

Prism

MUSIC • WORSHIP • ARTS

YALE INSTITUTE OF SACRED MUSIC
COMMON GROUND FOR SCHOLARSHIP AND PRACTICE

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A Funeral Fit for a Queen

Amanda Patrick

On September 19, the power of sacred music came into sharp focus as the eyes of the world turned to Westminster Abbey to observe the state funeral of Her Majesty Queen Elizabeth II. According to some news reports, over four billion people—approximately half of the world's population—tuned in as the choir, led by James O'Donnell, Organist and Master of the Choristers and soon-to-be ISM faculty member, led mourners in bidding farewell to Britain's longest serving monarch.

The announcement of The Queen's death just eleven days earlier triggered a series of long planned and carefully choreographed events. O'Donnell first learned of the news when he turned on his phone at Heathrow Airport following a brief trip to New Haven to prepare for his move to Yale in January. With responsibility for the music for the funeral itself, as well as for the lying-in-state ceremony in Westminster Hall, his very first step was to brief the choir. Since it was the beginning of a new school year, several of the most senior boy choristers had left only a few months previously

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James O'Donnell conducting the Westminister Abbey choir at the state funeral of Her Majesty Queen Elizabeth II (AP photo)

and the “new” choir therefore had to find its feet quickly. O’Donnell said that all the singers recognized the privilege of undertaking this solemn duty and rose to the occasion superbly.

The funeral service music featured three hymns, two anthems, and two specially commissioned pieces. “The Lord is My Shepherd”, sung at The Queen’s wedding in Westminster Abbey in 1947—also one of her favorite hymns—is believed to have been specifically requested by the Queen for her funeral. The other hymns were “The day thou gavest Lord is ended” by Rev. John Ellerton, set to the tune St. Clement, and “Love divine, all loves excelling” by Charles Wesley. O’Donnell selected the Ralph Vaughan William’s anthem “O Taste and See,” which was composed for, and performed at, The Queen’s Coronation in 1953.

The newly commissioned works were by Scottish composer, Sir James MacMillan, and Judith Weir, Master of the King’s Music. MacMillan’s anthem was set to the words of Saint Paul from Romans 8: “Who shall separate us from the love of Christ?” Weir, who describes O’Donnell as a “peerless” music director, had been asked to set the first seven verses of Psalm 42, beginning “Like as the hart desireth the waterbrooks”, as an unaccompanied choral piece. Weir says she was inspired to write the piece by “The Queen’s strong faith in, and support of, Anglican worship.” The service also included the Queen’s piper playing “Sleep dearie, sleep” and the Allegro Maestoso from Elgar’s organ sonata, opus 28.

As a “royal peculiar”—a church that is under the direct jurisdiction of the monarch—Westminster Abbey has played host to countless state events throughout the centuries, both sad and joyful. During his 23 years there, O’Donnell has directed music for many of them—among them, the Queen Mother’s funeral in 2002, the wedding of the Duke and Duchess of Cambridge in 2011, and the service of thanksgiving for the life of Prince Philip in 2021. He has also overseen daily public services which, given the Abbey’s location in central London, always draw large congregations.

Notwithstanding the significant international interest in the funeral, at which many of the world’s most prestigious leaders were present,

O’Donnell says it was still important to remember that in the end, “it was the funeral of a woman who was a mother, a grandmother, and a great grandmother.” Although it was part of his job to be prepared for this momentous occasion, he said that it was also personally very moving. He described one moment in particular when Her Majesty’s coffin was processing very slowly down the aisle towards the altar. “As it came past through the middle of the choir, I could have reached out and touched it. She was right there.”

As a professional church musician, O’Donnell believes it is an honor to be part of this continuity of tradition. He also feels an enormous amount of joy and satisfaction in knowing that music makes a special contribution through its ability to touch people in ways that few other things can. “I passionately believe that music of high artistic quality, performed at a high professional standard, can be a very powerful part of worship.” He says that being part of the Queen’s funeral in his last few months at Westminster Abbey was a “marvelous privilege” and that he is glad that the music was thought by many to have played a profound and sacred role.

O’Donnell’s last service at Westminster Abbey will be on Christmas Day. He begins his new role at the ISM and the Yale School of Music in January. As he leaves his role in London, he says that there will be things he will greatly miss, but he is looking forward to fresh opportunities to both teach and learn. “After nearly 40 years working mainly in cathedral music, I hope the appointment at Yale will inspire and enable me to draw fully on my experience and skills in new and different ways.” O’Donnell will teach graduate majors in organ and other sacred music courses and will direct a new professional choral ensemble that will sing liturgies in sacred spaces at Yale and in the New Haven area. He will also further the ISM’s collaborations with organists, musicians, and theologians around the globe.

Martin Jean, director of Yale’s Institute of Sacred Music says, “We are delighted and privileged to welcome James O’Donnell to the Yale faculty where he will have a chance to share his lifetime of experience with our students, our communities, and the broader public.”

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From the Director's Desk

Martin Jean



The end of the calendar year brings with it unique tensions. For example, in many Christian traditions, we remember those who have died at the beginning of November (All Saints/ All Souls), but at Christmas we celebrate the hope that new life brings. On Dec. 31, we lay to rest the triumphs

and failures of the old year as it passes and march across the threshold of the new with boldness and trepidation at once. Time trundles on in the academy as well as we welcome new students and staff and create a space where people can feel at home in their new setting. We also celebrate the successful culmination of four faculty searches: Professors Barber, Hernández-Acosta, Im, and O'Donnell.

One of our next major tasks is to consider the future of our program in Liturgical Studies. The study and practice of worship lies at the very heart

of why our Institute was founded, in fact, early ISM documents show that one name contemplated for us was the Institute of Worship and Music. We feel a heavy responsibility of care as we move forward and this will form the backbone of future faculty searches, particularly as we seek a successor for Professor Bryan Spinks who retired last year.

The ISM has gone through seismic changes since the beginning of the pandemic. Retirements and other departures have triggered an influx of energy from new colleagues. Permit me to remark on one of those with a special word of welcome to Amanda Patrick, our new head of Communications and Marketing and editor of *Prism*. Amanda's work, along with that of our other new colleague in this office, Rondasia Curry, has been exemplary and carries on the pace developed by Melissa Maier over her 22 years of faithful service to the ISM. Enjoy this month's issue and stay tuned for more!



Publications

Check out the latest issues!

Yale Journal of Music and Religion

Online now
Volume 8, number 1
ism.yale.edu/yjmr

ISM Annual Report

2021-2022
Online now
<https://ism.yale.edu/publications/annual-reports>

FACULTY NEWS

JAMES TAYLOR RECEIVES GEORGE PERRIN PRIZE FOR VOCAL ARTS

Yale ISM professor and renowned tenor, James (Jimmy) Taylor, has been awarded the George Perrin Prize for his extraordinary contribution to the vocal arts in America. The annual prize awarded by the New York City-based Voices of Ascension Chorus and Orchestra recognizes outstanding achievements in professional choral music. Taylor received the prize at a reception in New York on October 13.

Taylor is professor in the Practice of Voice with joint appointments at the Yale Institute of Sacred Music and Yale School of Music. He also coordinates the *Early Music, Oratorio, and Chamber Ensemble*, part of Yale's early music vocal program. He has an extensive repertoire ranging from the medieval period to the twenty-first century.

"As one of the most important vocal teachers in the United States, as well as being one of the most sought-after Bach tenors of his generation, Jimmy Taylor has created a significant legacy in the training of young singers in this country, particularly those who specialize in early music" said Voices of Ascension artistic director, Dennis Keene.

Over the past decade, Taylor has taught almost all the young soloists in the Voices' Baroque concerts, many of whom are current or former students of his at Yale. "His

work as a teacher and mentor to these gifted young artists has enriched Voices of Ascension more than I can say. These students not only sing beautifully but have clearly been inspired by Jimmy's deep musical and humanistic qualities" Keene said.

Taylor has performed and recorded extensively with many of today's preeminent Bach specialists, including Nicholas Harnoncourt, Philippe Herreweghe, René Jacobs, Helmuth Rilling and Masaaki Suzuki.



James Taylor (left) with Dennis Keene, artistic director and conductor of the Voices of Ascension.



Yale organ students, faculty, and an alumna attended an inaugural concert in late October on the new Harrison and Harrison Organ at Christ Church, Greenwich, CT, given by our future colleague, Professor James O'Donnell. He gave a spectacular performance which included works of Bach, Vierne, Duruflé, Stanford, Ad Wammes, and Walton.

Preserving the Voices of Black Gospel Musicians

Since Professor Braxton Shelley's appointment to the ISM and Yale School of Music in July 2021, he has been collaborating with Libby Van Cleve, director of Yale Library's Oral History of American Music (OHAM) collection to establish a series of one-on-one interviews with leaders in gospel music. This project, which is part of the Interdisciplinary Program in Music and the Black Church, is helping to preserve the voices of key Black musicians. Over the last year, the collaboration has already borne much fruit.

Read more from Professor Shelley

"When I first began exploring the possibility of coming to Yale, I became intrigued with the prospect of forging connections between Yale's long-running OHAM project and the programmatic and preservational work I do with Black gospel. Within this past year, Libby Van Cleve has made a significant commitment to add the voices of Black church musicians to OHAM's Major Figures in American Music Collection. I cannot thank Libby enough for her engagement in this effort which has been equally generous, curious, and shrewd. While the opportunity to interview the major artists we bring to campus on an annual and semi-annual basis is an exciting one, the chance to talk to many others who occupy this tradition as church music directors, choir members, and university faculty is even more beneficial. This bifocal approach brings Yale students into the OHAM project and to the ISM's Program in Music and the Black Church. For example, the final assessment for last spring's iteration of my gospel class was neither a paper nor an exam. Instead, students ended the class by preparing for, and carrying out, an interview with a leading voice in Black sacred music.

Last April, fifteen music ministry leaders came to campus for a multi-day visit timed to coincide with Kurt Carr's residency. These individuals formed a working group that assembled to offer advice for the ISM's new program and to share with colleagues, many of whom they had not seen since before the start of the COVID-19 pandemic.

The group sat around the table in the common room in Miller Hall sharing their individual stories, reflecting on their art, opening up about their biggest challenges, and partaking in song and worship. The director of Choral Activities at Hampton University, the inaugural associate dean of Equity and Inclusion at the Eastman School of Music, and the ministers of music at the Potter's House in Dallas, TX, Mississippi Boulevard Christian Church in Memphis, TN, and the historic Ebenezer Baptist Church in Atlanta, GA, were just a few of the group members. Because of the new collaboration with OHAM, interviews with each of these individuals can be accessed on an ongoing basis in the [Major Figures in American Music collection](#).

In mid-November, Libby conducted interviews with gospel artists Donald Lawrence and Vincent Bohanan during their visit to campus for 'A Celebration of Gospel.' I also intend to continue making the interview a central feature of my gospel classes, including this upcoming spring, when I will teach 'Women of the Gospel.' The class will culminate in a residency with the Clark Sisters, a pioneering group of female musicians who Libby will also interview."



Donald Lawrence is interviewed by OHAM director, Libby Van Cleve Photo: Lloyd Van't Hoff



Participants in April's working group in Miller Hall
Photo: Rondasia Curry

MORE FACULTY NEWS

NEW CLASSES THIS SEMESTER



Students in Professor Mark Roosien's "Russian Religious Thought" class (above) have been exploring the theological and philosophical ideas of Russian writers from the 19th and 20th centuries discussing foundational questions like, what is freedom? What does worship have to do with social justice? What is the relationship between faith and politics? Students explore these questions with a view not only to the past, but also to understand the present-day religious ideologies lurking behind the Russian invasion of Ukraine.

Students in Professor Shelley's class "The Musicality of Black Preaching" (below) are working to develop a vocabulary for describing the form and function of this genre of religious speech. The course offers students the opportunity to engage with the manuscript of Dr. Shelley's recently completed book on the musical afterlife of Bishop G. E. Patterson. Distinguished guest lecturers will include Professor Maurice Wallace of Rutgers University and gospel artist Donald Lawrence.



Photos: Rondasia Curry

IN OTHER NEWS

TERESA BERGER published "All you have created rightly gives you praise": Re-thinking Liturgical Studies, Re-rooting Worship in Creation" in the new online journal *Ex Fonte, Journal of Ecumenical Studies in Liturgy* 1, 2022. Berger also gave a plenary presentation at the Institute of Liturgical Studies at Valparaiso University in April and taught in the Summer School of Pro Oriente in Vienna, Austria, in July.

MARKUS RATHEY published an article about the theological and musical background of Georg Philipp Telemann's compositions for Christmas: "Body, Nature, and Emotion in Telemann's Christmas Cantatas," in *Telemann Studies*, ed. by W. Hirschmann and S. Zohn published by Cambridge University Press, 2022. The article shows how Telemann's compositions reflect important shifts in the understanding of Christmas during the eighteenth century.

Even though he officially retired in June, **BRYAN SPINKS** is staying busy. He is teaching "The Eucharistic Prayer and Eucharistic Theology" course at Yale this semester. He has also been travelling the world to give papers. His talk in June on "The Concepts of Eucharistic Offering, Eucharistic Presence, and the Intercessions in some versions of the Anaphora of Syriac James" at the University of Regensburg will be published in the *Studies in Eastern Christian Liturgies* series. He gave two papers on the Anglican Divine Office at the Breck Conference in Wisconsin (both are now published in *From Anchorhold to Parish. English Monasticism and Anglican Spirituality*, 2022) and another at Humboldt University in Berlin. He spoke on "Geoffrey Wainwright as Liturgist" at a symposium in Rome, celebrating the memory of the theologian, ecumenist and liturgist. His 2021 Kavanagh Lecture on Dorothy L. Sayers is scheduled for publication in the January 2023 issue of *Worship*. He is also working on contributions to the festschrift of Fr. Professor Baby Varghese, the Oxford Handbook of the Book of Common Prayer, and on some eighteenth-century Unitarian adaptations of the Book of Common Prayer.

Adrián Emmanuel Hernández-Acosta Appointed as New Professor of Religion and Literature

In October we announced the appointment of Adrián Emmanuel Hernández-Acosta, a second-year postdoctoral fellow at Brown University's Cogut Institute for the Humanities and Department of Hispanic Studies, as our new Assistant Professor of Religion and Literature in the Yale Institute of Sacred Music (ISM) and Yale Divinity School (YDS), effective July 1, 2023.

As an interdisciplinary humanities scholar and affiliate of Brown's Center for Latin American and Caribbean Studies, Hernández-Acosta's research and teaching illuminates the relationship between religion, art, and theory through the study of the extensive artistic catalogue of the Hispanophone Caribbean and its diasporas. His current book project, *Mortuary Poetics: Mourning, Religion, and Art*, argues that mourning is a critical and creative practice within Dominican, Puerto Rican, and Cuban writing and visual, performing, and multimodal arts. It examines the crucial role played by mourning in portrayals of African diaspora religions within Hispanophone Caribbean literature and art. In conversation with religious and literary studies as well as Black, Caribbean, Latin American, queer and trans studies, *Mortuary Poetics* contributes to broader conversations in humanistic study today about how to respond to personal and collective loss in a world seemingly determined to let the lives of so many fall away.

"We are thrilled that Dr. Hernández-Acosta is joining our faculties," said Professor Martin Jean, director of the ISM. "His scholarship and teaching will bring voices to the conversations here that have been woefully absent. He is brilliant, visionary, and compassionate – qualities our community will cherish and support."

Hernández-Acosta's broader interests include the history of poetics through and beyond the Caribbean, care for the psychic life of racialized



queer and trans subjects, and literary translation in the Black Atlantic. He has published in *Political Theology Network*, *ReVista: The Harvard Review of Latin America*, and *Transforming Anthropology*, and his work has been supported by numerous grants and fellowships. He earned a Ph.D. in the Study of Religion and an M.A. in Romance Languages and Literatures with a focus on Spanish and Latin America from Harvard University, an M.Div. from Harvard Divinity School, and a B.A. in Religion and Music from Tufts University.

"I am delighted to be joining the ISM and YDS community," said Hernández-Acosta. "Its commitment to scholarship, ministry, and public service I find inspiring. With a renewed sense of responsibility, I look forward to research and teaching alongside such dedicated colleagues and students."

Hernández-Acosta will join Professor Christian Wiman as the second full-time ISM faculty in the area of religion and literature, which is, in turn, enlarged by Professor David Mahan and numerous faculty at YDS, ISM, and around the university who value and contribute to this growing intersection of disciplines.

FELLOWS NEWS

Each year, a group of long and short-term fellows from around the world join our ISM community of scholars and artists. During their one-year term at Yale, long-term fellows teach and pursue interdisciplinary projects.

JON BULLOCK attended a Kurdish Studies conference in Poland in October where he gave a talk on his research into Sorani Kurdish archives, while also exploring the possibilities for collaboration between archivists, activists, and academics. Jon is making Kurdish religious songs (qasidas), found in the recently acquired Kurdish music archive at Yale, more accessible to future researchers.

Former fellow (and current staff member) **EBEN GRAVES** has published a monograph titled, *The Politics of Musical Time: Expanding Songs and Shrinking Markets in Bengali Devotional Performance* with Indiana University Press. The book began during a fellowship year at the ISM. It studies connections between musical performance, devotional practice, and features of social time in contemporary West Bengal.

EPHREM ABOUD ISHAC gave a recent fellows' lunch talk on "Historicizing the Syrian Anaphora of Mor Jacob of Edessa." He is preparing to give a talk on "Commenting on Commentaries of the Syriac Liturgy" at Yale's Liturgy Symposium next spring.

RON JENKINS presented a paper at an international conference in Palermo, Italy where he spoke about connections between the responses of currently and formerly incarcerated men and women to Dante's *Divine Comedy*. The conference location was a seventeenth-century prison complex where prisoners

of the inquisition had scrawled drawings and quotes from Dante on the dungeon walls. The formerly incarcerated women, who have developed a play as part of Ron's "Gospel Rap and Social Justice" class, have been invited to perform it in Palermo in June. Ron also organized two events this fall about the Attica prison uprising—one at Yale Law School and the other at Columbia University's Center for Justice. One more event with the women is scheduled at Yale Divinity School on December 2.

QINGFANG JIANG's article "In Search of the 'Oriental Origin': Rameau, Rousseau and Chinese Music in Eighteenth-Century France" appeared in the journal *Eighteenth-Century Music* (issue 19/2). In it, she discusses the importance of Chinese music in the formation of influential concepts proposed by Rameau and Rousseau, showing that what we commonly recognize as "Western music theory" was shaped by knowledge from the East.

JEREMIAH LOCKWOOD attended the European Cantors Association conference in Budapest in early November where he gave a talk on "Beautiful Outsiders: Cantorial Performance, Technology and Changing Jewish Identities", a talk he also shared with the Yale community at a fellows' lunch in October. He has also taught several workshops on cantorial music and creative response to archival sources.

Former fellow **BONGANI NDODANA-BREEN** has accepted an appointment as associate professor in Music Theory and Composition at the University of Capetown's College of Music.

ALUMNI NEWS

ALUMNA IN FOCUS: SHEREZADE PANTHAKI



Sherezade Panthaki is a graduate of ISM's Vocal Performance: Early Music and Oratorio Program. A highly acclaimed soprano, Sherezade has sung with the greatest ensembles in the world, including many

world premieres. Her most recent engagements have included early music and oratorio performances with the New York Philharmonic, the Philharmonia Baroque Orchestra and Bach Collegium Japan. Sherezade is currently head of the voice department at Mount Holyoke College. She recently performed in the world premiere of "Say Your Name", a voting-rights cantata composed by Reena Esmail and written by Rebecca Gayle Howell.

Photo: David Fung

IN MEMORIAM

ISM alumnus, **NEIL KEEN**, passed away on August 27. After receiving his M.M. in Organ Performance from the ISM in 1980, he became the organist and choirmaster at St Peter's Episcopal Church in Albany, NY. During his 42 years there, he brought the joy of music to countless members of the choir, church, and to all who attended his hundreds of organ and choral concerts.

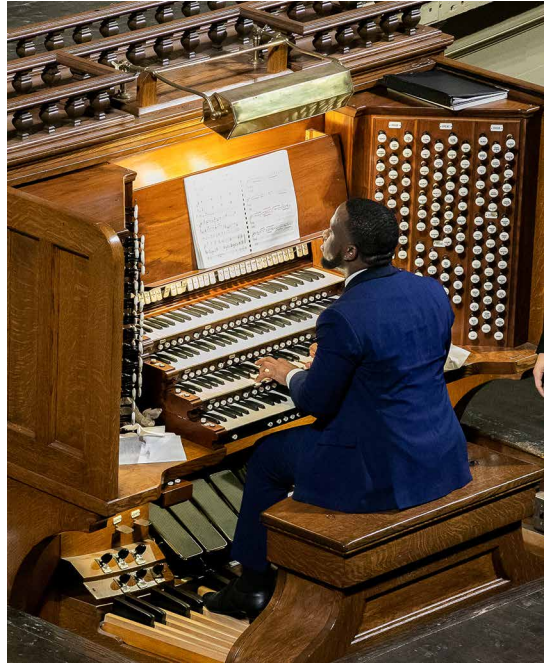
Alumni: send your news to Rondasia Curry (rondasia.curry@yale.edu) and be sure to tag @ISM in your social media!

Recent Events

Concert Season Kicks Off with Great Organ Music at Yale

Our concert year got off to a rousing start on September 18 with the first concert in the Great Organ Music at Yale (GOMY) series. Dr. Nathaniel Gumbs played Woolsey Hall's Newberry organ, accompanied by steelpan musician Kenneth Joseph and dancer Freddie Moore. Joseph is a Trinidadian native and director of St. Luke's Steelband in New Haven, CT. Moore is a professional dancer, master teacher and choreographer. The repertoire included works by Franck, Haywood, Hollins, Price, Rossini, and Stoddart.

We look forward to the next GOMY concert on April 23 in Marquand Chapel with Annette Richards, the Given Foundation Professor in the Humanities and University Organist at Cornell University.



Dr. Nathaniel Gumbs on Woolsey Hall's Newberry organ



Kenneth Joseph on the steelpan



Dancer Freddie Moore

Photos: Rondasia Curry

Miller Hall Exhibit Explores the Relationship “Between Spirit and Matter”



An opening reception was held on September 21 in Miller Hall for the new multimedia exhibit, “Between Spirit and Matter” by Utah-based artist, Beth Krensky. Maddie Blonquist Shrum, Div. ’22 co-curated the exhibit and facilitated a panel following the artist’s talk.

The exhibit is an installation of performance pieces and ritual artifacts. Glowing alabaster edifices, tinkling prayer shawls, and fluttering wings transformed historic Miller Hall into hallowed ground. Rooted in the centuries-old Jewish traditions and influenced by more recent familial memory, Krensky’s materially compelling works are rich with meaning and welcome participation.

As an acclaimed art educator and maker, Krensky considers herself to be “a gatherer of things—objects, words, spirit—and a connector of fragments, to make us whole.” In videography of her performance works, relics both real and imagined, and tenderly crafted textiles, the artist



embraces liminality in an effort to sanctify bodies, spaces, and objects. The exhibition, which is on view until December 10, invites viewers to inhabit the space Krensky does herself: the in-between of matter and spirit, the profane and the sacred.



“Between Spirit and Matter” now on view in Miller Hall, encourages visitors to “inhabit” the space and interact with the art. Photos: Rondasia Curry

2022 Kavanagh Lecture Explores Deposition Rites

This year’s Kavanagh Lecture was given by Professor Harald Buchinger, chair of Liturgical Studies at Regensburg University in Germany. Addressing a full crowd in Miller Hall during the Yale Divinity School’s annual convocation and reunion in mid-October, he spoke on the ritual entombments of symbols of Christ’s dead body on Good Friday—or deposition rites—that have long

been an emotional climax of Holy Week. Teresa Berger, professor of Liturgical Studies at the Yale Institute of Sacred Music and Yale Divinity School, and Thomas E. Golden Jr. Professor of Catholic Theology, hosted the event. Professor Buchinger was a former ISM fellow in Music, Worship, and the Arts and a visiting professor in Liturgical Studies at Yale from 2012–13.

Yale Schola Cantorum Performs Music for all Souls

Yale Schola Cantorum gave a spectacular performance of “Music for all Souls” on November 5 in Woolsey Hall. Conducted by David Hill, the program explored the themes of remembrance of the dead and the patron saint of music and musicians with pieces by Tomas Luis

de Victoria, Cecilia McDowall, Herbert Howells, Benjamin Britten, and Errollyn Wallen. Schola Cantorum will perform again in Woolsey Hall on December 10 at 7:30pm when they sing Bach’s Christmas Oratorio.



Yale Schola Cantorum performs “Music for All Souls” in Woolsey Hall. Photo: Amanda Patrick

A Celebration of Gospel

On November 17, the ISM hosted “A Celebration of Gospel” featuring renowned gospel musicians Donald Lawrence and Vincent Bohanan. Together with their ensembles and a community choir drawn from the greater New Haven area, they performed at Immanuel Baptist Church in New Haven to a packed house, with a further 5,600 people watching via live stream.



Donald Lawrence and Vincent Bohanan

STAFF NEWS

WELCOMING NEW STAFF TO THE ISM

The ISM staff are the backbone of our enterprise, the skilled and indispensable strategic partners and actors who work with faculty and students to realize and support the many programs in our unit. Over the last few months, we have welcomed several new staff and are delighted to introduce them to you here.



BEN GEERTZ is ISM's lead administrator with oversight of financial and human resources, and facilities. He has a deep knowledge of Yale's budgeting, financial, and operational policies having served as operations manager for nearly nine years in the Infectious Diseases subspecialty

of the School of Medicine's Department of Internal Medicine. As such, Ben oversaw a budget of over \$40 million involving grant, endowment, clinical, and tuition revenue, and supported a community of nearly 200 faculty, staff, and fellows. Prior to this role, Ben served as an accountant in several other sections of the Medical School as well as in the John B. Pierce Laboratory, a nonprofit, independent research institute that is formally affiliated with Yale. Ben studied philosophy at Marlboro College (B.A.) and Boston University (M.A.), and throughout this period he maintained an active role as a singer, most recently for over twelve years in the professional liturgical choir at Christ Church, New Haven. He is also the son, grandson, and great-grandson of congregational ministers, all of whom attended Andover Newton Theological School or its predecessors.

JEFF HAZEWINKEL is the manager of Music Programs and Concert Production and comes with a career of more than 25 years in arts management. The bulk of this experience was gained as the director of the Valparaiso University (VU) Center for the Arts, which encompasses an art gallery, mainstage theater, black box theater, and recital hall. In addition to the functions of this facility, he managed all instrumental and choral ensembles, including recordings and tours—most notably, the VU Chorale's participation in the 500th anniversary of the Lutheran Reformation in Wittenberg, Germany in October 2017. Jeff was also producer of a nationally televised broadcast of VU's annual Christmas concert in 2008 for PBS. He studied music and business at Valparaiso and anticipates being consecrated a deacon in the Evangelical Lutheran Church in America in 2023 under the auspices of the Lutheran Diaconal Association.



AMANDA PATRICK is our head of Marketing and Communications. Raised in Yorkshire, England, Amanda studied Theology and Art History at Leeds University, and Religious Studies and Education at Cambridge University. After several years working in Africa with two non-profit organizations, she moved to the United States and joined Yale Library in 2003 where she held leading and inaugural roles in both communications and development. She also directed communications for the Yale Law School and Yale School of Nursing. Amanda has been a freelance writer and editor for Yale and the United Nations and is a practicing visual artist and illustrator. In 2006 she completed a master's degree in International Affairs and received a Fulbright Scholarship to undertake research in Africa. She is currently working on a Ph.D. in International Relations from Salve Regina University. She is a deacon at First Congregational Church of Guilford.



RACHEL SEGGER is the new concert production coordinator supporting the Yale Camerata, the ISM choral library, and the programs in choral conducting and voice. Rachel is no stranger to the Institute, having graduated from Yale as an ISM student in 1997 with both the Master of Music (Organ) and the Master of Arts in Religion (Liturgical Studies). Prior to Yale, Rachel received the A.B. from Harvard College majoring in Music and English, and following Yale, she earned the J.D. from the University of Connecticut School of Law, after which she practiced law for 14 years. Since 2016, Rachel has served Trinity on the Green as their music program manager. In this role, she assists Walden Moore, the director of Music, in the management of the Trinity music program, recruiting and training novice choristers, coordinating fundraising, planning for choir events and tours, managing choir calendars and rehearsal logistics, connecting with community music organizations, and serving as the point person for choir parents and members of the three parish choirs.

STUDENT NEWS

NYC STUDY TRIP PREPARES STUDENTS FOR 2023 VISIT TO PERU

ISM students took a daylong field trip to New York City in October. Here they can be seen visiting the exhibit “Consulting the Divine: Peru” at the Metropolitan Museum of Art in preparation for their 2023 study trip to Peru. In the evening, they enjoyed a meal at Rosa Mexicano and a jazz concert at Lincoln Center.

Photo: Ryan Rogers



VOXTET AT THE FARM

The Voxtet sang a very successful Monteverdi program at the beautiful farm of David Low in Norfolk, CT, at their annual Continuo Camp, along with cello students

from Phoebe Carrai’s class in the Juilliard early music program. They are pictured here with Professor James Taylor (right).



ISM Students 2022–2023

Matt Bickett (M.A.R. Theology '23)



Emily Boring (M.Div. '23) writes and works at the intersection of evolutionary biology, theology, and literature. She earned her B.S. in Ecology and Evolutionary Biology from Yale (2018), and her M.Sc. in Marine Ecology from Oregon State University (2020). Her goal at

the ISM is to combine the vocabulary of science and spirituality to address interdisciplinary problems (climate change, species loss, human trauma) and themes of wonder, discovery, and selfhood. Her writing has appeared in publications such as *The Christian Century*, *Yale Scientific Magazine*, *Yale*

Literary Magazine, and *The Atlantic* (forthcoming). She is an Episcopal postulant in Diocese of Oregon.



Luke Brennan (M.M. Organ Performance '24) is a first-year student at Yale in the studios of Carole Terry and James O'Donnell. He is a graduate of the Eastman School of Music, formerly in the studios of Anne Laver and Nathan Laube, with a Bachelor of Music (B.M.) in Organ Performance as well as a B.A. in Mathematics from the University of Rochester. He has had the good fortune to work in masterclasses with artists Nathan Laube, Bruce Neswick, Isabelle

CONTINUED ON PAGE 14

Demers, Simon Johnson, Raul Prieto Ramirez, and others. He is also a winner of the 2019 RCYO Potomac Chapter and mid-Atlantic Regional Competitions. In his free time, Luke enjoys learning foreign languages, finance, playing soccer, and is a huge ice hockey fan.



Blake Bruchhaus (M.A.R. Liturgical Studies '23) is a liturgical musician and an aspiring liturgist. Originally from Kinder, Louisiana, he has served as a full-time director of music and liturgy for large Roman Catholic parishes in Baton Rouge and Shreveport.

Blake holds a master's degree in Sacred Music from the University of Notre Dame and a bachelor's degree in Sacred Music from Centenary College of Louisiana. In addition to his primary studies in choral conducting, he is a trained vocalist, pianist, and organist. Blake's primary academic interest is congregational song as ritual action of the liturgy with particular attention given to the Roman Catholic tradition.

Clare Byrne (M.A.R. Religion and Music '22) is a songwriter and dancer. She is passionate about American canons of song, including blues, folk, rock, and gospel traditions. Clare has taught contemporary dance at Muhlenberg College, Long Island University, and the University of Vermont. She has a B.A. in dance from Connecticut College and an M.F.A. in dance from the University of Wisconsin-Milwaukee. Her long-term interdisciplinary projects have included "Weekly Rites", a dance and writing blog, and "The Poor Sister Clare's Traveling Dancing Monk Show," which is an experiment in gardening and liturgical dancing in Vermont.



Christy Charnel (S.T.M. '23) recently received her Master of Divinity degree. A graduate of University of Pennsylvania's School of Nursing, her research interests lie at the interstices of religion, medicine, and critical black studies. More specifically, she is interested in the religious ecologies orbiting the construction of the human through the medical and theological enterprise in the United States.



Fiona Chen (M.A.R. '23) comes to Yale from Fordham University where she received her B.A. in Theology, Medieval Studies, and Classics. She is a former choral scholar (alto) at Fordham Schola Cantorum and greatly enjoys sacred choral music from the Renaissance to

present day. In spring 2019, Fiona studied abroad at Trinity College Dublin, where she developed her interest in early Christian (voluntary) martyrdom.

She is primarily interested in the history of early and medieval Christianity and their material culture, especially artifacts related to death, dying, and the afterlife. She enjoys listening to choral music, cooking and baking, crafting, and learning about American religious history.



Konstantza Chernov (M.Div. '25) was born and raised in Sofia, Bulgaria, but the Holy Spirit brought her to the U.S. through music. She earned her B.M. and M.M. degrees in Piano Performance at Queens College and her D.M.A. in collaborative piano from UNCG. A classical

concert pianist and a church music director, she aspires to become a chaplain with a concentration in end-of-life counseling. Conscious, compassionate living, holistic healing, quality end-of-life care, and the afterlife interest her deeply. Music, literature, the arts, scientific facts, and cosmology are her passions, along with love bees, alpacas, and horses. She's an Eastern Orthodox Christian who serves as a musician in a Catholic Parish, but also finds inspiration in the teachings of Paramahansa Yogananda, and the books of rabbi David Aaron. Recently, Konstantza developed a fascination with Muslim culture, including Sufi poetry and wisdom.

Oliver Creech (M.A.R. Religion and Literature '24)



Kalvin Cummings (M.A.R. '22 Religion and Literature) received his bachelor's degree in Biology from East Tennessee State University and a master's degree in Religion from Milligan College, both in Johnson City, TN. He also continued graduate study in

a Master of Counseling Psychology program at Milligan College and is currently in residence as the assistant director of Religion and Spiritual Life at Worcester Polytechnic Institute.

Joshua Ehlebracht (M.M. Organ '23)

Joseph Ferguson (M.M. Organ '24)



Moe Graviet (M.A.R. Religion and Literature '23) comes to the ISM from Brigham Young University where she majored in English and minored in Philosophy, focusing on spiritual studies, East Asian religions, and Victorian poetry. Moe has a passion for interfaith

dialogue—especially between Japanese Buddhism, Shinto, and Christianity—and is particularly interested in understanding how literary and theological texts express identity formation across religious and cultural contexts. These interests have led her to undertake research in Japan, Jerusalem, and England. She hopes to pursue a doctoral

degree following her studies at Yale, continuing her examination of the possibilities of transformation through engagement of intensified—or spiritualized—texts.



Elisabeth Gray (M.Div. '23) is thrilled to be at the ISM for a voyage into the intersections of language, image, and faith. She writes, "A native of the 'Christ-haunted South,' as Flannery O'Connor once named it, my tragicomic sensibility and multifarious creativity have

led me into simultaneous lives in playwrighting, filmmaking, acting, and entrepreneurship." This autumn she stars in Noel Coward's *THE RAT TRAP* at NY City Center. She completed her B.A. (Hons) and M.A. in English literature and language at the University of Oxford.



C Han (M.M. Voice '23) is a leftist Korean American from Queens, NY. They are a soprano, keyboardist, and researcher specializing in early Western art music, and the music of living, "global" composers. Han comes to Yale to actively move classical

music away from white supremacy (and its many derivatives) in order to become a safer space for queer, non-Christian, poor people of color. They invite you to refer to them as either "Han" or "C".

Ike Harijanto (M.Div. '23)



Madeleine Harris-Lerew (M.Div. '24) received her B.A. in Philosophy from Eastern University and has spent several years serving in the Episcopal Service Corps in Philadelphia, PA, where she was the program director of the Welcome Table at St. James School in North

Philadelphia. She is a Postulant for Holy Orders in the Diocese of Pennsylvania and am M.Div. candidate at the ISM and Berkeley Divinity School. She is thrilled for the opportunity to continue discerning her call to the priesthood alongside such talented artists and fellow theologians.

Sully Hart (M.Div. '25)

Emily Helferty (M.M. Voice '23) is the youngest of eleven children and grew up singing and performing with her family in the Ottawa Valley of Canada. She began taking voice lessons when she was ten years old when she was introduced to, and fell in love with, classical music. Emily holds a Bachelor of Music in Vocal Performance from Queen's University in Kingston, Ontario where she was awarded the Queen's Medal in Music, and from there came to the ISM, where she is working towards her master's degree as a returning Alto in the Voxtet. Emily regularly sings in Catholic liturgies and has a

particular interest in developing creative programs using solo sacred music repertoire.



Haven Herrin (M.Div. '23) is focused on acoustic interventions, temporal perception, and the crafting of sacred experience. This aesthetic/political/spiritual trifecta resides at the intersection of postcolonial theory and critical race theory, which is where most of his big life questions—be they cognitive, therapeutic, kinesthetic—live. Haven is a dancer, a printmaker, and a storyteller.



Lauren Hoaglund (M.A.R. Religion and Literature '24) received her BA from W&L University in May of 2022 where she earned a double major in English and Medieval and Renaissance Studies as well as a minor in Classics. She works primarily in the

literature and history of the early modern period with particular attention to the intersections between personal faith and the tangible world and the ways that the literature of the period can reflect the conflict in the early modern world. This conflict was defined by religious changes and wars for religious freedom that raged on the battlefields, in royal courts, obscure towns and villages, and in the hearts of those who lived during this time. After completing her M.A.R. in Religion and Literature, Lauren hopes to earn her Ph.D. and pursue a career in higher education.



Ariana Hones (M.Div. '25) is a first-year student currently seeking ordination in the United Church of Christ. For Ariana, home is the rural Midwest where she first learned the sacredness of both land and community. Before coming to Yale, her focus was on youth development and environmental advocacy and policy. She is continuously curious about how artistic and faith practices can be used as tools to stretch collective imagination.

Michaël Hudetz (M.M.A. Voice '24)



Madeleine Hutchins (M.A.R. Religion and Literature '23) is a Mohegan student whose work focuses on Indigenous lifeways and story medicine, though they also maintain an avid interest in bioethics. Madeleine is particularly interested in Indigenous media and is/has been involved with several Indigenous storytelling projects, including the Yale Indigenous

Performing Arts Program. Prior to returning to study at YDS/ISM, Madeleine worked for the Tantaquidgeon Museum in Uncasville, CT and continues to integrate her work with her tribe with her work at YDS and the ISM. In her limited-but-glorious free time, Madeleine enjoys reading Indigenous fiction, plants, walks, and *The Twilight Zone*.



Jacob M. A. Ihnen (M.Div. '25) graduated from Brown University in 2018 with an A.B. in Classics and Medieval Cultures. He's looking forward to studying how liturgy, sacred music, religious art and architecture, and literature intersect with and inform each other.

Margaret Kearney (M.A.R. '23)

Noah Klein (M.M. Organ '23) graduated from the Jacobs School of Music at Indiana University with a B.M. in Organ Performance under Dr. Janette Fishell. He was the musical intern for Tabernacle Presbyterian Church in Indianapolis, IN. Back home in Northfield, Minnesota, Noah plays for local churches, and organ recital series throughout the state. He was the winner of the Great Lakes Regional Competitions for Young Organists at the 2019 regional AGO convention in Grand Rapids, Michigan. Noah has also played at Trinity Church Wall Street in New York City as part of their "First Friday" series, which features undergraduate and graduate organ students from leading music conservatories across the U.S. and Canada. *The Diapason* included Noah in their "20 Under 30" list for 2021. At Yale, he is the Battell Chapel organist.

Isaac Lee (M.M.A. '24)

Maya Lewis (M.A.R. Liturgical Studies '24)



Andrew Liu (M.M. Choral Conducting '24) is a conductor, organist, flautist and composer. He received his B.A. in Music in 2022 from the University of Oxford, graduating with first class honors. While there, he was organ scholar at Hertford College, serving as conductor

and organist for Hertford College Chapel Choir. His past conducting teachers include Steven Grahl and James Morley Potter. Andrew is also an avid composer and has recently been commissioned to compose music for Yao Yueh Chinese Orchestra in Hong Kong, China. He is currently enjoying the opportunity to work with such excellent choirs, outstanding colleagues, and distinguished faculty at Yale, which will hopefully prepare him well for a successful career in church music.

Michael Lukin (M.M.A. Choral Conducting '24)

Mattias Lundberg (M.M. Choral Conducting '23)



Vi Lynk (S.T.M. '23) is interested in the intimate details of the intentional life understood and articulated in relationships. Drawing from her training and experience as an installation and performance artist, she has worked to facilitate community within and across multiple fields and facets of life: in elementary classrooms, through technology driven storytelling, at tables, to name a few. This year offers space to explore ongoing questions around the ethical implications and theological potentials of rituals, specifically ones grounded in practicing bodies.

Molly McGuire (M.M. Voice '23)



Terrance McQueen (M.Div. '24) currently works at Yale Divinity School's Office of Diversity, Equity, and Inclusion as a community equity and belonging liaison. He is a chapel minister on the Marquand Chapel team and director of the Yale Black

Seminarians Gospel Choir. Terrance has an M.A. in higher education from the University of Michigan and a B.A. in sociology from Morehouse College. He is a Raymond Preaching Fellow, Horatio Alger Scholar, and Gates Millennium Scholar. Terrance attributes his success to his parents, his hometown of Fort Pierce, FL, and faith in God.

Collin Miller (M.M.A. Organ '24)



Kathryn Muensterman (M.A.R. Theology '24) grew up in Evansville, IN and studied English Literature and Medieval and Renaissance Studies at Washington and Lee University in Lexington, VA. Her research interests lie in Christian mysticism and mystical theology,

especially how theology flows from the experience of God and the world. At the ISM, she hopes to continue finding points of connection between theology, liturgy, the arts, and the life of faith.

Jackie Nappi (M.M. Organ '24)

Matthew Newhouse (M.M. Voice '23)

Meredith Noorda (M.A.R. Religion and Visual Art '23)

Juliet Papadopoulos (M.M. Voice '23)



Nathan Peace (M.Div. '25) is originally from the Atlanta suburbs but comes most recently from Boston. He holds a B.Mus. in Organ from Samford University and an M.S.M. in Organ from Boston University. While in

Boston, he was organ scholar at Trinity Church, Copley Square. Nathan's academic interests are in liturgical studies, homiletics, and history. In addition to singing with Yale's Schola Cantorum, he maintains an active schedule as an organist and tenor. Nathan plans to pursue ordination in the Episcopal Church. During his free time, he enjoys taking walks, drinking coffee, exploring museums, and going to the symphony.

Clara Poteet (M.Div. Religion and Literature '24)

Jane Potthast (M.A.R. Religion and Literature '23)

David Preston (M.M. Organ '24)



Marika Proctor (M.A.R. Comprehensive '23) joins the ISM to explore relationships between text and performance in both secular and religious arts. She has acted professionally in work ranging from Shakespeare at the Minneapolis' Guthrie Theater

to physical theater at Louisville's Humana Festival, to new play development at New York's Theatre Row. This, along with lifelong exposure to Eastern Christian Liturgy, fuels her curiosity about how collective performance of text can inform public discourse on belief. Marika was born and raised in Saint Paul, Minnesota and received her B.A. in English from the University of Puget Sound.



Matthew Reese (M.Div. '24) is a postulant for holy orders in the Episcopal Diocese of Maryland. He is jointly resident at the Institute of Sacred Music and the Berkeley Divinity School. Matthew came to New Haven from Baltimore, where he remains on the faculty of

musicology at Johns Hopkins University. Matthew completed his undergraduate degree at the College of William and Mary, and his masters and doctoral degrees in musicology at the University of Oxford; there, he focused on American musical culture at the fin-de-siècle. Matthew is active as a professional choral singer and conductor, having directed the Oxford University Philharmonia, Consortium Novum, the Washington Young Sinfonia, and the Choir of Pusey House, Oxford.



Lily Rockefeller (M.Div. '25) is from New York City and is fascinated by the connection between art, religion, and nature. During her master's in Modern Languages at Oxford, she wrote her dissertation on the German Romantic conception of self, other,

and the divine, particularly in the prose work of Hölderlin and Novalis. She received a B.A. in Comparative Literature and German Studies from

Brown University in 2018, where she wrote her thesis on Virginia Woolf and Novalis, and worked as a freelance writer and novelist for the past few years. She enjoys gardening and is learning to play the banjo.



Ryan Rogers (M.M. Choral Conducting '23) is a conductor, pianist, and singer from Texas. Ryan majored in piano performance and choral music education at the University of Houston's Moores School of Music. There, he served as director of the Floreat a

cappella group, student choral director, and tenor section leader under Drs. Betsy Cook Weber and Jeb Mueller. After completing his bachelor's degree, he served as the assistant choir director for North Shore High School in Houston, TX. In this position, Ryan directed seven choirs, including the North Shore Senior High Chamber Choir, and its show choir, "Perfect Harmony." During the COVID-19 pandemic, he began editing audio for virtual performances, assembling in excess of two hundred hymns, anthems, and songs for various universities, schools, churches, and arts organizations across the country. In his free time, Ryan enjoys running, singing with friends, arranging, and recording his own compositions.

Peter Schertz (M.M. Voice '24)



Vienna Scott (M.A.R. Religion and Literature '23) holds a B.A. in Political Science and Religious Studies from Yale University and is thrilled to be in New Haven again for this degree. Her interest is in literature in gender and Christian mysticism in late

medieval Europe. While she's not doing her schoolwork, you'll find her cooking, debating, and enjoying the local architecture.



Sarah Shapiro (M.M. Choral Conducting '24) comes to Yale from the Chicago suburbs and New York City. Having been brought up in an Episcopal church choir through the Royal School of Church Music program, she then attended St. Olaf College, where she holds

a Bachelor of Music Education and K-12 teaching licensure. Sarah has attended a variety of summer music programs, including Aspen Music Festival, Interlochen Arts Camp, the Conductors Retreat at Medomak, and Amherst Early Music Festival. She loves to compose choral music and has been named a national finalist for the American Prize for four of her compositions. Sarah also enjoys traveling, spending time with friends, cooking, and watching movies and shows.

Sandy Sharis (M.M.A. Voice '24)

Ally Stapleton (M.A.R. Religion and Literature '24)



Deborah Stephens (M.M. Voice '22) is a magna cum laude graduate of the University of Georgia, and a featured soloist called for choral engagements throughout Georgia. In 2017, Deborah founded and began directing VERITAS Vocal Ensemble, which has performed at the UGA Student Spotlight Concert, many faculty and student recitals, and has hosted a joint-ensemble benefit concert to support music education. Deborah currently performs with ensembles such as Kinnara, Coro Vocati, and the Lake Junaluska Singers. As a professional soprano, Deborah is frequently invited for solo performances, university speaking engagements, and podcast appearances.



Alexander Richard Straus-Fausto (M.M. Organ '24) completed his Bachelor of Music at McGill University Schulich School of Music and his secondary school studies at Michigan's Interlochen Arts Academy. While still a teenager, Alex undertook a Canada

Council-funded summer 2019 concert tour of the UK, playing in historic churches and cathedrals. In fall 2019, he was appointed titular organist at Église du Très-Saint-Nom-de-Jésus in Montréal, whose four-manual, 120-rank Casavant organ is acclaimed to be one of Canada's finest. Alex has further expanded the organ's reach by creating more than 50 original transcriptions of major orchestral works, reflecting his passion for the symphonic organ as a virtually unlimited medium for artistic expression. He is thrilled to be at ISM to learn from Professors Martin Jean, Carole Terry, and James O'Donnell and to play the finest organs.



A picnic at the end of August at the home of Professor Martin Jean was a great opportunity for new students to be welcomed into the ISM community. Photo: Rondasia Curry

Jared Swope (M.M. Voice '23)

Nico Tjoelker (M.M. Organ '23)

Nyoman Usadhi (M.A.R. Religion and Music '23)

Chris Veillon (M.Div. '23)

Tommy Watson (M.Div. '24)

Margaret Winchell (D.M.A Choral Conducting '28) is delighted to call the ISM her home for the next two years! Before coming to Yale, Margaret taught high school in the Chicagoland area and earned her Master of Music in conducting from Western Michigan University in Kalamazoo, Michigan. In the summers, Margaret regularly returns to Chicago to teach in summer programming at the Goodman theater and to serve as music director for Wheaton Shakespeare in the Park. Outside of music, Margaret loves to cook, bake, sew, and get into good conversations with new and old friends.

Mengfei Xu (M.M. Organ '23) was born in Dalian, China and began her studies at the affiliated middle and high schools of Shenyang Conservatory of Music. She has since earned performance degrees from Xinghai Conservatory of Music (B.A. Piano), Ithaca College (M.M. Piano and Organ), and UNC-Greensboro (D.M.A. Piano and Historical Keyboard). Mengfei holds a special interest in French keyboard music and conducts her doctoral research toward organ influences in selected piano works by Franck, Widor, and Dupré. In her spare time, Mengfei enjoys hiking.

Yiran Zhao (M.M. Choral Conducting '23)

Bel Ben Zufferey (M.Div. '25)

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Upcoming Events

View details of all our upcoming events on our website at:

<https://ism.yale.edu/events/upcoming-events>

December

- 2: Gospel, Rap, and Social Justice
- 3: Yale Camerata Advent Concert, His Star Shines Bright
conducted by Felicia Barber
- 4: Yale Glee Club Messiah Sing-Along
- 9: Discovering the Byzantine Object in Late Ottoman Istanbul:
Diplomacy, Archaeology, and Collecting
- 10: Yale Schola Cantorum, Bach Christmas Oratorio
conducted by David Hill

January

- 13: The Golden Threads of Orthodoxy: Revisiting the Materiality and
Function of Early Palaiologan Epitaphioi
- 28: Voxtet Latin Vespers

February

- 1: Bach Collegium Japan concert
- 10: The Donor and His House: Inscriptions in the Late Roman
Domestic Context
- 19: Yale Schola Cantorum conducted by David Hill
- 24: Singing the Lord's Songs in a Strange Land and Times: A Black History
and Lenten Commemoration with Nedelka Prescod

Ongoing student recitals: Throughout the year, you can hear the work of our remarkable students as they perform their recitals. All are listed on our events web page.