and others left. At times it is hard to make sense of all the symbols. Rome is wild to me; it is a city of paradoxes. It bears traces of the best and the worst of human history in one place: humanity at its most cruel, and most creative, its most polluted, and most pure. In Rome you weave your way through swarms of people from everywhere, and even more people, or their remains anyway, lie beneath the surfaces you stand on. It puts into perspective how small a sliver on the timeline of human history the life-world you occupy really is. Last Judgment depictions serve as reminders that our medieval and Renaissance ancestors had a more vivid awareness of their own mortality than we tend to. Rome possesses the strange power of situating your body and being in a narrative and then sparking questions of the meaning of your place in it. Perhaps this is one part of the reason why the still moment at the center of Michelangelo's Sistine Chapel vortex has haunted pilgrims for ages. To me that symbolic image of the space between the hands is about the sacred gift



Megan Mitchell soaks up Italy.

of existence and the question of why we were each given that grace.

In Italy we encountered, and contemplated, and sought to be marked by the symbols we saw, but then had to leave. Home, though, is where it is our turn. It is where we are called to be the kind of artists who reveal, interpret, or create the symbols that inspire and fortify faith in our own communities, as our faithful forerunners did in theirs.

## Living History

Knox Sutterfield, M.M. '14, choral conducting

Every country and region of the world is rich with its own history, but when it comes to sacred music, worship, and art, Italy holds a special place. This relatively young country is brimming with artifacts of its ancient history; everywhere you look, you see the commingling of past and present. Whether it is driving down a modern *autostrada* and watching medieval hilltop towns pass by or looking at an apartment building situated on layers of buildings repurposed over the past two millennia, you cannot help being confronted with a sense of living history.



The Forum of Caesar in Rome

As the ISM made our way through a cross-section of Italy, we encountered physical remnants spanning Roman antiquity to the present day: buildings, monuments, and ruins; mosaics, frescoes, paintings, and sculptures; and manuscripts and music. We also learned about liturgical practices from the entire history of Christianity: from house churches to Byzantine and Roman baptisms all the way to the diversity of contemporary worship practices in Italy, which we were able to joined in participation. Standing among ruins and inside these spaces, viewing artwork with our own eyes, envisioning and enacting liturgy in their physical contexts—these are the reasons why we travel. Nothing brings scholarship to life like engaging all five senses to live in and live out that which we study.

For me, the culmination of our experiences came on the final day of the study tour, when Schola Cantorum sang Mass at the Chiesa della

Santissima Trinità dei Pellegrini. Notable from its sixteenth-century founding into the nineteenth century as a hospice for poor pilgrims coming to Rome, Santissima Trinità fell into disrepair after the hospice was closed in the early nineteenth century. The church regained significance in 2008, when Pope Benedict XVI singled it out from among Rome's more than nine hundred churches to be the parish church of the Extraordinary Form of the Roman Rite. Schola Cantorum had prepared Palestrina's *Missa Ave Maria* for the service—perfectly suited for a Rite that dates to the same time period—but we did not know until the morning of the service that it was even more appropriate than we thought. Dario Paolini, the talented organist and cantor at Santissima Trinità, informed us that payment receipts in the church's archives indicate Palestrina worked at this very church for a time. This was the closest we could get to performing Palestrina's music as he would have experienced it himself. Between the beauty of the space, the smell of incense, and the sounds of polyphony and chant, it was a complete sensory engagement in the celebration of the Tridentine Rite. We were truly living history.



ISM sings Palestrina in the Florence baptistery.



ISM sings Vespers at the Pontifical Institute of Sacred Music.

## Blessings without Number

Wyatt Smith, M.M. '15, organ

“Sicut cervus desiderat ad fontes aquarum,  
Ita desiderat anima mea te, Deus.”

These words from Psalm 42 were the theme that I held close to my heart throughout the recent study tour of Italy with the ISM. In visiting many of the historic churches, cathedrals and basilicas, I felt that I was in a place that was indeed like no other: a place that was frozen in time, from late antiquity to the Baroque.

When we sang Palestrina's setting of the text from Psalm 42, I felt that we sang as one voice, despite any religious or denominational barriers. Many times when we sang this Palestrina anthem, we were in crowded churches in which the populous fell silent at the sound of this glorious music.

Personally, the most poignant performance of the Palestrina was in the Florence baptistery, where

we were allowed in the building before it was open to the public. We sang at the end of our tour, given by the venerable Msgr. Timothy Verdon. It was in that moment of singing, in a room filled with biblical mosaics, that I felt many of us connected beyond our earthly friendships into that of one spiritual voice, along with the atmosphere of the baptistery and its meaning; this being a room that served as the birthplace of faith for many generations: A modern journey to an ancient font of the water of life.

Following the many adventures of the study tour, which included visiting historic churches, museums, and even a winery in Tuscany, the organists had the opportunity to spend four days visiting and playing different historical organs of northern Italy. This tour took us to the beautiful cities of Cortona, Mantova, and Bologna.

Alongside our fearless leader Martin Jean, Francesco Cera, who is a well known Italian organist and teacher, accompanied us on our tour. Cera demonstrated many of the various organs and provided small coaching sessions on Italian organ music to help us better understand these organs and their music from the Renaissance and Baroque periods. Italian organs represent a unique corner of the organ world, a corner that is often trumped by the French and German traditions of organ building. However, these organs offer some of the sweetest, most beautiful, and clearest sounds in the world, in my opinion. The sound of Italian organs contains a certain vocal quality: their sound is gentle, never forced; they sing, but never shout.

In the beautiful old-world city of Cortona, we visited four organs representing four consecutive centuries. The first organ we played was built in the nineteenth century. During this era in Italian history, it was common to play pieces from different popular operas to accompany a liturgy. As a result, the later Italian organs are much more diverse in tonal palette to accommodate these pieces. The first Cortona organ we saw has stops representing all four families of organ pipes: principals, flutes, reeds, and even a string stop! The three remaining organs in Cortona were similar in character to each other, in comparison to the nineteenth-century instrument. These instruments

Organ photos by Wyatt Smith



Rome: Santa Maria in Valicella

of the sixteenth, seventeenth and eighteenth centuries were much smaller in size, but their beauty was in no way diminished.

To close out our time in Cortona, several of us gave a performance at the Church of San Domenico, which houses an organ that was built in 1547. It was a fabulous experience to perform on one of these beautiful organs from the Italian Renaissance.

During our time in the city of Mantova, we visited two organs, one of which was built by one of the most important of the Italian builders: Graziadio Antegnati. The Antegnati organ at the Basilica of Santa Barbara was built in 1565. Once again, I was struck by the astounding vocal quality of the Italian organs from the Renaissance and Baroque eras: it is absolutely sublime. The second stop in Mantova was a visit to the Basilica di Sant'Andrea. The organ at the Basilica, dating from 1850 and similar to the nineteenth-century organ in Cortona, is best suited to the playing of pieces from popular operas. However, this organ is almost unique among Italian organs for the sole reason that it contains two manuals (keyboards) and a large pedal board, whereas the large majority of organs in Italy have only a single manual and a small pedal board. Uniquely, it also contains four unison foundation stops, or *principale*, compared to other organs that only contain one *principale* stop.

The final destination of the organ tour was the charming city of Bologna. We were able to visit three beautiful Renaissance organs, two of which were situated across from each other in the chancel of the Basilica of San Petronino. Of the two organs in San Petronino, the organ built in 1471 was a personal favorite, both among the



Bologna: San Petronio

organs we visited in Bologna and of the organ tour as a whole. The sound of the *principale* was enough to melt one's heart and soul (mine included): the sound was so very smooth and lyrical. The overall sound of the 1471 organ was rather mellow, especially when compared with the organ located directly across the chancel, which was built in the sixteenth century and has a comparatively brighter quality. We had the opportunity to hear these organs in dialogue with each other, when Francesco Cera and Liuwe Tamminga played music of Gabrieli and others from the keydesks of these two beautiful organs.

The next morning, we spent a couple of hours at the Basilica of San Martino with its sixteenth-century organ, which is housed in one of the most rickety galleries I recall entering over the course of the tour. The final musical adventure of the organ tour was a visit to the Luigi Tagliavini's personal collection of musical instruments, housed in the former Church of San Colombano. At this museum, we saw many different keyboard instruments representing various eras of music history, as well as several mechanical instruments. Cera and Tamminga demonstrated many of the collection's holdings, which included harpsichords, pianos, clavichords, and a *portativ* organ in the gallery.



Cortona: San Domenico

Photo by Martin Jean

There is simply too much to write about this study trip to Italy. To put it simply: I feel this trip fell perfectly at the intersection of academia and religion and music. From Peter Hawkins's reading of Oscar Wilde's "Ravenna" at the

Basilica di Sant'Apollinare in Classe to the closing concert performed by Schola Cantorum in Venice, consisting of music by Palestrina, Vivaldi, and Bruckner, I was reminded of the vast and varied resources of the Institute: hearing from both students and teachers alike, all of whom shared their expertise throughout this study tour of Italy. What a wonderful blessing to be part of this family!

Soli Deo Gloria.

## Being There

Sara Couden, M.M. '14, voice



Voxtet members Mindy Chu, Molly Netter, and Sara Couden spell ISM

One of the more incredible music-related experiences we had in Rome was singing Palestrina's *Missa Ave Maria* as part of the Sunday service at the Church of SS. Trinita dei Pellegrini, a church where Palestrina himself actually worked. Being able to sing in acoustic conditions Palestrina might have had in mind while composing the piece we were performing, standing in a choir loft Palestrina actually stood in, and hearing the music as he would have heard it while performing it—these aspects of the experience were truly amazing, more amazing than I could have imagined; however, they were also things I might have expected had I attempted to conceptualize what singing Palestrina's music in one of the composer's churches might mean.

Things I never could have anticipated—graffiti carved into the front of the loft by fifteenth-century choirboys, the smell of the wood, stone, and dust where we were standing, the way that the treble solos in the *Benedictus* somehow embodied the clear softness of the shafts of light falling from tall windows through incense to the altar, the fact that the music we sang was an integrated, expected part of prayer and service—these were the rich details I never could have anticipated without participating in the action of that particular moment. The whole of the experience added up to something even more incredible than the sum of its incredible parts. It was a gift.

As much as I would like to share the whole of the ISM study tour experience, it's just not possible to do so—it must be impossible to truly share what



Rome by night

any experience means. But in the end, I think that this inexpressibility was a large part of the point of the study tour: to show rather than tell, to let us in on the details we couldn't have known.

## Rappresentazione: Thinking Dramatic Liturgy and Liturgical Drama in Italy

Justin E. Crisp, M.Div. '14

The Sienese cathedral's baptistery lay in wait beneath the hard floor of its nave, necessitating a little underground detour from our museum tour path. In our haste to descend the stairs we had nearly missed the small cross, embedded in the stone steps, marking the place where St. Catherine of Siena had fallen when tempted by the devil. Our attention was fixed squarely on seeing what might have seemed, in comparison, an unimportant architectural accident: a hole in the baptistery ceiling. As Professor Margot Fassler had explained to us just the day before in lecture, medieval Sienese Christians had made special use of this hole in celebrating the assumption of the Virgin Mary into heaven. They would descend to the baptistery and, at the height of the liturgy, rapt in song and prayer, would pull a statue of the Virgin up through the hole, restaging the very event whose feast they commemorated. Surrounded by frescoes of cherubs and angels, this "ascending" Virgin would bring the whole space to life. Devotional statue turned prop turned actor—this dramatic



Left to right: Jamilah George, Zack Nyein, Justin Crisp, Emilie Casey, and Meredith Day

CONTINUED ON PAGE 14

reportrayal of the Virgin’s assumption enwrapped the faithful in a network of relationships traveling the length of heaven and earth, a communion of saints. Prayer, visual art, music, architecture, and drama coalesced, vivifying dogma by putting worshippers in the thick of it all.

This was not the only juncture at which liturgy met the stage during our travels. Indeed, the tales only seemed to increase in number and extravagance! While visiting the cathedral in Florence, for instance, Msgr. Timothy Verdon described for us the dramatic machinery Filippo Brunelleschi was commissioned to create for one of city’s late medieval *sacre rappresentazioni*, or holy performances. As recounted in the *Vite* of Giorgio Vasari, Brunelleschi’s machine was used to dramatize the Annunciation, when the archangel Gabriel appears to Mary and announces that she will bear Jesus Christ. The machine consisted of an inverted dome, complete with clouds and twinkling lights—and real children strapped in on its perimeter as cherubs. When operational, the whole dome descended, rotating all the while, with Gabriel aboard and children dancing!



Msgr. Timothy Verdon guides ISM through the Florentine Duomo

startling and fantastic germs for future liturgical creativity and theological reflection.

These three—the ascending statue of the Virgin, Brunelleschi’s Annunciation machine, and the Florentine cathedral’s liturgical pyrotechnics—cast fresh light for me on the nature of worship, *their* sheer fabulousness foregrounding the performative dimensions of all *our* attempts to offer God praise and be re-formed by grace. And they recalled me to a perspective on liturgy that did not see in “performance” and “praise” a relation of opposition but of synergy, that found in drama not falsity, illusion, or insincerity but a means by which the church re-presents the mysteries of its faith. These kinds of realizations are the privileges we students owe to interdisciplinary experiences of the sort the Institute of Sacred Music makes possible, born of the irreplaceable opportunity to *feel* these pasts reverberating through our bodies as we walk through the spaces they brought to such fantastic life.

### “One Gleam of the Glory” (Paradiso 33.72)

Joanna Murdoch, M.A.R. ’15, religion and literature

As a student of religion and literature, I’m alert to words. I care for narrative. Hooked on books, etc. A large part of my excitement over the ISM’s 2014 study trip to Italy had to do with the group’s plan to “follow in the footsteps of Dante”—the patron saint, you could say, of our highly esteemed religion and literature professor, Peter Hawkins, and thus a kind of grand-saint to me and to those in our group with literary inclinations.



Prof. Hawkins shares Oscar Wilde’s poem ‘Ravenna’ outside the Basilica of Sant’Apollinare in Classe

And it was delightful to pay homage to “il Poeta” in a journey reversing his timeline. First we visited his spare, simple tomb in Ravenna, just around the corner from a street sign proclaiming the area a restful and respectful “Zona del Silenzio.”

Photo by Justin E. Crisp



Detail of the sacristy in the Florentine Duomo, possibly representing Brunelleschi’s machine

As if this were not enough, Msgr. Verdon recounted to us the Florentine cathedral’s continuing invocation of its dramatic heritage, describing with vivid detail the *Scoppio del Carro*, or explosion of the cart, by which the cathedral marks the Easter Day liturgy to this very day. In the middle of the Mass, the clergy light a rocket-fitted mechanical dove attached to a wire stretching all the way from the high altar of the cathedral to a cart laden with fireworks in the middle of the square outside. The dove shoots down the nave, shimmering sparks sending it flying toward the cart whose explosion sets off a splendid display of light and noise. (There are must-see clips of this available on YouTube!)

During our visit to the Pontifical Institute of Sacred Music, Fr. Paul Murray recounted to us the words of Pierre Teilhard de Chardin: “I am a pilgrim of the future on my way back from a journey made entirely in the past.” Teilhard’s sentiment here is an apt description of my experience of this year’s study tour, which found in the many historic ecclesial spaces we visited

After several days in the steep-walled city of Siena, where Dante stayed during part of his exile from his native Florence, we roamed the Tuscan hillsides by bus until we reached the great poet's birthplace. Once there, we shut ourselves in the dark-sparkling mosaic interior of the octagonal baptistery where the infant Dante had been received into the body of Christ (and the city-state of Florence) dusky decades before his expulsion and exile. I did not linger long in front of the grand and empty cenotaph dedicated to Dante in the Florentine Basilica of Santa Croce, but I did spend some minutes squinting up at his stone likeness glowering against the sharp blue sky outside the church, feeling keenly how impossible it is (and yet, impossible not to *try*) to capture a soul in time, in space, in stone.



Detail from the interior of the Sienese Duomo

After two semesters' worth of coursework flirting with apophatic theology—all that *cannot* be said about God, plus investigations into the quality of that sacred silence—I was on the alert for Italian solutions to the problem of capturing, or even witnessing to, spiritually charged reality within the finite reach of human expression. Dante's *Commedia* is a magnificent and theologically expressive achievement in this vein, beautifully balanced between two great silences, as Prof. Denys Turner would have it: the frozen waste at the pit of hell and the quiet smile suffusing the Godhead.

But apart from Dante's straddling of the ineffable and the expressible, the Italian renderings of spiritual matters that struck me most were the carvings, statuary, and mosaics in each city we explored—Ravenna, Siena, Florence, Orvieto, and Rome. The legions of angelic orders and saintly processions shimmering in mosaics in Ravenna, Siena, and Florence...hundreds of sculpted heads lining the upper edge of the nave in the Sienese Duomo...austere statuary peering down from sun-bleached façades...everywhere I felt surrounded and towered over by rank on rank of truth-seekers from salvation history—including such pre-Christian patriarchs as Plato and Aristotle, who survey Siena from their perch atop the city's spangled Duomo. Never before have I felt so palpably the size and number and spiritual heft of all who have come before.

Gazing at the mosaic program inside Ravenna's San Vitale complex, we were invited to compare the depiction of "ordinary" humans



Detail from the interior of the San Vitale complex in Ravenna

to images of Christ and the angels. One of our excellent guides pointed out the surprisingly realistic grounding of Christ's foot, which rests solidly on a clear blue globe thanks to the mosaicists' use of shadow and shaping. Similarly, the angels had slightly more detailed faces and better-shaded, more flowing folds in their robes. By contrast, the human beings depicted in the mosaics appeared somewhat flat, stylized, and static. Whatever the original artists' intent may have been, the meaning I took for my personal pilgrimage was clear—spiritual reality is vital, massively more dimensional than we can currently measure, and yet inseparably linked to "the journey of our life," at whose midway-point Dante's epic story begins.

It is so easy to think of literature, or even "story," as something much less palpable than sculpture, far less visible than a painting, nowhere near as audible as music—definition through opposition and negation, in other words. But visiting the major sites of Dante's life, many of which play a significant role in the *Commedia*, and developing a sense of the horrific divisions and infighting that characterized the fourteenth century, I gained a new appreciation for the actual, physical, historical realities undergirding literature like the *Divine Comedy*. Dante's tercets are not just lovely, safely distant words printed on a canonical page, floating through the ages atop a foamy wave of translations. No; this work was written on the backs and heels and hearts of real people like Dante, who lived, loved, went into exile, and took risks to speak against injustice and corruption. And all this against the backdrop of the Black Death! Not to mention general mortality rates, fires, poverty, and the ravages of time and Tiber . . . how amazing it is that such literature survives at all!

As visual and spatial memories from the ISM Study Trip continue (regrettably) to fade, a solid nub of literature ripe for exploration and study remains—for which I am deeply grateful. So, too, I am grateful beyond words for Dante and for other writers who have tried to capture some glimmer of the vast spiritual architecture they see tilting toward silence; a stillness characterized not by failure, not by fear, not by the quiet loneliness of exile, but by unutterable, unending satisfaction.

### FACULTY NEWS

Professor of liturgical studies **TERESA BERGER** has been named the inaugural Thomas E. Golden Jr. Professor of Catholic Theology at Yale University. She also worked with Bryan Spinks to organize the 2014 ISM Liturgy Conference, *Liturgy's Imagined Pasts—Methodologies and Materials in the Writing of Liturgical History Today*, June 15 - 18, 2014. The conference focused on contemporary challenges in the writing of liturgy's past, featured ten speakers, and drew 55 attendees.

**MARGUERITE L. BROOKS**, associate professor of choral conducting, was recently awarded the Elizabeth Topham Kennan Award, which is presented to alumnae of Mount Holyoke College "whose accomplishments in the field of education exemplify the values and virtues set forth by the College." She was similarly honored in 2008 by Temple University and its Boyer College of Music in recognition of her distinguished contributions to the profession.

**VASILEIOS MARINIS** has been promoted to associate professor of Christian art and architecture at the ISM and Yale Divinity School effective July 1, 2014. A recipient of a Dumbarton Oaks fellowship for 2014 - 2015, Marinis has also been awarded a Humboldt fellowship to spend time in Munich working on his next scholarly project.

Marinis's first book, *Architecture and Ritual in the Churches of Constantinople* was released in February 2014, and published by Cambridge University Press. The book examines the interchange of architecture and ritual in the Middle and Late Byzantine churches of Constantinople (ninth to fifteenth centuries).

In June, lecturer in organ **WALDEN MOORE** (M.M. '80) celebrated 30 years as organist and choirmaster at Trinity Episcopal Church on the Green in New Haven, where he works with the renowned Choir of Men and Boys, the choir of Men and Girls, and the parish mixed-adult choir in a regular schedule of parish services and outside appearances. The New Haven Independent published an article about Moore's tenure at Trinity, and the commemorative event held in his honor at Mory's. You can read the article [here](#).

**SALLY M. PROMEY**, professor of American studies and of religion and visual culture, has edited a new book entitled *Sensational Religion: Sensory Cultures in Material Practice*, which was released in June. The result of a collaborative, multiyear project, this book investigates the dynamic constellation of religion, sensation, and materiality, exploring the interpretive worlds of sensory phenomena in material practices of religions.

**MELANIE ROSS**, assistant professor of liturgical studies, has been awarded a \$40,000 Sabbatical Grant for Researchers from the [Louisville Institute](#). The Lilly Endowment-funded grant program enables academics engaged in study of the church and scholarly religious leaders to conduct a major study that can contribute to the vitality of Christianity in North America. The program is based at Louisville Seminary in Kentucky.

Additionally, Professor Ross has also been named a [Henry Luce III Fellow in Theology](#) for 2014-15. Supported by grants of up to \$75,000 each, the Fellows engage in year-long theological research projects and present their findings for publication. Established in 1993, the program of the Henry Luce III Fellows in Theology supports the research of junior and senior scholars whose projects offer significant and innovative contributions to theological studies. The program seeks to foster excellence in theological scholarship, and to strengthen the links among theological research, churches, and wider publics.

These grants will enable Ross to devote the 2014-2015 academic year to conduct research for a book project, entitled *Varieties of Evangelical Worship: An American Mosaic*.

Ross's first book, *Evangelical Versus Liturgical? Defying a Dichotomy*, was published in June 2014 by Eerdmans.

Professor of liturgical studies **BRYAN SPINKS** published his newest book with SCM Press London and Westminster/John Knox Press: *Do This in Remembrance of Me. The Eucharist from the Early Church to the Present Day*. The book, a study of the history and theology of the Eucharist, is the fifth volume in the SCM Studies in Worship and Liturgy series. It is aimed at undergraduate and graduate theology students, clergy, and theologically literate laity. He became president of the Society of Oriental Liturgy in June, and will preside over its 2016 sixth international conference in Etchmiadzin, Armenia, at the invitation of Karekin II, Catholicos of the Armenian Orthodox Church.

Back in March, Spinks gave two papers at the University of Glasgow, taking time out with wife Care to visit Loch Ness! And in late August he will be in Mirfield, England giving a major paper for the Society for Liturgical Study conference, entitled "On the Wrong Side of History? The Case of William Whittingham, Dean of Durham 1563-1579."

# The ISM at 40

Remarks offered at the ISM anniversary reception  
at the Quinnipiack Club, April 5, 2014

## Director's Remarks

Martin D. Jean



It is an awe-inspiring thing to be associated with this multi-dimensional, multi-disciplinary, multi-traditioned Institute. *And* it is an awe-inspiring responsibility for us faculty, along with the administration, to be its custodians. We

are not owners, but caretakers, interpreting donor intent to the best of our ability and passing this blessing on to future generations of faculty and students.

We are stewards of, and contributors to, the great storehouse of sacred arts, past and present – those vast repertoires of sound, verse, image, color, story, gesture, and ritual that knit communities

together (and – let's face it – sometimes tear them apart), by which humans since the dawn of time have attempted to make sense of the world and their place in it.

We believe the blessing of this Institute was bestowed on Yale forty years ago not merely to solve more scholarly puzzles or to create pretty, admire-able things, but rather to do transformative work for the sake of the world, so that eyes may be opened, tongues loosed, ears unstopped – to help move the world from brokenness to healing, from sin to redemption, from death to life.

This, it seems to me, is our real mission, and to the Miller and Tangeman families present here, let me add that we take on this mission with utter seriousness and devotion. We ask for your prayers and for the prayers of all those gathered here tonight for continued inspiration, strength, and guidance for the decades to come.

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## Founding Faculty

Jeffery Rowthorn



You'll be relieved to know that I do not plan to deliver the hour-long sermon that in Bach's day would have been preached between the two parts of the St. John Passion!

Some time ago Martin invited me to the first Colloquium of the new academic year. We sat in a great circle, the faculty, staff, and students of

the project that they would be working on, often in collaboration with an Institute student from the other School, Music or Divinity.

When my turn came to speak, all I could add was that I had been present at the Creation when God said, "Let there be a Colloquium," and there was a Colloquium. On that very first occasion *our* circle consisted of Robert Baker, Richard French, Robert Fountain, MinaBelle Packer and myself – and ten students, each wondering, I imagine, why they had enrolled in a fledgling institution with no history or reputation behind it.

And now, almost a thousand colloquia later, here we are tonight. The mustard seed, which Irwin Sweeney Miller and Clementine Tangeman planted with the help of Robert Baker, Dean Philip Nelson and Dean Colin Williams, has grown into a great tree of blessing – blessing for all who care deeply about music and worship and the related arts.

This tree is rooted in the superb Letter of Intent which Clemmie Tangeman wrote to President Kingman Brewster. It merits reading in

the Institute. I listened in growing wonderment as students spoke about their countries of origin, their degree program and, in the case of seniors,

CONTINUED ON PAGE 18

full, but if I were to attempt that, Martin would rise up to restrain me! Let these few extracts suffice:

(I quote)...“We perceive men and women becoming steadily (though unequally) richer in things, and still baffled as to how they may cure the poverty of their spirits, and how they ought to behave toward each other”;

(and again)...“a generation busily plundering and despoiling the planet”;

(and again)...“The do-it-yourself society is in danger of developing a contempt for the minority of poor, and disadvantaged, and helpless. In recalling us to such concern.....the compassionate artist has often been the best preacher among us”;

(and lastly)...“We hope that, in this new institute, the function of music and the arts in Christianity will receive new strength through the preparation and training of individual musicians, artists, and teachers who understand their calling in broad Christian terms, and not exclusively within the limits of their disciplines.”

“Not exclusively within the limits of their disciplines”... this has been the foremost challenge from the first days of the Institute. The degree to

which this challenge is gladly and imaginatively met in the years ahead will be the measure to which the Institute continues, in its own unique way, to be a blessing to Yale, to the various communities of faith, and to our society at large.

To conclude: Anne (Rowthorn) and I, and MinaBelle (Packer Wichmann) also, had the great privilege of taking part in the launching of something distinctively new. Now we have the even greater privilege of living long enough to see the founding vision realized beyond our fondest hopes and dreams. I thank all of you for investing yourselves and your gifts and talents in the life and work and witness of the Institute of Sacred Music. And I thank God for the miracle of this very special mustard seed. The season of Lent notwithstanding, “Alleluia! Alleluia!”

*Jeffery Rowthorn was the chaplain at Union Theological Seminary, who, together with fellow faculty members Robert Baker and Richard French and administrator MinaBelle Packer, migrated to Yale in 1973 at the Institute’s founding. He remained on the ISM and YDS faculty until 1987.*

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## Current Faculty

Teresa Berger



It is truly a privilege to speak tonight as a member of the current faculty of the ISM.

From this particular vantage point, I see us as claiming a unique position, not only here at Yale but also in relation to other research institutions around the world.

Here is why: We at the ISM have at once a seemingly limitless, almost “cosmic” vision, as well as a very specific mission.

Yes, as we have heard, ours is a truly *interdisciplinary* mission at the intersection of sacred music, worship, and the arts (and we take pride in this); but it is also so much more: while contemporary research universities incline in particular toward the sciences and new technologies, at the Institute we are privileged to keep questions of transcendence and of beauty, of human faith and Divine presence in the foreground of our inquiry – questions that not only have been asked for millennia but also are vibrantly alive in our world today.

The seeming permafrost of secularism has, after all, thawed all around us, even if major research institutions seem slow to acknowledge it. Most people around the globe probably do in fact desire more than a disenchanting understanding of the universe. At the ISM, we boldly own, embrace, and respond to this fundamental desire, in our scholarship and through our artistic work.

I know that my own scholarly work has been transformed through joining the faculty of the ISM. And for that, I will be forever grateful. I hope and believe that the greater scholarly community – here at Yale and around the world – as well as communities of faith and of creativity, can take the same delight in our existence that we express here tonight.

*Teresa Berger is professor of liturgical studies and Thomas E. Golden Professor of Catholic Theology at the ISM and YDS.*

Anniversary celebration photographs by Robert A. Lisak



President Peter Salovey and Maestro Masaaki Suzuki



Wyatt Smith, Emilie Coakley, Martha Brundage, and Kathryn McNeal



Peter Johnston

# Toasting the ISM at the 40<sup>th</sup> Anniversary Celebration



Jordan Burke and Nathan Antiel



A rose among thorns? Robert Bennesch, Christian Crocker, Zack Nyein, Jacque Campoli, Peter Thompson, Will Stanley, and Tripp Kennedy

## FACULTY NEWS AND NOTES ON THE STAFF

### FACULTY NEWS CONTINUED FROM PAGE 16

**CHRISTIAN WIMAN**, lecturer in religion and literature, published two essays this spring in the *Wall Street Journal*—a book review that lists five “works of accidental theology,” and a book review of The Letters of Robert Frost, Vol. 1. He also gave the 10<sup>th</sup> annual Commonweal Lecture at Fairfield University on March 5, entitled “Hammer Is the Faith: Radical Doubt, Realistic Faith.” Wiman was interviewed by Anthony Domestico for an article published in *Commonweal Magazine* on April 16: “Being Prepared for Joy: An Interview with Christian Wiman.”

### NOTES ON THE STAFF

**SARA MARKS O'BRYAN** (M.M. '12) returns to Yale from teaching at SUNY Purchase and the Hartt School, and working as assistant director of the New Haven Chorale. Sara earned her master's degree in choral conducting from Yale in 2012, receiving the ISM certificate and earning the Richard Paul Delong Prize. While at Yale, she studied conducting with Marguerite L. Brooks and Jeffrey Douma, and voice with Judith Malafronte. Sara earned a Bachelor of Music in choral conducting (*summa cum laude*) from The Hartt School in 2010. Sara currently serves on the choral faculty of The Hartt School, where she conducts two of the choirs and teaches English diction. In addition to her academic appointments, Sara also sings in the professional octet of the Basilica of St. John the Evangelist in Stamford, CT, and maintains a private voice studio. As a teacher, Sara is an active clinician for middle and high school choral and instrumental ensembles around Connecticut. As a singer she has worked as a soprano soloist with a variety of choral organizations, and is highly sought as a paid chorister.

In her role in Marquand Chapel, she will continue the good work of Patrick Evans, Colin Britt, and Brett Terry, who left Yale in June, by working with the Marquand team in planning over 100 services during the academic year. She will help to lead music there and will coordinate with our student musicians and faculty as well.



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# Alumni Spotlight: In Her Own Words

## Deborah Patterson (M.A.R. '93)

My time at the ISM was an alchemical moment in time when the elements of ideas, people, and place came together to produce a remarkable and magical experience. Happily, this alchemy transformed my life as well.



Upon graduating from the ISM and YDS in 1993, I returned to Paros, Greece to teach watercolor painting and figure drawing, as I had done during the summer during my two years at Yale. Coincidentally, a Yale Divinity School professor, Victoria Sirota, and her husband, the composer Robert Sirota, were on Paros at the same time. Our enduring friendship was forged there, through times of prayer with Vicki in the 4<sup>th</sup> century Byzantine cathedral, and a watercolor lesson with Bob.

Later that fall, I returned to the ISM as an artist-in-residence, and for the first time in my life set out to communicate on canvas my experience as a Christian. The first images I depicted were based on the symbol of the draped cross on Good Friday, which had had a profound impact on me as a child. These paintings ultimately led to eight Stations of the Cross, which were displayed in Marquand Chapel under Vicki's guidance as the chapel director. The experience prompted me to ask Bob if he would be interested in doing a painting and music collaboration based on the Stations. He agreed and we planned to do it in New York, where he was Dean of Music at NYU. It seemed that God had other plans, however, when Bob was named Director of the Peabody Institute, and I found myself back in my hometown of Baltimore, Maryland.

Three years later, in 1997, Bob and I completed *The Passion of Jesus Christ: A Visual Oratorio*. The work is comprised of eight large oil paintings depicting a complex and highly symbolic interpretation of the "Body of Christ" (as my time at the ISM focused on symbolism and iconography). In response to the paintings, Bob composed an eight-movement piece for organ, piano, three solo

voices, a twenty-voice choir, and percussion. At the premiere in Baltimore, Bob conducted, Vicki was at the organ, and Samuel Springer (M.M. '95) played the piano. The piece was performed in several venues in the Baltimore-Washington area, and plans are in the works for another Baltimore performance in spring 2015.

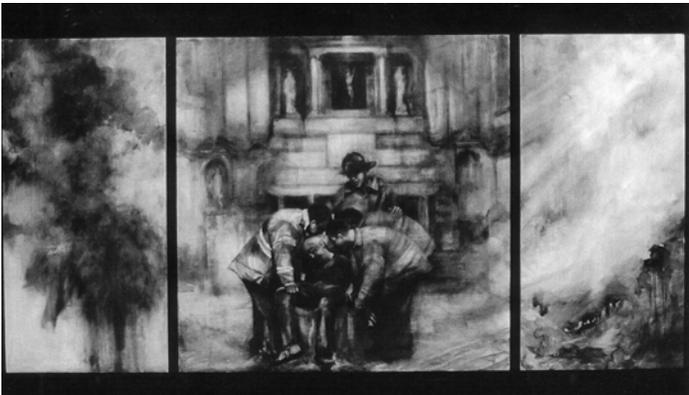
In 2002, Bob and I collaborated again on *Triptych*, a commemoration to the victims of 9/11. Written for string quartet, it is a three-movement, three-painting work that was premiered by the Chiara String Quartet at Trinity Church, Wall Street in September 2002 and has since been performed in venues throughout the world.

Concurrent with my artwork, I became deeply involved in the small mission church where Vicki was vicar. Located in a very challenging and underserved area of Baltimore, the needs of the church were great, particularly those of the children. For years I taught art in the church's afterschool program, while Vicki dreamed of building an arts and community center for the surrounding neighborhood. Her dream was realized with the completion of the center in 2006. The following year, I received an Open Society Institute Community Fellowship to implement an arts program in Baltimore. From this experience I learned the importance of a holistic approach to community art, one that includes and engages not only the children, but the adults and stakeholders too. To this end, I sought training in an inclusive, grassroots, bottom-up process called placemaking and subsequently founded the nonprofit ARTblocks, which works with Baltimore communities to transform their neighborhood spaces through placemaking and their own creative ideas. In order for ARTblocks to be an integral part of the Baltimore community, it is based in a storefront in Hampden, a centrally located funky arts neighborhood, where I also live, make art, and sell my artwork.

My interdisciplinary studies in theological aesthetics, sacred space, church history, and more at the ISM and YDS have influenced and informed everything I have done ever since. And the journey continues. For nearly twenty years, Samuel Springer and I have shared our

own ISM-like colloquium with ongoing conversations about the intersection of art and music. We hope someday to collaborate on a project. I also long to return to two projects I began at ISM: the publication of my degree project on the Gordian knot in Christian art, and an oil portrait of Professor Peter Hawkins.

*Deborah Patterson is a visual artist in Baltimore, MD.*



*Triptych*, a 2002 collaboration between Deborah Patterson and Robert Sirota

# Congregations Project

Again this June, the ISM Congregations Project drew leadership teams from congregations around the country to Yale for five days of seminars and project collaboration. The theme for 2014 was “The Human Body and the Body of Christ.” Reports are forthcoming at [ismcongregations.yale.edu](http://ismcongregations.yale.edu).

We are now seeking proposals for 2015, when the theme will be “From Generation to Generation.”



Photos on this page by Katharine Luce

# Liturgy Conference

*Liturgy's Imagined Pasts: Methodologies and Materials in the Writing of Liturgical History Today* was the theme of the 2014 Liturgy Conference held in June, and organized by Teresa Berger, Melanie Ross, and Bryan Spinks. Read about it online [here](#).



Liturgy conference participants in the Beinecke Rare Book & Manuscript Library.



## David Michalek: Slow Dancing

In celebration of its 40<sup>th</sup> anniversary, the Institute of Sacred Music offers David Michalek's film installation *Slow Dancing* as a gift to the city of New Haven and the university community. The ISM has had a long association with this artist in the development of his *Joban Fugue* and in exhibiting his *14 Stations* last year.

*Slow Dancing* is a series of 43 larger-than-life, hyper-slow-motion video portraits of dance artists from around the world, displayed on a triptych of screens. Each subject's movement (approximately 5 seconds long) was shot on a specially constructed set using a high-speed, high-definition camera recording at several thousand frames per second (standard film captures 30). The result is approximately 10 minutes of extreme slow motion. As the films unfold, gesture by barely perceptible gesture, viewers can choose to focus on one dancer's complete performance or observe the interplay among the screens.

What at first appears to be a series of still photographs unfolds gesture by barely perceptible gesture—a motion portrait in which each dancer's unique artistic expression and technique are revealed. The extreme slow motion enables the viewer to share privileged information about the complexity of the simplest gestures, catching details that would normally escape the naked eye.

*Slow Dancing* has been exhibited in 28 international cities, most often as a work of public



Photograph © Matthew Waken

art. As such, it functions as an opportunity for empathetic viewing and contemplative observation in the midst of a busy city center.

The Institute is presenting the installation at Yale with support from the Beinecke Rare Book & Manuscript Library.

More information is at [slowdancingfilms.com](http://slowdancingfilms.com).

*Major support for Slow Dancing was provided to David Michalek by commissioning grants from the Los Angeles Music Center, Sadler's Wells, London, Luminato: Toronto Festival of Arts and Creativity, and Walton Arts Center, Northwest Arkansas, USA*

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# SLOW DANCING

Outdoor public art installation by  
**DAVID MICHALEK**

September 10–16, 2014

8–11 PM

Yale University

Cross Campus

Panel discussion with the artist  
Friday, September 12 · 3–5 PM  
Yale University Art Gallery Auditorium  
1111 Chapel Street

Free

Presented by Yale Institute of Sacred Music  
[ism.yale.edu](http://ism.yale.edu)

