

Prism

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YALE INSTITUTE OF SACRED MUSIC
COMMON GROUND FOR SCHOLARSHIP AND PRACTICE

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The ISM Class of 2022

On Sunday, May 22, the ISM presented its newest graduates with their ISM certificates at a banquet in the Old Refectory at YDS.



C.E. Aaron	Master of Arts in Religion
Madison Yvonne Blonquist	Master of Arts in Religion
Benjamin Bond	Master of Divinity
EmmaRae King Carroll	Master of Arts in Religion
Hon Lam Teddy Cheng	Master of Music
Carolyn Ann Craig	Master of Musical Arts
Jacob Cunliffe	Master of Divinity
Alexandra Elizabeth Dreher	Master of Arts in Religion
Benjamin Bae Stackhouse Ferriby	Master of Music
Ethan Mark Haman	Master of Musical Arts
Matthew Alexander Ingwersen	Master of Music
Clare Frances Kemmerer	Master of Arts in Religion
Nilaya Sarah Knafo	Master of Arts in Religion
Abigail Dorothea Kromminga	Master of Arts in Religion
Michael James Clifton Lukin	Master of Music
Patrick George McGill	Master of Musical Arts
Sydney Tendo Ssempe Mukasa	Master of Music
Manuel Giovanni Piazza	Master of Music
Kyler Schubkegel	Master of Arts in Religion
Elizabeth Holland Searcy	Master of Divinity
Jenny Claire Smith	Master of Arts in Religion
Christine Simmons Stang	Master of Divinity
Maura Elizabeth Tuffy	Master of Musical Arts
Nathaniel M. Wideltz	Doctor of Musical Arts (2026)
Gloria Enlin Yin	Master of Music



Sydney Mukasa and Nilaya Knafo



EmmaRae Carroll (r) and guests

2022 Prizes and Scholarships

The Hugh Giles Prize

Moe Graviet and C Han

The Hugh Porter Prize

EmmaRae Carroll and Jake Cunliffe

The Edwin Stanley Seder Prize

Carolyn Craig and Elizabeth Searcy

The Margot Fassler Prize in the Performance of Sacred Music

Benjamin Ferriby and Patrick McGill

The Aidan Kavanagh Achievement Prize

Madison Blonquist and Manuel Piazza

The Director's Prize (best Colloquium presentation)

Nilaya Knafo (solo presentation)

Clare Byrne & Patrick McGill

(team presentation)

The Richard Paul DeLong Prize

Gloria Yin

The Liturgical Studies Prize

Jenny Smith

The John Cook Prize

Clare Kemmerer

The Faculty Prize

Alexandra Dreher

Students' Choice for Best Colloquium Presentation

Nilaya Knafo (solo presentation)

Ben Bond, Sydney Mukasa & Elizabeth Searcy

(team presentation)

ISM Community Award

Jake Cunliffe and Alexandra Dreher

The Robert Baker Scholarship

Isaac Lee

The Mary Baker Scholarship in Organ Accompanying

Noah Klein

The Hugh Porter Scholarship

Yiran Zhao

The E. Stanley Seder Scholarship

Ryan Rogers

The Louise E. MacLean Scholarship

Kalvin Cummings

The Dominique de Menil Scholarship

Meredith Noorda



Ben Ferriby and C Han



Maura Tuffy (c) and friends



Melanie Ross and Vienna Scott

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Elizabeth Searcy (r) and guests

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Markus Rathey, Danielle Rathey, and Bernard Gordillo



Fiona Chen (l) and Alexandra Dreher (r) and guest



Christy Stang (l) and Jake Cunliffe (r) and guests



Rebecca Ehren and Walden Moore

“I have many hopes for you as you leave this place. I hope you have learned something more about who you are as people, thinkers, and artists. You have already impressed us with your many skills – some of them acquired and developed here: in performance, in analysis, in art, and in ritual. As you move on from this place, I hope that you will recognize yourself to be a significant contributor to our diverse and vibrant – though troubled – world, and that you come to see yourself and your talents as part of a much larger matrix of people and gifts that lie in store. Every single encounter with them becomes part of your life’s sacred pilgrimage.”

– Martin Jean



Maddie Blonquist Shrum and guest



Noah Klein, Isaac Lee, and Mengfei Xu



Meghan Stoll (M.M. '21) and Michael Lukin



Teresa Berger, Jenny Smith, and guest



Clare Kemmerer (r) and guests

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Claire Roosien, Heba Abdelfattah, and Kati Fitzgerald



Eben Graves and Mark Roosien



Jeffrey Douma and Erika Schroth



Kerala Snyder and Thomas Murray



David Mahan



Mark Miller and Michael Murden



Ben Bond (r) and guests



Kyler Schubkegel and Ingrid Goetz



Nico Tjoelker (r) and guest

Commencement photos by Rondasia Curry. [More photos are online.](#)

James O'Donnell Appointed to the Faculty

Photo by Suzanne Bosman



Yale Institute of Sacred Music (ISM) is pleased to announce the appointment of James O'Donnell to the faculty of the ISM and Yale School of Music. Mr. O'Donnell succeeds Thomas Murray as professor to graduate organ majors and other students in

sacred music. Additionally, he will direct a newly formed professional liturgical vocal ensemble that will serve as a model and a vehicle for study for students preparing for careers in church music and liturgy.

"I am delighted to have the opportunity to work and teach at Yale," he says. "I will, of course, be very sorry to leave Westminster Abbey after twenty-three years and am deeply grateful for the rich experience, the friendship and support of my colleagues, and the privilege of playing a part in countless memorable occasions. However, after nearly forty years working mainly in cathedral music in the UK, the appointment at Yale will inspire me to draw fully on my experience and skills in new and different ways. I look forward to all that lies ahead."

James O'Donnell is one of the most celebrated concert organists, choral conductors, and liturgical musicians of our time. He joins our faculty after over thirty years of service as director of music at two of the leading choral foundations in the world: Westminster Cathedral and Westminster Abbey. As organist and master of the choristers of Westminster Abbey since January, 2000, he has led the renowned choir of men and boys in daily choral services featuring repertoire from the Middle Ages to the present day. In addition to this regular cycle of services that gathers thousands of worshipers each week, he has led the music for numerous occasions of state that include the wedding of the Duke and Duchess of Cambridge (Prince William and Catherine Middleton), the funeral service for Queen Elizabeth the Queen Mother, and the recent Service of Thanksgiving for the Duke of Edinburgh. He has toured with the choir to Asia, Australia, the United States, and throughout Europe, and made many acclaimed recordings. From 1997–2004, he was professor of organ at the Royal Academy of Music in London and is now a visiting professor there.

As organ recitalist, he has performed in some of the most prestigious concert halls, cathedrals,

and churches in the world, including Walt Disney Concert Hall (Los Angeles), the Meyerson Center (Dallas), Davies Hall (San Francisco), the Royal Festival Hall, and the Royal Albert Hall (for the BBC Proms), and has appeared as soloist with many orchestras, including the London Philharmonic, Tokyo Philharmonic, and BBC National Orchestra of Wales.

As a conductor, he has worked with the BBC Singers, English Concert, Academy of Ancient Music, and the Academy of St. Martin in the Fields, as well as our own Yale Schola Cantorum. He is currently music director of St. James' Baroque, London. He has over fifty organ and choral recordings to his name, of which several have garnered awards, including Gramophone's Record of the Year and Best Choral Recording for his Hyperion recording of Masses by Frank Martin and Ildebrando Pizzetti with the Choir of Westminster Cathedral.

In 1999, Pope John Paul II bestowed on him the title of Knight Commander of the Order of St. Gregory, and in 2013, Mr. O'Donnell received an honorary doctorate from the University of Aberdeen. He is past president of the Royal College of Organists, a fellow of the Royal College of Music and the Royal School of Church Music, and an honorary member of the Royal Academy of Music. In 2011, he was elected an honorary fellow of Jesus College, Cambridge.

In addition to teaching organ and sacred music at Yale, Mr. O'Donnell will lead a newly established vocal ensemble consisting of professionals from the region that will sing regular liturgies in a variety of traditions in conjunction with local parishes, chaplaincies, and other Yale faculty and students. It will serve as a model and a vehicle for study for students preparing for careers in church music and liturgy.

Mr. O'Donnell will also have a significant role in shaping important new outreach and collaborations with organists, choir directors, clergy, and theologians around the world who have leadership roles in church music and liturgy. He begins his work at Yale in January, 2023 when he moves to the New Haven area with his husband Nauro and their four dogs.

"James O'Donnell brings a combination of gifts that seem unmatched in our field: command of a vast range of organ and choral repertoire; a deep engagement with multiple ecclesial and liturgical traditions, and a world-class reputation as an artist in multiple mediums," said ISM director Martin Jean. "We are all excited to welcome him to Yale."

In Memoriam: Thomas Troeger

Martin Jean



The Institute mourns the death of our dear friend and colleague, **Thomas H. Troeger:** preacher, hymn-writer, theologian and musician. Tom joined the Institute faculty in the fall of 2005 and remained a close partner to all of us for ten years before his retirement

to Maine with his wife, Merle Marie Troeger.

Tom's countless contributions to the life and work of the ISM serve as a model of service, teaching, scholarship, and creative work. In fact, in many ways, he embodied the very essence of what it means to be a member of this faculty. We often speak about the ISM being a crossroads for ministers and musicians, scholars and practitioners. Tom was all of these and so much more.

His poetry has been part of the canon of hymnody in religious communities for decades, translated into many languages and appearing in dozens of hymnals. "O Praise the Gracious Power," "Let Wonder Be Reborn," and "Praise the Source of Faith and Learning" are only a few that have become part of the communal memory of churches everywhere.

Tom's scholarship speaks to many audiences. Works like *So That All May Know: Preaching That Engages the Whole Congregation* have become a staple for students of homiletics as well as seasoned preachers. *Trouble at the Table: Gathering the Tribes for Worship*, written with longtime collaborator Carol Doran, is a standard text in many church music curricula. In *Wonder Reborn: Creating Sermons on Hymns, Music, and Poetry* he investigates the potential of music as a tool of theological expression, showing the breadth of his contribution.

We remember fondly his many lectures that combined poetry reading and theological reflection, as well as his superb flute playing. He was a favorite preacher in Marquand Chapel as well as a pivotal teacher of homiletics with his colleague, Prof. Lenora Tubbs Tisdale.

On a personal note, Tom and I spent many happy hours during his time here team-teaching the proseminar in the theology of church music. Our alums still speak of lessons they learned in this class. His graciousness, collegiality, and mentorship to me during his tenure here were life-giving as I found my legs in administration. I hold him up as an exemplar of intellectual curiosity, artistic commitment, and pastoral intelligence. I will miss him greatly.

Please join us all in giving thanks for the life and work of Thomas H. Troeger, whose legacy will live on for generations.

Bo kyung Blenda Im Appointed to the Faculty



The ISM is delighted to announce the appointment of Dr. Bo kyung Blenda Im as assistant professor of sacred music and of divinity beginning July 1, 2023.

Bo kyung Blenda Im is an ethnomusicologist who specializes in popular culture and

Christianity in Korea and the Korean diaspora. By centering the work of Asian/diasporic faith practitioners in her scholarship, she unsettles Western colonial epistemologies – particularly neo-Orientalist constructions of “Asia” – that condition the terms of inclusion and exclusion in the modern world. Her interdisciplinary research primarily addresses music studies and actively dialogues with religious studies, Korean studies, ethnic studies, and anthropology.

Im’s growing intellectual and personal interests in sacred music during her undergraduate years at the University of California, Los Angeles, led her to double major in music history and communication studies. She matriculated at the Institute of Sacred Music and Yale Divinity School to pursue the M.A.R. in Religion and Music, and thereafter received her Ph.D. in ethnomusicology from the University of Pennsylvania. Upon completing her doctoral work, Im held appointments at Yale first as a lecturer in ethnomusicology (spring 2020) and then as a postdoctoral associate in the ISM (2020–2021).

Im is currently the Global Korean Diasporas Postdoctoral Fellow at the Korea Institute, Harvard

University. Her book project, *Transpacific Modernity and the Forgotten Constant: Race, Music, and Faith in Seoul*, reconceives transpacific musical modernity through a restorative chronopolitical framework. Based on long-term ethnographic fieldwork in Seoul, the project examines the co-production of ethnoracial and religious subjectivity in Korean Christian engagements with Black gospel and contemporary worship music. In her research and teaching on music and religion, Im makes space for conversations on race and racialization, transnational migration, and decoloniality in the Pacific Basin.

Im’s research has been supported through various grants and fellowships, including the Fulbright U.S. Student (IIE) Research Award and the Y. H. Park Fellowship in Korean Studies at Penn. Her work has been recognized with prizes from the Mid-Atlantic Chapter of the Society for Ethnomusicology, the Association for Korean Music Research, and the Society for Christian Scholarship in Music. Im presents her work regularly at national and international conferences. She looks forward to joining a church community in Connecticut where she can support congregational singing as a worship band keyboardist.

In her dual roles at the ISM and YDS, Im will teach courses that broadly integrate the study and practice of religion with that of music. As opportunities arise, Im will offer courses to other constituencies at Yale. During her year as postdoctoral associate, Dr. Im generously contributed many insights and much work to the ISM’s efforts in diversity, equity, inclusion, and belonging, which her work both explicates and supports.

Carole Terry to Visit in Fall 2022

The ISM is thrilled to announce the appointment of Dr. Carole Terry as visiting professor of organ in the Yale Institute of Sacred Music and Yale School of Music for the fall term of 2022. Dr. Terry will teach half the graduate majors in organ and lead the organ seminar along with related activities. As previously announced, James O’Donnell’s Yale appointment begins in the spring of 2023. The ISM is also grateful to professors Jon Laukvik and Craig Cramer, who have so generously and ably served as visiting faculty since the retirement of Thomas Murray in 2019.

Carole Terry is Professor of Organ and Harpsichord Emerita at the University of Washington School of Music in Seattle, where



Photo by Steve Korn

she taught for forty years. Her career as an internationally renowned performer and teacher of the organ and harpsichord has taken her to numerous cities and universities throughout the United States, Europe, and the Far East. While she is especially heralded for her performances and recordings of German Romantic music, she is also a noted expert on the physiology of keyboard performance.

Dr. Terry has appeared all over the world, performing in major venues, teaching, serving on competition juries, and appointed to residencies.

From 2000 – 2003, Dr. Terry was resident organist and curator for the Seattle Symphony, where she helped to inaugurate the pipe organ built by C.B. Fisk in Seattle’s celebrated Benaroya Hall. In that role, she performed numerous solo recitals, organ concerti, and other masterworks for organ and orchestra. Her 2008 recording on the Loft label, *Carole Terry Plays the Watjen Concert Organ*, was made on this instrument. Her other recordings are found on the MHS, CRI, and Crystal labels.

FACULTY NEWS

SALLY PROMEY presided over and was featured in, a MAVCOR *virtual roundtable* on E-publishing that took place back in November 2021.

MARKUS RATHEY announces the publication of *Sacred and Secular Intersections in Music of the Long Nineteenth Century: Church, Stage, and Concert Hall*, co-edited with Eftychia Papanikolaou (published by Lexington Press). “The book,” he writes, “is part of a multi-year research project on music and religion in the long nineteenth century that involved colleagues from the US, Europe, and Asia. A first book (co-edited with Jeremy Begbie and Daniel Chua) has already appeared last year (*Theology, Music and Modernity*, OUP 2021) and focused on the philosophical and theological discourses in the decades around 1800. The new book now extends the focus to works from the later nineteenth century and also highlights musical traditions from France, Russia, Poland, and the US. My own contribution is an essay on the reception of African American spirituals in Germany during a tour of the Fisk Jubilee Singers in Germany in the later 1870s.”

BRYAN SPINKS reports that the Regensburg liturgy conference was replete with people with ISM ties — **GABRIELE WINKLER** (Kavanagh lecturer), **PETER JEFFERY** (Tangeman lecturer and fellow), **MARGOT FASSLER** (former ISM director), and many fellows and post docs. Max Johnson (Kavanagh lecturer) and **PAUL BRADSHAW** (ISM



fellow 2014–2015) appeared via Zoom. Spinks retired from Yale at the end of the 2021–2022 academic year (see interview in this issue).

PROMOTIONS

VASILEIOS MARINIS has been promoted to Professor of Christian Art and Architecture.

MELANIE ROSS, Associate Professor of Liturgical Studies, has been awarded tenure.



Photo by Rondasia Curry

This year saw the inauguration of the new Interdisciplinary Program in Music and the Black Church, directed by **BRAXTON D. SHELLEY**. As venues began to open during the pandemic, in April the ISM hosted “In the Sanctuary,” three-part examination of the rich musical traditions that fill sanctuaries and give sanctuary: spirituals and gospels, hymns and

anthems, praise and worship and the musicality of Black preaching. The culmination was a performance by Kurt Carr and the Kurt Carr Singers (pictured above), which will be long remembered by those fortunate enough to attend. You can watch all the sessions and see photo gallery of these events on the [Music and Black Church](#) site.

Interview with Bryan Spinks

Clare Byrne, M.A.R. '23

Photo by Robert A. Lisak



Bryan Spinks, the Bishop F. Percy Goddard Professor of Liturgical Studies and Pastoral Theology, retired from Yale at the end of this 2021-2022 academic year, after an enormously varied and fruitful career in the research

and teaching of liturgical studies spanning four decades. In his twenty-four years at YDS/ISM, Spinks delved into his extraordinarily broad fields of interest, publishing seventeen books and many more articles on topics within marriage liturgy, English Reformation worship traditions, eucharistic prayer and theology, liturgy of the Eastern churches, and contemporary worship. While on sabbatical at Oxford as a Fellow at Corpus Christi College this spring, Spinks reflected with me via Zoom on the surprising windows of opportunity that have opened within his dual vocation of teaching and ministry.

Spinks fell, almost by chance, into research and teaching. At the age of twenty, he was a student at St. Chad's College at Durham University, a Church of England Theological college, studying theology for ordination. The curriculum allowed exactly one elective. Spinks chose a course in liturgical studies. He was told he had a "flair" for it by a St. Chad's College tutor but was cautioned not to do too much of it.

In the early 1970's liturgy was not considered a serious field of study in the United Kingdom. There were no positions in it. Teaching assignments in liturgical studies were thought to be lightweight, a topic anyone could "muster up," as Spinks says. Even today, there are still no full time positions in liturgical studies in the U.K.; it is considered "too odd a subject, too ecclesiastical, and too practical." Back in 1971, Spinks was advised it was a field with no future.

Spinks ignored this advice. He remembers, "I was obstinate. And I couldn't see any point in doing research in an area I was not passionate about." He not only continued to study liturgy, but he dove headlong into English Reform Liturgy, fascinated by the recently published 1970 *Order of Public Worship*, a eucharistic liturgy of the Congregational Church in England and Wales. Not content with one area of research, he was drawn to early Christian liturgical studies and quickly taught himself to read Syriac while holding down a job as the Deputy Registrar of Births, Deaths, and Marriages at Chelmsford in Essex — a temporary

job which contributed to a lifelong interest in marriage liturgy. But his first article in liturgical studies, published in 1973 at the age of twenty-five, was, oddly enough, on Martin Luther, a figure quite outside Spinks' confessional path. Spinks, with characteristic forthrightness, corrected what he saw as grave errors in understanding Luther's approach to the canon of the Mass.

Spinks remembers that, at the time, prevailing scholarship on Luther's reforms held that "Luther brought a hatchet to canon. That he just cut things out and left the Words of Institution, and then he couldn't even be bothered to put the Sanctus in the right place. And the more I read of Luther, I thought, this is not right at all." As Spinks began to read more about Luther's position on reform in worship, he realized that not only did Luther value the Words of Institution but saw them as the "nutshell of the Gospel." And Luther emphasized the importance of this part of the canon with his arrangement of music as part of the Mass. "So, he was bringing something new to it," Spinks says.

Spinks' publications on Luther drew attention on this side of the Atlantic — attention from Lutherans. The Missouri Synod invited Spinks to lecture in America. Spinks laughs in remembering the irony of it: "They said, it takes an Anglican to tell us what Luther is!"

He was given midwestern hospitality at an Episcopalian Seminary: "I lodged overnight at Seabury-Western, but the Episcopalians at the Seminary did not ask me to give a talk . . . I think it was because they were suspicious of this Anglican who has written something on Luther." Spinks' lecture and publication profile prompted liturgical studies scholar Paul Bradshaw to recommend Spinks for a guest appointment at Notre Dame in 1996. This eventually led to the invitation to teach at Yale in 1997, where Margot Fassler, liturgical studies scholar and artist, was director of the Institute of Sacred Music.

Spinks, in his earliest days, commuted on the Shoreline East into New Haven with Fassler.

He remembers her boundless ideas, energy, and enthusiasm and support — even in early morning hours — for this fellow colleague in liturgical studies from across the pond. He also remembers how deeply satisfying it was to have found a supportive home for his passions



Bryan Spinks in the early days at Yale

Undated archival photo

CONTINUED ON PAGE 10

and research. Spinks says ruefully that while, on some level, the life of a U.K. academic expat leaves him in limbo (“You don’t really have a home”), Connecticut has become a permanent landing spot. But he returns to England for continued inspiration and spent his last semester at Yale on sabbatical researching 19th and 20th century liturgical traditions in Anglican parishes in his home county of Essex.

Spinks, in looking back over his teaching career at Yale Divinity School and the Institute of Sacred Music, cites a refrain often repeated to his students: “Liturgy, like all theology, is a course of academic study. And respectable. But the subject it deals with — God — is neither academic nor respectable.”

How does a student of liturgical studies approach this non-academic, non-respectable God, in the study and context of worship? Spinks recommends looking at the focal point around which religious communities gather. He says that for those in the trenches, those planning “how to do church,” it is good to remember that “what mostly draws people together is worship on a Sunday . . . if you get it wrong there, you get it completely wrong. That’s where most lay people learn their theology.”

Spinks has spent a career studying the tensions involved in getting worship right, in arenas both theoretical and practical, in the past and in the present. He has labored forty years as a professor in higher education, but forty-seven working in parish ministry. After eighteen years as a chaplain in England at Churchill College in Cambridge, U.K., in Connecticut he became a Presbyterian in the Middlesex Area Cluster Ministry.

He is currently priest-in-charge at St. Andrew’s in Northford. He describes the two roles of teacher and minister as being “part of a total vocation,” one that has spanned his entire life, with the roles providing necessary checks and balances on each other.

“It was certainly helpful for me in coming to Yale. In teaching academic liturgy, if you are not anchored in worship, you can teach theoretical, lovely, perfect stuff, but it doesn’t exist in the real world. It has always made me have a foot in the real world...the human in liturgy is far greater than is sometimes thought.”

Spinks’ strongest memories of his first years at Yale in 1997 resonate on a very human level: “It was all new to me and I was just trying to understand it, and twenty-four years later I am still trying to understand it. But you should know that the Divinity School itself was a total wreck. There was mold on the walls, broken windows, broken furniture...of course the people were lovely, and the students were lovely, it’s just that the teaching spaces were horrible.” Spinks’ tenure then spanned the comprehensive refurbishing of the YDS campus that took several years at the turn of the century.

But there were compensations. Spinks reflects that it was only at ISM that he was first able to fully embrace his own research, to have full freedom to pursue his interests in research and teaching and vocation: “The pleasant thing about the ISM was that the field I taught was valued and I was given all the encouragement and freedom I needed. I was able to develop syllabi that I could not possibly have been able to teach in England. I was valued . . . I was respected as a fellow theologian.”



Photo by Robert A. Lisak

In 2008 at the second ISM liturgy conference, a *festschrift* to honor Bryan Spinks was announced. Pictured here: Martin Jean, Siobhán Garrigan, Teresa Berger, Melanie Ross, Bryan Spinks, Simon Jones, and Robin Leaver

Spinks also emphasized that it was an honor to be surrounded by colleagues who have had a big part in the evolution of the field, like former liturgical studies colleagues Siobhán McGarrigan and Lester Ruth. And he spoke with great warmth and respect for current faculty colleagues Teresa Berger and Melanie Ross.

“Although I came [to Yale] with my own new ideas, having those two colleagues, they have nudged me into places I wouldn’t normally have gone. I tried to be, as far as I could be, authentic to what I was teaching . . . but I would certainly say that I have been broadened.”

Spinks’ 2016 “Imagining the Past: Historical Methodologies and Liturgical Study,” a chapter in the volume emanating from the 2014 ISM liturgy conference (*Liturgy’s Imagined Past/s: Methodologies and Materials in the Writing of Liturgical History Today*) that he edited with Berger, pays tribute to the varied research and scholarship of the ISM faculty. It is also a visionary article that talks about memory and the part it plays in history. Spinks writes that within historical studies, we must remember that we are envisioning the past. Likewise, the creators of the liturgical artifacts under analysis are also imagining; liturgical texts do not only document, but they also invent ideas of worship. He emphasizes that we must broaden the scope of methodology within the evolution of liturgical studies to see the past most clearly.

What does Spinks see in the future of liturgical studies? Spinks is less than optimistic. He points to the continued dearth of serious attention for liturgical studies in the U.K. “My

fear is that might be happening in the States. After the 70’s the 80’s there was a huge growth in positions in liturgy in the United States because people regarded it as important. But now maybe we’ve entered a time of some stability in terms of liturgical change, after all the excitement of Vatican II and the all the new liturgies in all churches. And so perhaps it’s become less pressing for seminaries and divinity schools.”

But there are always surprising reversals. In reflecting on a lifetime of teaching, preaching, and ministering, Spinks remembers that his faith underwent an early trial, from which it was rescued by an unexpected source. In his first theology degree at St. Chad’s College, he recalls that he spent too much time reading “Bultmann, Robinson, the Death of God theology,” and “mythologizing the Gospels,” all of which threatened to render him a priest with exactly nothing to preach about. He was, to his complete astonishment, restored to faith by studying the work of Karl Barth. Spinks recalls that he decided, at age 20, “I’m going to read this person because it must be a load of rubbish. So, I read Barth’s Commentary and it just sort of blew me away. It was somebody who was wrestling not with not whether a certain word should be translated as ‘and’ or ‘but,’ but with much deeper spiritual things about God and the purpose of history.”

This deep wrestling with spiritual things — about God and the purpose of history, and how it manifests in “the human in liturgy” — continues to illuminate Spinks’ career, research, and ministry.

How a Yale Alum and New Haven Pastor Helped Bring Spirituals to Germany

Markus Rathey

When were the first African American spirituals sung in Germany? You can often read that American soldiers brought spirituals with them when they were stationed in Europe after World War II. And this is not entirely wrong: Military personnel stationed in Germany and the American radio networks were instrumental in bringing spirituals and other American music to the Old World. However, the story starts much earlier, and it involves a Yale alum.

Spirituals had been transmitted orally among enslaved people of African descent for a long time. Soon after the end of the Civil War, the songs found their way into print publications and on the concert stage. The public presence of spirituals was influenced especially by the efforts of the Fisk Jubilee Singers. Established to raise funds for Fisk University in Nashville, Tennessee, the group started giving concerts first locally and then across the United States. The performances consisted almost exclusively of spirituals, often accompanied by a piano and in four-part settings. Already in 1873, the Jubilee Singers were invited to perform in England.

A second tour to Europe followed shortly thereafter. Once the Jubilee Singers finished performing in the Netherlands, they embarked in 1877 on an exhausting tour through Germany, where they sang in almost 100 cities. The programs included well-known spirituals such as “Go Down Moses” and “Swing Low, Sweet Chariot” and were attended by thousands of listeners. Not only were

concert tickets for sale, but audiences could also buy a small book with the ensemble’s history, which included 104 of their songs in an appendix. This is the first time that Germans not only heard spirituals, but they were able to sing the songs at home. A German translation of the book was quickly finished and sold at the concerts as well. The translation did not include the sheet music for the songs, which were only to be found in the original version. However, the book opened with a new preface that set the tone for the German perception of the African American ensemble.

The preface was written by Reverend Joseph Parrish Thompson (1819-1879), who can easily be called the most influential American in Berlin at that time. He had moved to Berlin in the early 1870s to advise the newly founded German state in questions of the relationship between church and state. His book *Church and State in the United States: With an Appendix on the German Population*, published in 1873, outlined a model for how the state should interact with the two major denominations of Protestantism and Catholicism and how the close relations between church and state, which had its roots in the Thirty Years’ War, could be refashioned in a more diverse and secularized society. Thompson was an adviser to Chancellor Otto von Bismarck and also held close contact with the circle of the German Emperor, Wilhelm I.

But what is more important for Thompson’s legacy is his involvement in the abolitionist

CONTINUED ON PAGE 13



Jubilee Singers, 1877



Rev. Joseph Parrish Thompson

the theological fight against slavery and advised President Lincoln on numerous occasions.

Thompson's successful career actually started in New Haven. He was a Yale student and graduated in 1838. He later continued his studies in Massachusetts at Andover Theological Seminary (now also part of YDS) and at Harvard. During his time in New Haven, Thompson served the congregation at Chapel Street Church (later known as "Church of the Redeemer") from 1840 to 1845; and from 1845 to 1871, he was pastor at Broadway Tabernacle Church in Manhattan before embarking for Germany soon thereafter.

When the organizers of the Germany tour of the Jubilee Singers reached out to local supporters, Thompson was a natural choice: American, a leading theologian, and closely tied to the emancipation of formerly enslaved people in the US. When writing his preface for the German translation, which would then be sold at every concert and reach thousands of readers, he not only highlighted the religious significance of the spirituals, but he viewed the singers as a continuing reminder of the struggles of African Americans and the abolition of slavery. Differentiating the Jubilee Singers from the long practice of minstrel performances in blackface, Thompson writes in his preface: "These [singers] do not belong to the

movement in the US. As a congregationalist minister, he preached against slavery and published a harsh theological condemnation of dehumanizing practices in his early book *The Fugitive Slave Law: Tried by the Old and New Testaments* (1850). He remained an important voice in

carnival performers who do their tricks and make jokes to entertain their audience. They must not be confused with the crowds of so-called 'Minstrels,' who are whites making fun at the expense of a race that deserves support and compassion. No, these are truly Christians who serve the most honorable cause of humanity: to give [former] slaves means and ways to benefit from their newly won freedom."

Not only freedom for the enslaved but also dignity was what Thompson demanded. And this is the perspective from which he reports about the Germany tour to his American readers when he writes in the New York *Independent* about a Berlin recital, "The kindly, hearty approbation of such an audience was a certificate of character as well as of musical merit. They were received at the palace not as a strolling band of singers, but as ladies and gentlemen."

The songs of the Jubilee Singers remained popular in Germany for decades. A German translation of 27 of the spirituals appeared in print in 1878 and it was reprinted numerous times until publication ceased with the 44th edition of the book in 1924. Thompson did not see the fruits of his support for the Jubilee Singers. He passed away in 1879, shortly after the ensemble had returned to the US. The Yale Art Gallery owns a marble bust of Thompson (not currently displayed), which was made in 1872, and pictured here.

Markus Rathey is the Robert S. Tangeman Professor of Music History

The essay draws on material from Prof. Rathey's chapter "Spirituals Share the Stage with Mozart and Beethoven: The Germany Tour of the Fisk Jubilee Singers in 1877/78 and the Responses of the German Press" in his new book Sacred and Secular Intersections in Music of the Long Nineteenth Century: Church, Stage, and Concert Hall, ed. by M. Rathey and E. Papanikolaou (Lanham: Lexington, 2022).

STUDENT AND ALUMNI NEWS

STUDENT NEWS

The ISM was well represented at this year's conference of the *Society for Christian Scholarship in Music*, which met at the beginning of March at Mercer University in Georgia. Prof. **MARKUS RATHEY** presented the paper "The Sonic Color Line between Spirituals and the Classical Canon: The Germany Tour of the Fisk Jubilee Singers in 1877-78." **ALEXANDRA DREHER** (M.A.R. '22) gave a talk on "The Unsung Violence of a "Völkisch" Hymnal," and **MATHEW BICKETT** (M.A.R. '23) presented his paper "Music at the Limits of Theological Writing: Toward a Decolonial Music Theology," which won the prize for the Best Paper Presented by a Graduate Student.

ALUMNI NEWS

During a visit to Yale in May, **ROBERT BENNESH** (M.M. '14; A.D. '15) had the opportunity to catch up with Professor Emeritus **THOMAS MURRAY**, with whom he studied during his time in the ISM. Robert, director of music in Lund Cathedral, Sweden, was able to inform him and have a conversation about the extensive ongoing project of planning a restoration and rebuilding of the main organ at the Cathedral. The aim is to bring existing pipework from 1836 and 1876 forward in the tonal blend and make it the backbone of the instrument. "It was helpful and inspiring to gather Tom's views about using pipework from different stages of the organs history to create a new whole and what he thought was important aspects to think about in making the organ capable of delivering the needs of a demanding music program", says Robert. It was also an opportunity to talk about Robert's recent appointment as chair of the Church of Sweden's national committee for service music, which is working on a supplement to the Swedish official books of worship. Another topic of conversation was the upcoming 900th anniversary of Lund Cathedral and the commissions of new music; particularly noteworthy is an upcoming piece for organ solo by British composer Judith Bingham.

TAWNIE OLSON's (A.D. '00) *Magnificat* has been published by Oxford University Press. She was invited to write a [blog post](#) about it for OUP. Her "Sanctuary and Storm" (libretto by Roberta Barker) also won the 2021-2023 National Opera Association's Dominick Argento Chamber Opera Composition Competition.

ADDY STERRETT (M.M. '18) has won the 2022 Linn Maxwell Keller Distinguished Bach Musician Prize. | [Read more.](#) Also in the semifinals was Chris Talbot (M.M. '21).

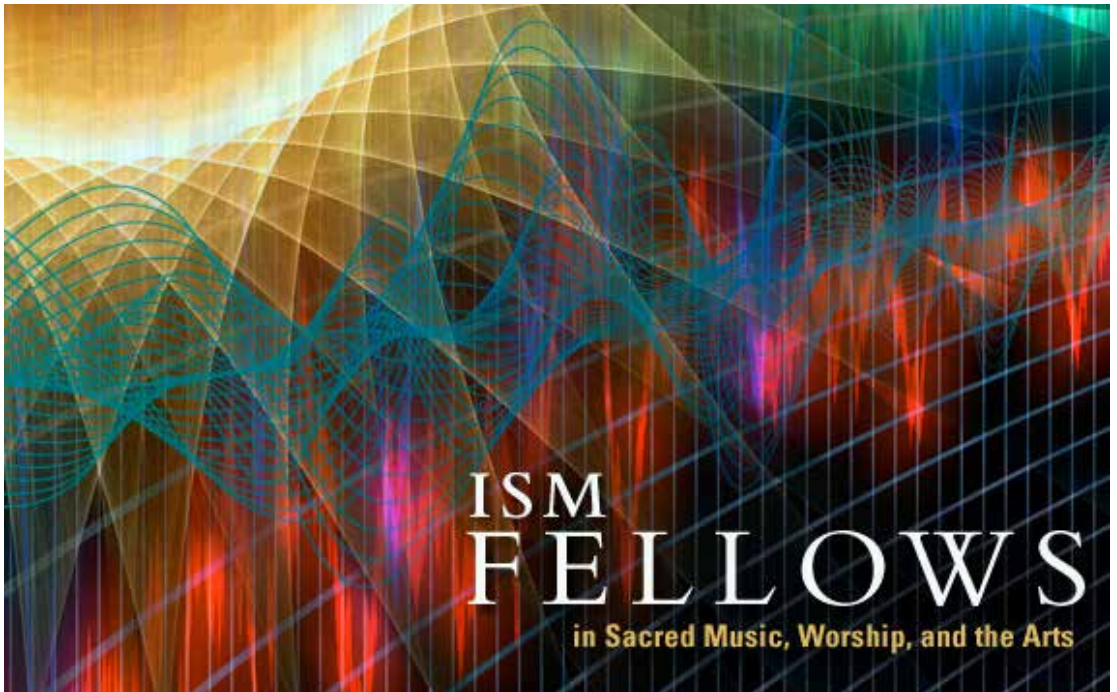
CAROL WILLIAMS (A.D. '97) has been appointed organist and Artist in Residence at Peachtree Christian Church in Atlanta, also known as "A Cathedral for the City."

Mezzo-soprano **KAROLINA WOJTECZKO** (M.M. '20) performed sacred music selections from across the centuries with organ, violin and cello accompaniment in March, with proceeds donated to the immediate needs of Ukrainian refugees.

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

Photo by Rondasia Curry





ISM Fellows for 2022–2023 Announced

The ISM is pleased to introduce the fellows who will join our community for the 2022–2023 year.

The **ISM Fellows in Sacred Music, Worship, and the Arts** are scholars, religious leaders, or artists at all career stages whose work is in or is turning toward the fields of sacred music, liturgical/ritual studies, or religion and the arts. The Fellows have numerous opportunities to share their work with the community and to teach, as well as to work on their individual projects using Yale’s vast resources. Following in the footsteps of previous cohorts of ISM fellows,

the 2022–2023 fellows represent a cross-section of cultures and disciplines.

Two ISM postdoctoral associates are eligible for a multiple-year fellowship, allowing them to develop and teach courses in areas that are underrepresented in the traditional curriculum.

In addition, for the upcoming year we also welcome two postdoctoral associates appointed to teach courses in *Christian music studies* and *religion and literature*, core curricular areas where faculty searches are in progress.

New Fellows



Born in Syria, **Ephrem Aboud Ishac** holds a Ph.D. in Syriac Liturgy from the Holy Spirit University of Kaslik, Lebanon. As a scholar on the 7th Century Christian bishop and writer Jacob of Edessa, he brings to the ISM Fellowship his doctoral dissertation, written in Arabic, on the Anaphora of Jacob of Edessa, which he will rework

and prepare for publication in English, including research and reflections on the theological, eschatological, and historical aspects of the text. Ephrem teaches liturgy and Syriac language at the University of Salzburg and the Central European University in Vienna, Austria, focusing on critical issues in the current Syriac liturgical practice and initiating an academic vision for liturgical reform.



Jon Bullock is an ethnomusicologist with a recent Ph. D. from the University of Chicago. His 2022 dissertation, “Radio Kurdistan: Iraqi Kurdish Music, Colonial Power, and the Transmission of Tradition” examines the impact of sound

technologies such as recording and broadcasting on the historical development of Iraqi Kurdish music. His ISM Fellows project takes as its object a set of Kurdish religious songs called *qasidas*, found in the recently-acquired Kurdish music archive at Yale. Bullock aims to make these songs more accessible to future researchers, as well as transcribing the song’s melodies, and translating the lyrics. The project addresses a dearth of contemporary research focused on sacred practice among the Kurds.

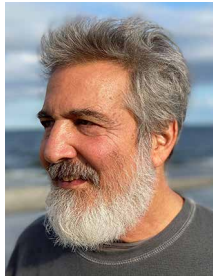
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Ryan Darr is a religious ethicist with particular interests in environmental ethics and the history of ethics. He holds a Ph.D. in Religious Studies from Yale University. For the last three years, he has been a Postdoctoral Research Associate in the University Center for Human Values at Princeton University. He

has recently completed the manuscript of his first book, *From the Final End to the Best Effect: God, Evil, and the Origins of Consequentialism*. At ISM, he will be developing a second book, which is tentatively titled *On Species and Their Disappearance*. The book combines theological and philosophical argument with readings of eco-fiction and other environmentally-engaged literature to consider ethical and ritual responses to the extinction crisis.

Ronald Jenkins, a former Guggenheim and Fulbright Fellow, has facilitated theater workshops in prisons in Italy, Indonesia, and the United States.



A Professor of Theater at Wesleyan University, Jenkins specializes in documentary theater focusing on themes of social transformation and human rights. He has directed and/or translated the plays of the Italian Nobel Laureate Dario Fo and the Israeli playwright Joshua Sobol for numerous theaters, including the Yale Repertory Theatre and the Royal Shakespeare Company in London. A former circus clown, Professor Jenkins holds a doctorate from Harvard and a master's degree in buffoonery from the Ringling Bros. and Barnum & Bailey Clown College. In his ISM Fellows project, he will complete a book and a play documenting the responses of currently and formerly incarcerated readers to Dante's *The Divine Comedy*.



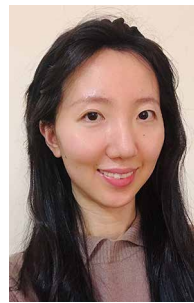
Jeremiah Lockwood is an interdisciplinary scholar and composer embracing ethnographic, archival, and performative methods in researching Jewish liturgical music. His recent Ph.D. dissertation from Stanford University and current book project focuses on 21st century Chassidic revival of "golden age" cantorial

music. Lockwood explores how Jewish prayer music functions as a means of anti-conformist social action. In an ISM Fellows project employing

both research and composition, Lockwood's "In di vayber shul/In the Women's Synagogue: Female Voices and the Construction of Gender in Jewish Sacred Music" will trace the suppression of women's voices in early 20th century synagogue music, the role of women cantors as stars of Jewish mass media, and the appropriation of the feminine into the masculine cantorial voice.

Returning Fellows

Two ISM postdoctoral associates are returning for a second year, allowing them to develop and teach courses in areas that are underrepresented in the traditional curriculum.



Qingfan Jiang received a Ph.D. in historical musicology from Columbia University in 2021. A recipient of the AMS 50 Dissertation Fellowship, Jiang is working on a book project entitled *Missionaries, Music, and the Making of a Global Enlightenment*. Based on archival research in

Portugal, France, and China, her project highlights the importance of sacred music in the cross-cultural exchange between the East and the West. Her research lends a fresh perspective to the study of the Enlightenment not as a purely European intellectual movement but as a product of the fruitful dialogue between China and Europe. Jiang's research is supported by ACLS, the Weatherhead East Asian Institute, the Council for European Studies, and the Ricci Institute.



Originally from Colombia, **Catalina Ospina Jimenez** received a Ph.D. in art history from the University of Chicago in 2021. Her book project at Yale, *Identifying and Subverting Epistemic Asymmetries in the Colonial Andes*, will challenge

assumptions in the analysis of Indigenous artistic production in colonial contexts. Focusing on seventeenth and eighteenth century *mopa mopa* objects, her book seeks to nuance our understanding of the way in which colonial structures inflicted injustices on colonial subjects in their capacity as knowers and intellectual producers. The book aims to provide valuable methodological approaches to scholars in art history, anthropology, and philosophy seeking to account for and address the epistemic asymmetries that take place when cultural encounters take place in oppressive conditions.

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We also welcome back two postdoctoral associates appointed to teach courses in Christian music studies and religion and literature, core curricular areas.

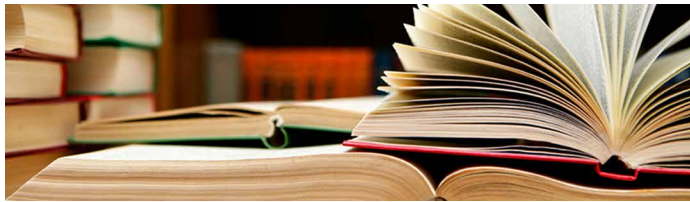
Before coming to Yale, **Bernard Gordillo** was a resident scholar at the Center for Iberian and Latin American Music (CILAM) at the University of California, Riverside, where he received a Ph.D. in historical musicology in 2019. In addition to teaching, at Yale he will conduct research on music, Catholic social movements, and liberation theology in Central America after the Second Vatican Council (1962–1965) and pursue the completion of a book project entitled *Canto de Marte: Art Music, Popular Culture, and U.S. Intervention in Nicaragua*, under contract with the Oxford University Press Series *Currents in Latin American and Iberian Music*.



Carla E. Neuss received a Ph.D. in theatre & performance studies from the University of California, Los Angeles, in June 2021. At Yale, in addition to teaching, she is working on a monograph that builds upon her doctoral research on transnational circulations of medieval biblical drama. The project traces four twentieth and twenty-first century theatrical adaptations of the medieval mystery cycle tradition across the global North and South—ranging from pre-revolutionary Russia and World War II France to post-apartheid South Africa and the contemporary United States—exploring questions of social and spiritual transformation through performance during periods of political rupture.



Photos courtesy of the fellows



Publications

Check out the latest issues!

Yale Journal of Music & Religion

Vol. 7, No. 2 examines ritual music in Brahmanical Tantric temples, preaching methods that blend sermon and song, and liturgy and musical inculturation in post-Apartheid South African Catholicism. Online at ism.yale.edu/YJMR

Letters Journal

Student-edited review of literature and the arts. Spring issue online at www.lettersjournal.com

Fellows' Bookshelf

Updated list of publications stemming from fellows' work at the ISM. Online at <https://ism.yale.edu/ism-fellows/books>

Yale Schola Cantorum Tour to Germany, May–June 2022

After two years of pent-up energy building – musical and otherwise – the tour to Germany was keenly appreciated by all who participated.

David Hill conducted Schola and Juilliard415 in performances of Copland’s “In the beginning” and Haydn’s *Schöpfungsmesse*, Hob. XXII/13 and Symphony No 6 “Le Matin” in Ehingen, Darmstadt, Jena, Leipzig, Dresden, and Lübeck.

As an encore, instrumentalists and singers alike joined in singing “A Prayer for Ukraine,” composed by Mykola Lysenko with text by Oleksandr Konysky. Watch online a [performance of this moving musical prayer](#) for freedom and light, learning and knowledge, and kindness and grace for the Ukrainian refugees in attendance and everywhere.



Performing in Frauenkirche, Dresden

Group photos by Laurie Ongley



Outside Thomaskirche, Leipzig



View from Heidelberg Schloss, Heidelberg, Germany



Ulmer Münster, Ulm, Germany

Sacred Spaces

Ryan Rogers, M.M. '23

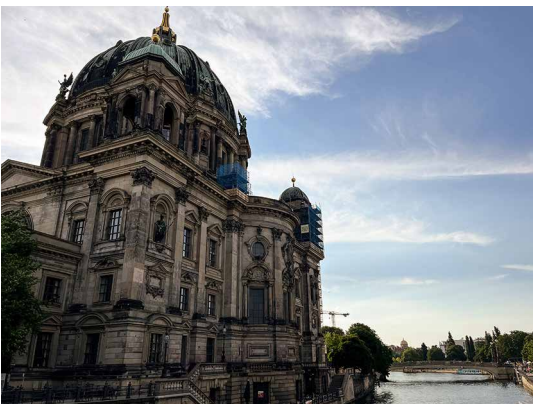
“Woah...” everyone whispered as we wandered into yet another stunning sacred space. This magical moment of discovery in a new and historic place seemed to occur several times a day throughout Schola and Julliard’s tour to Germany; yet, even as we entered the churches of Lübeck in the final hours of our trip, exploring every corner of a chapel or every stop of an organ, the wonder in everyone’s eyes never faded. Through these experiences, I was reminded of the extraordinary, interdisciplinary mission of the ISM and the magic of witnessing it in action through my first year of study, culminating with the tour itself.

Arriving at one of the many churches we visited felt much like those first days of the fall semester, with a grand impression of where we were and incredible anticipation of what was to come. Looking up at the monumental spire of the Ulmer Münster, knowing that we were about to climb it, was nearly as daunting as the leadup to our first rehearsals with Schola and the Repertory Chorus. Once we moved inside the structure, however, we all had a profound appreciation for the space we were in. Here, as at the ISM, music is paramount, symbolized by the many

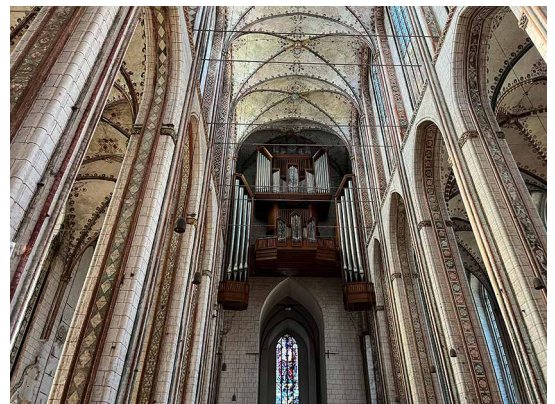
great organs we explored which often occupy a prominent space up in the loft, closest to God. As I climbed what seemed like endless, winding spiral staircases, these ascents also reminded me of the past year; while I ultimately knew where I was headed, the path upward had some twists and turns, with a few interesting branches off along the way. Though, like the landscape from the Heidelberg Schloss, the view from the top was well worth the steep climb. In reflecting on our experience in Germany and the first half of my studies, I am so appreciative of the space for music and art that is the ISM, for the journey here at Yale, and for the formative musical and personal experiences on tour.



Stairs to organ loft, Marienkirche, Lübeck, Germany



Berliner Dom in the evening, Berlin, Germany



Kemper & Son Organ, Marienkirche, Lübeck, Germany



Neckar River, Heidelberg



Danube River, Ulm



Tiergartengewässer, Berlin



Baltic Sea, Germany



Street in historical Fisherman's Quarter, Ulm



Elbe River, Dresden

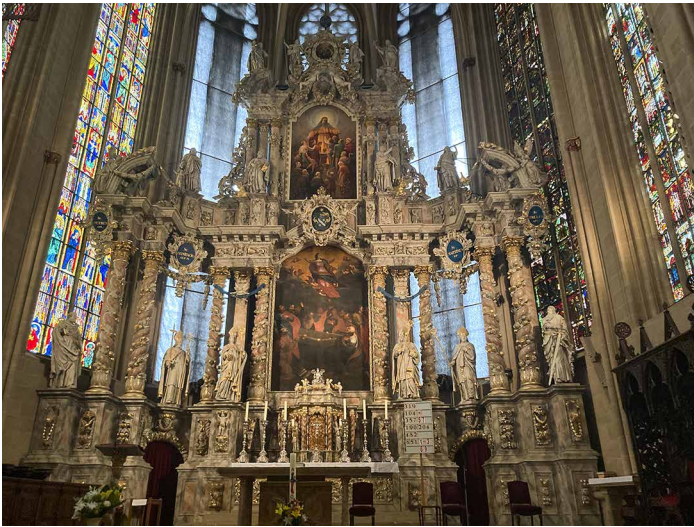


Collin Edouard

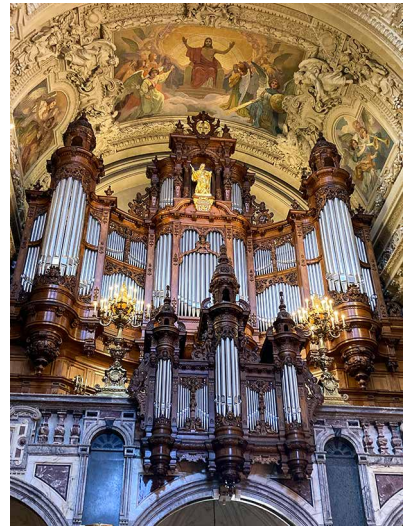
Flowing Water: The Musical Connection During Our Performance Tour

Collin Edouard, Ph.D. Ethnomusicology '26

It is said that water is the most destructive force on earth. Working slowly over time, water carves terrestrial markings on our earth's body. The connective power and lifegiving aspects of water and its ability to restore and activate healing seldom circulate in a discussion. During our journey throughout Germany, we encountered several bodies of water, such as the Danube in Ulm, Neckar in Heidelberg, the Tiergartengewässer in Berlin, and the Baltic Sea that seemed to connect us to where we left and places that await us. The lake, streams, rivers, and ponds seemed to accompany us to the Baltic Sea. Similar to the extremities of the smaller bodies of water starting from different locations, all members of Schola and Juilliard's J415 began their musical journeys at different times from various circumstances. All of our collected experiences led us to Germany — arguably one of the most formative segments of our lives. Our paths joined together to create magnificent music and lifelong friendships. It is no mistake that our journey as an ensemble mirrors several flowing bodies of water, eventually connecting as one larger unit. Thinking alongside poet E.E. Cummings' work "As Is the Sea Marvelous," I realize that the marvel of the sea is only possible because of the multiple bodies of water that flow into it. Therefore, every person involved in this performance tour was an invaluable asset to making this journey simply marvelous.



St. Mary's Cathedral, Erfurt, Altar



Berliner Dom Sauer Organ

The Organist's View

Carolyn Craig, M.M.A. '22

St. Mary's Cathedral in Erfurt is a staggering place. No single picture can capture the sense of the space, the sheer volume of Renaissance art which continues to this day to adorn this church to the glory of God. A font from 1467, paintings by Cranach the Elder, an anonymous early example of the Pietà, and so much more that I didn't know to look for, simply existing in this sacred space.

Just as this art has stood for hundreds of years in places of worship, so have many of the organs we visited. In Lübeck, we traced the steps of Buxtehude and Distler, getting to play the 1637/1638 Stellwagen in the Jakobikirche and the newer Distler organ there, as well as the historically-informed instruments in the Marienkirche, where the organs were destroyed in WWII bombing. In the Leipzig Thomaskirche, one of Bach's churches, a new organ was built in 2000 by Woehl to be the ideal Bach organ. It was an incredible experience to play this in the place where Bach worked, and the organ really

does suit Bach very well. The Thomaskirche also houses a historic Sauer organ, where Karl Straube, the foremost interpreter of Reger, played in the early 1900s. In the Berliner Dom, Domorganist Andreas Sieling showed us an even larger Sauer instrument, which still has historic pneumatic tubing. Another highlight was encountering Rollschweller for the first time, adapting to short octaves and flat pedalboards, and being surprised by the sounds the instruments made. (The Sauer Schalmeis are strings! Who knew!)

One often hears that an instrument is the greatest teacher, and while we certainly gained a greater understanding through playing them, there's still so much to learn about touch, registration, space, and much more from these instruments. We're so thankful we got to run off to these incredible instruments between choral and instrumental rehearsals, and can't wait for a return visit.



ISM student Carolyn Craig at the historic 1889-1908 Sauer, Thomaskirche, Leipzig



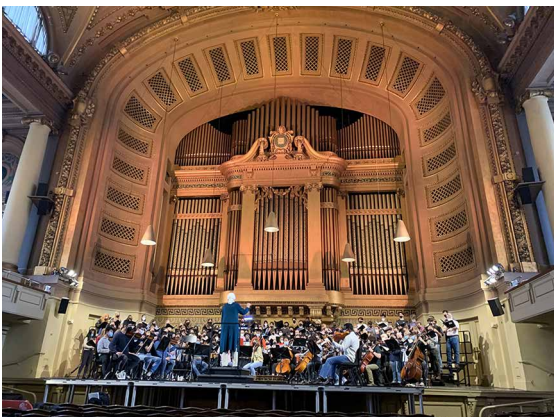
1637 Stellwagen Organ, Jakobikirche, Lübeck



ISM student Michael Lukin playing the Bach Organ (2000 Woehl)



Backward Glances: ISM Memories



Photos by Faith Hahn, Rondasia Curry, and others

NOTES ON THE STAFF

There are lots of changes at the ISM this spring! Look for announcements of new appointments in the next issue.

LAURA ADAM, who managed the ISM concert office and music programs for almost seven years, left the ISM in March to become assistant director in the Office of Institutional Affairs at Yale, which supports the governance functions of the University. She will draw on the extraordinary powers of leadership and organization displayed at the ISM, where she oversaw a staggering number of productions, recordings, recitals, and tours, and resolved crises of many kinds.

RONDASIA CURRY is the new marketing and communications coordinator at the ISM. Her special focus is on social media, taking over from **FAITH HAHN**, who stepped in temporarily and grew the ISM's social media presence after **STEPHEN GAMBOA-DIAZ**'s departure last year. Rondasia brings expertise in photography and design, as well as in digital communications.

ERIC DONNELLY joined the staff on an interim basis in January to support the Interdisciplinary Program in Music and the Black Church.

ERIN ETHIER, the ISM's lead administrator since 2019 – who so admirably guided the ISM through the pandemic and so many other changes – has accepted a position as the inaugural director of finance and administration at the Yale School of Engineering and Applied Science, with a key role in its transition to a distinct budgetary unit separate from the Faculty of Arts and Sciences. She will gradually take on this role over the course of July while closing the fiscal year for the ISM.

MELISSA MAIER, the longtime manager of marketing and communications known for her commitment to excellence and to the ISM, will retire from Yale on July 8. She will continue to expand new opportunities, teaching English this fall at Southern Connecticut State University and the University of New Haven. She was honored at a lunch on June 24 where current and former staff, along with faculty and fellows, gathered to reminisce.

LAURIE ONGLEY, an integral part of the concert office team since 2015 focusing on Camerata, bringing scrupulous attention to detail, deep knowledge of languages and music (in which she has a Ph.D. from Yale) among other positive qualities, officially retired from Yale in January. She continues to support the concert office in several capacities.

IN OTHER NEWS

Director of Chapel Music **NATHANIEL GUMBS** played organ recitals at Saint Thomas Church in New York in February, and at the Walt Disney Concert Hall in Los Angeles in May.

IN MEMORIAM

LAURA CHILTON, former executive assistant to Martin Jean (and later to Robert Blocker at YSM) has died after a yearlong battle with cancer. She had moved to Spearfish, SD to be near family and had hoped to build a home there.

Join us! @yaleism




Former ISM staff from left: Laurie Ongley, Melissa Maier, Laura Adam, Jacque Campoli, Stephen Gamboa-Diaz, Jenna-Claire Kemper, and Andrea Hart



Current ISM staff from left: Liz Santamaria, Erin Ethier, Melissa Maier, Kristen Forman, Sachin Ramabhadran, Eben Graves, Rondasia Curry, Raymond Vogel. Missing: Eric Donnelly, Nat Gumbs, Aric Isaacs, Trisha Lendroth, Caitlin MacGregor, and Mark Roosien

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Closing Hymn



Photo by Rondasia Curry

Lindsay Wright and Braxton Shelley