



Year in Review
2020 – 2021
Yale INSTITUTE OF SACRED MUSIC



Table of Contents

Message from the Director	1
Academics	2
Student Life	8
Outreach to Audiences at Yale and Beyond	11
Appendix A: ISM Commitments to Equity, Diversity, and Inclusion	16
Appendix B: Student Colloquium Presentations	17

Front cover photo, top: Yale Voxtet on Woolsey stage

Front cover image, bottom: *After the Hurricane Bahamas*, Winslow Homer, 1899, CCO public domain

Back cover image: *Time to Heal*, © 2016 by John August Swanson, Giclee, 16.5" x 13.5", www.johnaugustswanson.com

From the Director's Desk

Isolation and hyper-connectivity are among the chief markers of the 2020-2021 academic year. Living somewhere on the spectrum between these two poles has surely affected virtually every person on this planet. Life at Yale was regulated by the strictest safety protocols to mitigate the spread of COVID-19 on campus and in our region. I marvel at the resiliency of students, staff, and faculty as they faced daily challenges to stay safe and pursue their work while typically doing so from the loneliness of their personal space. That said, those with the privilege of internet access and tools discovered that in many ways the world was their oyster. In our own classes, we invited artists and scholars from dozens of countries to visit, lecture, and share their craft with our community online. By contrast, those in the world without such access were left further behind, and such bifurcations were only heightened during this trying and stressful time.

The murders of George Floyd, Breonna Taylor, and Rayshard Brooks (to name only three) in 2020 were catalysts of a great reckoning that will resound for decades. Our own alumni called the ISM to action and to leverage our significant resources in the fight against racial and ethnic injustice. While the ISM has a long way to go, we are dedicated wholeheartedly to new ways of thinking and working, as enumerated



in the “ISM commitments to equity, diversity, and inclusion” (see Appendix A). I am grateful to the 50-plus faculty, staff, and students who sat on committees and engaged in this work, some of which is reflected within the panes of this small window into our life together.

Of particular note is the launch of an historic new program in Music and the Black Church housed at the ISM and undertaken in partnership with Yale Divinity School, the Department of Music, and other units at Yale. Under the leadership of Associate Professor Braxton Shelley, who began his tenured appointment at Yale in July 2020, the program will enhance scholarship and mentorship of students and fellows, bring leading artists and church leaders to campus, and galvanize churches to enrich traditions that have by and large never been fully supported in the academy.

New faculty appointments in the practice of black sacred music will follow and we will continue to grow our partnerships across campus in the sacred artistic practices of religious communities around the world through additional faculty lines, research scholars, and artist residencies. At present, we are preparing for searches in organ, choral conducting, religion and literature, and liturgical studies – all of which are positions vacated recently through retirements in our distinguished faculty.

Thank you to all who read these pages for your insights and prayers and more generally for your support of the work of the ISM.

Martin Jean
Director

Academics

Faculty & Courses

The ISM faculty displayed remarkable adaptability and commitment in adjusting to the limitations of teaching all courses remotely via the online platform Zoom.

In-person music programs had to adhere to strict masking, distancing, and virus testing protocols, but faculty were permitted to teach individual lessons for organ, voice, and conducting majors.



Professor Teresa Berger surveys materials at the Beinecke Rare Book & Manuscript Library

CHORAL CONDUCTING

Jeffrey Douma, Associate Professor, Adj.
Individual Instruction and Seminar – Choral Conducting
Recital Chorus
Repertory Chorus

David Hill, Professor, Adj., and Principal Conductor of Yale Schola Cantorum
Individual Instruction and Seminar – Choral Conducting
Yale Schola Cantorum

André J. Thomas, Visiting Professor
Individual Instruction and Seminar – Choral Conducting
Yale Camerata

ORGAN PERFORMANCE

Jeffrey Brillhart, Lecturer
Improvisation at the Organ

Martin D. Jean, Professor, ISM Director
Individual Instruction and Seminar – Organ
Performance Class
ISM Colloquium

Craig Cramer, Visiting Professor
Individual Instruction and Seminar – Organ
Performance Class

Walden Moore, Lecturer
Liturgical Keyboard Skills

VOCAL PERFORMANCE

Jeffrey Grossman, Lecturer
Early Music Coaching for Singers
Early Music Repertoire for Singers
Performance Practice for Singers

Ethan Heard, Lecturer
Acting for Singers

Tomoko Nakayama, Lecturer
Art Song Coaching for Singers

James Taylor, Professor in the Practice
Individual Instruction and Seminar – Voice
Lyric Diction for Singers: Latin
Vocal Chamber Music

SACRED MUSIC

Mellonee Burnim, Visiting Professor (spring 2021)
African American Religious Music

Mark Miller, Lecturer
Marquand Gospel and Inspirational Choir
Liturgical Keyboard Skills

MUSIC HISTORY

Markus Rathey, Professor in the Practice
Bach's Brandenburg Concertos and the Development of the Concerto Form
Music before 1750
Music Meets Literature: E.T.A. Hoffman and His Fantastic World
Silenced Voices: Music, Race, and Gender in Early Music

LITURGICAL STUDIES

Teresa Berger, Professor
Digital Media, Liturgy, Theology (with Kathryn Tanner)
Theology of Vatican II
Reel Presence: Explorations in Liturgy and Film
Worship, Cosmos, Creation

Mark Roosien, Lecturer (spring 2021)
Natural Disasters in the Christian Tradition: Ritual and Theological Responses

Melanie C. Ross, Associate Professor
Foundations of Christian Worship
Introduction to Liturgical Theology
Worship and Evangelism

Bryan D. Spinks, Professor (on leave, spring 2021)
Churches of the East
English Reformation Liturgical Traditions and the Evolution of the Books of Common Prayer

Faculty CONTINUED

RELIGION AND VISUAL CULTURE

Örgü Dalgic, Lecturer*Islamic Art and Architecture in the Mediterranean Pilgrimage and Religious Tourism* (with Sally Promey)**Felicity Harley**, Lecturer (fall 2020)*Cult of Saints in Early Christianity and the Middle Ages* (with Vasileios Marinis)**Vasileios Marinis**, Associate Professor*Cult of Saints in Early Christianity and the Middle Ages* (with Felicity Harley)*The Cult of Mary: Early Christian and Byzantine Art From House Churches to Medieval Cathedrals: Christian Art and Architecture from the Third Century to the End of Gothic**Introduction to Byzantine Monasticism***Margaret Olin**, Lecturer*Visualizing the Witness**Witnessing, Remembrance, Commemoration***Sally M. Promey**, Professor (on leave, spring 2021)*Pilgrimage and Religious Tourism* (with Örgü Dalgic)

RELIGION AND LITERATURE

Ronald S. Jenkins, Visiting Professor (fall 2020)*Performance behind Bars: Sacred Music, Sacred Texts, and Social Justice***David Mahan**, Lecturer*Literature of Trauma**Faith-[In]forming: Christian Poetics for the 21st Century Faith, Doubt, and Redemption in Contemporary Fiction***Christian Wiman**, Professor in the Practice*Accidental Theologies**Creative Faith: Prose**Poetry and Faith*

Fellows

The ISM Long-Term Fellows Program hosted eight fellows in 2020-2021. The group did not have the privilege of meeting in person, except on a few brief occasions, but they managed to exchange ideas, discuss work in progress, and support each other through a regular series of Fellows' Lunchtime Talks that were conducted over Zoom. All taught at least one course and several hosted online conferences and concerts featuring scholars and performers from all over the world which were open to the Yale community and beyond.

2019-2020 Fellows



Top, l-r: Meg Bernstein, Rebecca Dirksen, Jean Ngoya Kidula; Center, l-r: Caroline Gruenbaum, Christopher-Rasheem McMillan, Marie-Ange Rakotoniaina; Bottom, l-r: Bo Kyung Blenda Im, Riley Parker Soles

Meg Bernstein

University of California – Los Angeles:
Ph.D., History of Art
Research Topic: The Lives of the Laity:
Parochial Architecture, 1150-1300
Course: *The Architecture of Death in Medieval Europe*

Rebecca Dirksen

Indiana University, Associate Professor, Department of Folklore and Ethnomusicology
Research Topic: Against Scorched Earth:
Haitian Vodou as Sacred Ecology
Course: *Caribbean Music, Sacred Ecologies, and the Environment*

Caroline Gruenbaum (fall 2020)

New York University, Ph.D., Hebrew and Judaic Studies; and Medieval and Renaissance Studies

Research Topic: King Arthur's Jewish Knights:
Translation and Religious Identity in Medieval Ashkenaz
Course: *Love and Romance in Medieval Jewish Culture*
Symposium: *Jewish Romance in the Middle Ages*

Bo Kyung Blenda Im

University of Pennsylvania, Ph.D. in ethnomusicology
Research Topic: Transpacific Modernity and the Challenge of Belonging: Negotiating Race, Music, and Faith in Seoul
Courses: *Popular Music and Christianity in Korea;* and *Sacred Sounds: Key Issues in the Ethnomusicology of Religion*
Special Event: *A Concert with Heritage: Black Gospel from Seoul*

Jean Ngoya Kidula

University of Georgia, Professor of Music (ethnomusicology)
Research Topic: The Gospel in the Industry of Music In Eastern Africa: 1953-2002
Course: *Music in African Christianity: From Local to Global Gatherings*

Christopher-Rasheem McMillan

King's College, London, Ph.D. in theology and religious studies
Research Topic: Performance Criticism: Scripture, Sex, and the Sacred
Course: *Felling the Spirit in the Dark: Queering Religion, Ritual, and Research in/as/through Performance*
Project: Choreographer, *Transpositions, Pt. 8*, Yale Dance Lab in partnership with the Yale Schwarzman Center

Marie-Ange Rakotoniaina

Emory University, Ph.D. in Religion
Research Topic: Of Heart and Time: Re-Imagining Sabbath Devotion in the Sermons of Augustine
Courses: *History of Early Christian Liturgy;* and *Time in Early Christianity*
Conference: *Keeping the Sabbath from Antiquity to Modernity*

Riley Parker Soles

Yale University, Ph.D., East Asian Languages and Literatures
Research Topic: The Ecstasy of the Text
Course: *Ecstasy*

Fellows' Bookshelf

In November 2020, staff completed a major project to compile a list of publications by ISM fellows since the inception of the program in 2010. The product of these efforts is the Fellows' Bookshelf (available on the [ISM website](#)), which documents many of the articles and books that grew out of the work the fellows undertook during their time at Yale. The bookshelf illustrates the wide range of issues and practices studied by the fellows, most of which lie outside of white Western Christianity.

Music Programs and Initiatives

The Institute's larger choruses rehearsed and performed remotely during the pandemic, while a few of the smaller ensembles were able to continue meeting in person. Repertory Chorus and Recital Chorus maintained their usual schedule of in-person rehearsals and recitals, although with masks and with fewer performers than usual. Members of the larger choruses met regularly on Zoom and recorded themselves singing. The members' individual uploads were then combined into choral performances and streamed to remote audiences.

YALE CAMERATA

André J. Thomas, Conductor



André Thomas conducting a virtual Camerata concert

Yale Camerata recorded and presented virtual two concerts, both engineered by Troy Robertson and with video production design by Camilla Tassi. Both concerts included guest appearances by the Morse Chorale, under the direction of Stephanie Tubiolo (M.M. '16).

Advent Concert

On December 12, Camerata presented their annual Advent Concert on YouTube and Facebook to a remote audience of nearly 800 viewers.

Michael Fink, "What Sweeter Music"
 Stephen Paulus, "The First Nowell" and "Jesu Carols"
 Britten, "Interlude" from *Ceremony of Carols*
 Francis Poulenc, "Quem vidistis" and
 "Hodie Christus natus est"

YALE SCHOLA CANTORUM

David Hill, Principal Conductor

Yale Schola Cantorum's two virtual programs focused on major seasons in the church year. Recordings of single works were released individually over a week-long period.



Organ student Carolyn Craig practicing for a service

Howard Helvey, "Ding! Dong! Merrily on High"
 Mitchell Southall, "In Silent Night"
 Margaret Bonds, "Of the Three Wise Men"
 André Thomas, "Shout for Joy!" and
 "Go Where I Send Thee"
 Charles H. Gabriel, "His Eye is on the Sparrow"

Let Your Voice Be Heard

The spring term concluded with a virtual concert released on May 7, 2021, featuring works by composers from underrepresented groups.

Florence Price, "Praise the Lord"
 Maddalena Casulana, "Morir Non Puo"
 Juana Inés de la Cruz, "Madre, La De Los Primores"
 Rosephanye Powell, "Still I Rise" (with a cameo performance by the composer)
 Jennifer Higdon, "Invitation to Love"
 Mari Ésabel Valverde, "When Thunder Comes"
 Craig Hella Johnson, "All of Us," from *Considering Matthew Shepard*
 Joel Thompson, "The Caged Bird Sings for Freedom"
 Troy Robertson, "I Will Be the Change"
 Alma Bazel Androzzo, arr. André Thomas,
 "If I Can Help Somebody"
 Moses Hogan, "Lift Every Voice for Freedom"

Songs in Celebration of Advent and the Christmas Season

Six classic carols with reflective readings were released from mid-December through January 1.

David Hill, arr., "O come, O come, Emmanuel"
 James O'Donnell, arr., "Once in Royal David's City"
 Harold Darke, "In the Bleak Midwinter"
 David Willcocks, arr., "O Come, All Ye Faithful"
 David Hill, arr., "Hark! The Herald Angels Sing"
 Benjamin Britten, "A New Year Carol"

Music Programs and Initiatives CONTINUED

YALE SCHOLA CANTORUM (cont'd)

Music for Holy Week and Easter

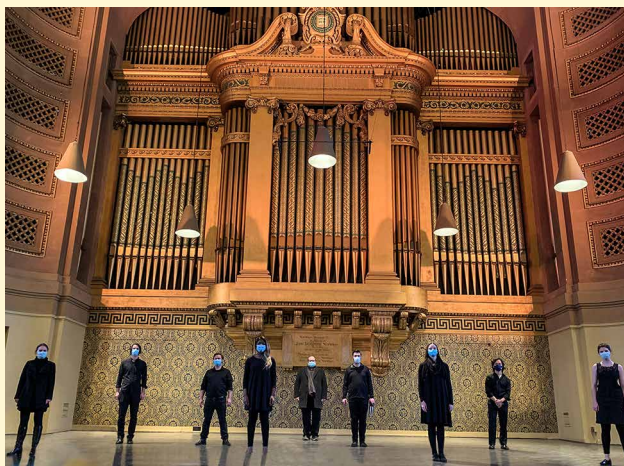
This project featured works by composers from the sixteenth century to the twentieth and included two selections by female composers – Raphaella Aleotti and Amy Beach – as well as a work by the African-American composer David Hurd. Recordings were released online between March 29 and April 4.

- Raphaella Aleotti, “Miserere mei, Deus”
- Amy Beach, “Let This Mind Be in You”
- Tomás Luis de Victoria, “Tenebrae factae sunt”
- David Hurd, “Love Bade Me Welcome”



YALE VOXTET

Under the direction of Professor James Taylor, the eight voice majors comprising the Yale Voxtet studied and recorded repertoire from medieval chant to French airs de coeur, and newly commissioned songs by Yale School of Music composers.



Voxtet with Professor Taylor, center, on Woolsey stage

REPERTORY CHORUS AND RECITAL CHORUS

Recital Chorus performed four recitals, each conducted by a second-year choral conducting student. Repertory Chorus performed twice, once in the fall and once in the spring. All recitals were held with no live audiences and were video-streamed.

COMPOSITION COMMISSIONING INITIATIVE

The commissioning committee formed in 2020-2021 with the stated mission to identify, support, and amplify particularly the work of emerging BIPOC composers in the creation of new sacred music for choir, organ, and voice for use in worship and concert settings. A request for applications and a formal review process have been established to begin commissioning new works in the 2021-2022 academic year.

Committee Members:

- David Hill, co-chair
- Roderick Williams, co-chair
- James Davis
- Dashon Burton
- David Hurd
- Ireri Chavez-Barcenas
- JaKyung Oh
- Martin Jean
- Reena Esmail, advisory

CHORAL LIBRARY EXPANSION

The ISM commitment to expand its collection of works by Black, Indigenous, and other composers of color (BIPOC) was launched in early 2021 when the ISM choral librarian solicited recommendations from faculty conductors for scores by composers from underrepresented minority groups. Approximately \$20,000 was applied from the DEI fund to purchase some 50 new titles, most by African American composers. The ISM took this opportunity to purchase a few large works that would have stretched the budgets of individual ensembles, as well as a substantial collection of smaller anthems that can now be performed by the various chapel choirs. All of the titles purchased for this initiative were catalogued with the keyword “DEI,” so conductors can search specifically for pieces by BIPOC composers. With \$30,000 left in the budget, a second call for recommendations will commence in fall 2021 and suggested works will be purchased and catalogued in the spring.

Music Programs and Initiatives CONTINUED

TASK FORCE ON ISM CURRICULUM EXPANSION IN SACRED MUSIC

The task force convened in September 2020 with a charge to propose ways that the curricular offerings in the arts at Yale Divinity School might be expanded. The group worked tirelessly throughout the academic year and accomplished three objectives:

- Developed a survey that was sent to all YDS and ISM alums
- Conducted interviews with eighteen relevant experts to better discern the emerging needs of congregations and communities
- Produced a set of recommended action steps

The task force recommendations focused on three primary areas – faculty appointments, curriculum, and engagement with the New Haven community. A report was shared with the with the ISM and YDS faculty in May 2021. The very first proposed action step was realized shortly thereafter with the hiring of Associate Professor Braxton Shelley, one of the nation’s leading scholars of Gospel music. The ISM expects to launch another task force recommendation in the 2021-2022 academic year, i.e., expanding studio arts instruction beyond the music lesson program provided by the Yale School of Music and more accessible than currently available in the Schools of Art and Drama. And groundwork is being laid for many of the other suggestions put forward.

Task Force Members:

Nia Campinha-Bacote, M.Div. '21

Phoenix Gonzalez, M.A.R. '21

Nathaniel Gumbs, Director of Chapel Music, YDS

Ike Harijanto, M.Div. '22

Gabe Kepler, M.Div. '21

Martin Jean, Professor of Organ & ISM Director

Joanne Jennings, Director of Black Church Studies, YDS

Daniel Kim, M.A.R., '21

Jathan Martin, M.Div. '21

Markus Rathey, Tangeman Professor in the Practice of Music History

Melanie Ross, Associate Professor of Liturgical Studies, YDS

Leah Silvieus, M.A.R. '21

Colloquium

GUEST SPEAKERS

The 2020-2021 Colloquium Guest Speaker Series focused on a broad theme of “Art, Faith, and Racial Justice.” All sessions were necessarily held online and included opportunities for individual questions or moderated panel discussions.

Vijay Gupta, violinist and social justice advocate; founder and artistic director of Street Symphony

Kevin Young, Poet, Essayist, and Director, Schomburg Center for Research in Black Culture, New York Public Library. Editor, *African American Poetry: 250 Years of Struggle and Song* (Library of America, Sept. 2020)

Rhon S. Manigault-Bryant, Assoc. Prof. of Africana Studies and Faculty Affiliate in Religion, Williams College

Alonzo King, choreographer and artistic director, LINES Ballet, San Francisco

Nikole Hannah-Jones, reporter, *The New York Times*, “1619 and the Legacy that Built a Nation”

Dr. J. Lawrence Turner (Senior Pastor) and **Dr. Leo H. Davis, Jr.** (Minister of Worship), Mississippi Boulevard Christian Church, Memphis, TN

Khalia J. Williams, Assistant Dean of Worship and Music; Assistant Professor in the Practice of Worship, Candler School of Theology, Emory University

Rev. Eric S.C. Manning (Senior Pastor) and **Dr. Wayne Singleton** (Music Director), Mother Emanuel A.M.E. Church, Charleston, SC

André J. Thomas, Visiting Professor of Choral Conducting; Interim Conductor, Yale Camerata

Ysaye Barnwell, vocalist (Sweet Honey in The Rock), composer, teacher, clinician



Above, left: Vijay Gupta
Above right: Ysaye Barnwell
Left: Nikole Hannah-Jones

Student Life



Composite image Class of 2021 for online Commencement celebration

2020-2021 Students

Total enrollment for the 2020-2021 academic year numbered 65 students in the following categories:

MUSIC		DIVINITY	
Choral:	8	MAR:	26
Organ:	10	MDiv:	12
Voice:	8	STM:	1
Total:	26		39

Pandemic protocols prohibited the Institute from holding its annual Commencement Banquet for a second year. Instead, the 29 members of the graduating class were feted in an online celebration, held on Sunday, May 23, 2021.

A survey of 2021 graduates revealed a variety of post-graduation plans, as in these examples:

Carolyn Craig, M.M., returns for a third year at Yale, pursuing a Master of Musical Arts in Organ Performance, and serving as the first female Music Director of The Episcopal Church at Yale.

Caryne Eskridge, M.Div., looks forward to incorporating art, material culture, and storytelling into her ministry as a (soon-to-be) ordained minister in the United Church of Christ.

Mark Florig, M.A.R., plans to take a “gap year,” earning some money, attending Liturgy conferences, and submitting papers to peer-reviewed journals. In the

future he hopes to complete a Ph.D. program that will set him up to perhaps become an ISM fellow someday.

Phoenix Gonzalez, M.A.R., plans to pursue a Ph.D. in Theater and Drama at Northwestern University.

Daniel Kim, M.A.R., will begin his legal education at Stanford Law School and continue to explore the intersections of arts, religion, and law.

Chris Talbot, M.M., looks forward to a return to in-person music making. He hopes to start a private voice studio as well as continue his work as a freelance singer and audio engineer.

Maura Tuffy, M.M., will continue her studies at the ISM and School of Music to earn a Master of Musical Arts in Choral Conducting.

Andrea Walker, M.M., is happy to be continuing her studies in the fall at Case Western Reserve University, where she will pursue a D.M.A. in Historical Performance Practice.

Abe Wallace, M.M., plans to continue his education at the University of Michigan, where he will pursue a D.M.A. degree in Pipe Organ Performance with an emphasis in Sacred Music.

Bin Xia, S.T.M., is working as a content specialist with a Bible app development team to create new features including daily prayer and spiritual formation for future versions. He aims to return to school and continue his research on historical Chinese Anglican liturgy in a couple of years.

2021 Admissions Cycle

Mark Roosien, a previous ISM Fellow, was hired in July 2020 as Interim Admissions Coordinator. Since the COVID-19 pandemic prevented in-person recruitment travel, he used virtual tools such as information sessions hosted on Zoom and virtual graduate school fairs, in addition to the usual channels of email, blogging, and social media. He also implemented a “meet the students” project in collaboration with A/V media coordinator Sachin Ramabhadran, filming current students talking about their experiences at the ISM. Prospective students can view the six videos on the [ISM website](#).



Image from Haven Herrin video

Application Statistics (2021)

	ISM/YDS	ISM/YSM	Total
Apps:	79	119	198
Admits:	14	18	32
Matrics:	12*	16	28

(*This number does not include three current MAR students who were granted an extension in that program for a third year.)

Student Collaborative Projects

The ISM Collaborative Grant program inspired three teams of students to develop unique projects with an interdisciplinary focus.

Light and Truth: A Virtual Evensong

ISM Music students Abraham Wallace (M.M., organ '21) and Carolyn Craig (M.M., organ '21), and ISM Divinity students Emily Boring (M.Div. '23) and Jake Cunliffe (M.Div. '22) teamed up with more than a dozen of their peers to create and record an online Evensong service, which was released on November 28, 2020. Students composed all of the music, selected and wrote readings, videorecorded all of the components, and compiled them into a novel worship experience.

Silent Fire

Maura Tuffy (M.M., choral conducting '21), Andrea Walker (M.M., voice '21), Kelly Norris (M.A.R., religion and music '21), and Maddie Blonquist (M.A.R., religion and visual arts '22) envisioned a multi-faceted project in an effort to extend the lifetime and relevance of Yale's 2019 “Women at Yale” initiative and celebrate the contributions of womxn creatives generally. They programmed and recorded six noncanonical musical works and issued an open call to contemporary artists to submit corresponding artistic pieces through a partnership with the organization Nasty Women Connecticut. “[Silent Fire: A Digital Exhibition Featuring Works by Womxn and about Womxn](#)” debuted with an opening event online on March 15, 2021.



Gilead's Balm: A Sonic Healing Album

Nia Campinha-Bacote (M.Div. '21), Sydney Mukasa (M.M. '22), Deborah Stephens (M.M. '22), and Gabe Kepler (M.Div. '21) collaborated to produce a sonic healing album that melds the melodies and instrumentation of Afro-diasporic musicians in harmony with found sounds of landscapes and nature. Born out of two years of research in the field of music thanatology, the works on the recording are intended to offer experiences of joy and healing in the midst of suffering. The project website provides detailed information and links to the recordings: <https://www.gileadalbum.com/>

Marquand Chapel

For Marquand Chapel, the 2020-2021 academic year was a season marked by creativity, intentional connection, and communal lament. The demands of social distancing required we facilitate daily worship online. Students, faculty, and staff created over 120 unique synchronous services via Zoom. While we mourned not worshipping in person, we also rejoiced in the opportunity to pray with and for one another from afar. Many students expressed that Marquand became a primary site of connection to Yale during an isolating time.

As always, the arts were vital to our worship. We were delighted to welcome poet Diane Glancy, museum curator Horace Ballard, brothers from Taizé, acclaimed homiletician Otis Moss III, and many more special guests. Students brilliantly drew visual art into services – Harriet Tubman Day featured photographs of young “Moses”; our bilingual celebration of Martin de Porres was adorned with artistic depictions of this saint’s life; and we even took a virtual tour of the iconography of Holy Transfiguration Orthodox Church in New Haven. Surprisingly, given virtual context, dance had quite the revival! Several services featured bodily movement set to poetry, sacred texts, and song. Mark Miller, director of Marquand Gospel and Inspirational Choir, collaborated with Andover Newton students to create a joyful Broadway-style-musical-worship-experience recalling the story of Anna Howard Shaw, one of the first women ordained in the Methodist church. And the Advent Service was full of laughter and liturgical drama.

Rituals took on new meaning. The first week of classes, Unitarian Universalist students led us in a traditional UU Water Communion – a service of intentional regathering while we were scattered across the world. In preparation for Ash Wednesday, worshippers retrieved ashes on campus or collected mud from the earth as a reminder that God breathes into dust the breath of life. Holy Week services were rooted in the Seven Last Words; as we recalled Christ’s prayer, “Into your hands I commend my Spirit,” we named those killed by racialized violence, prayed for those who were grieving, and sought God’s help in the midst of things we cannot understand.

Throughout the pandemic, the world witnessed a proliferation of experimentation around Holy Communion. There were already a wide variety of practices regarding the Lord’s Supper in Marquand, and online worship further expanded this range. While some denominations embraced virtual Holy Communion, others adapted liturgies to include the Lord’s Supper in new ways, and still others abstained from Eucharist until able to gather safely in person. As an ecumenical worshipping community, Marquand Chapel lived in this tension. We offered twice monthly services of word and table rooted in the tradition of the presider. A diversity of denominational practices and theological positions were represented over the course of the year.



All the while, student choral conductors and organ scholars provided high quality sacred music in this new online setting. We are grateful for the endless work of Carolyn Craig, Ethan Haman, Maura Tuffy, Gloria Yin, as well as members of Marquand Chapel Choir, Marquand Gospel and Inspirational Choir, and Yale Black Seminary Choir.

Student efforts to generate meaningful worship in Marquand Chapel during the pandemic cannot be overstated. We are overwhelmed with gratitude for every reader, pray-er, dancer, preacher, and musician that shared their voice. We appreciate the many faculty who rose to the occasion, offering their presence and liturgical skills. We give special thanks for the flexibility and imagination of our student chapel team – Matthew Blake, Denzel Goodlin, Phoenix Gonzalez, Maria Hackett, Khaleelah Harris, Jonathan Lee, Zachary Ludwig, Andi Lloyd, Jalen Parks, and Michael Streib. And we are grateful to the Marquand Advisory committee, chaired by Chloë Starr, for their ongoing guidance.

This was also a year of transitions for the Marquand Chapel staff. Awet Andemicael was appointed as the Associate Dean of Chapel. While Awet worked toward completing her doctoral dissertation, Director of Chapel, Emilie Casey, and Director of Music, Nathaniel Gumbs, oversaw the program for the 2020-2021 year. We said goodbye to Emilie at the end of the year, who left to pursue her Ph.D. at Emory University. And we welcomed Michael Libunao-Macalintal as our Liturgical Minister and Chapel Communications Manager. We look forward to Awet beginning her work as the Associate Dean in the 2021-2022 academic year.

Rev. Emilie Casey

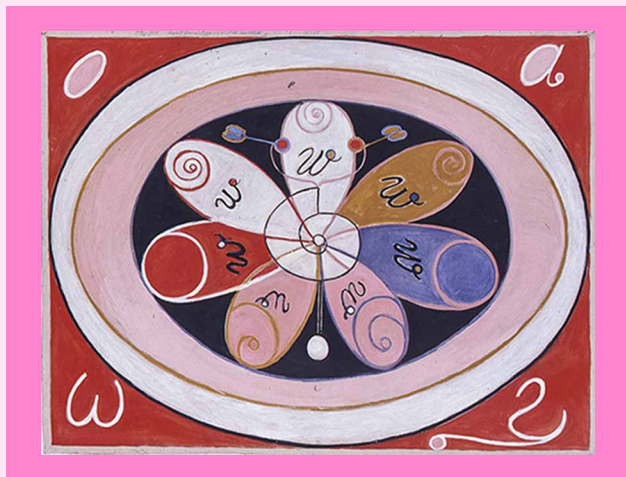
Director of Marquand Chapel

Outreach to Audiences at Yale and Beyond

Lecture and Webinar Series

Lectures in Art, Faith, and Social Justice

A series of online talks by scholars examined topics at the intersection of art, faith, and social justice.



Hilma af Klint, *Untitled No. 3*, public domain

Robin Wallace, Professor of Musicology,
Baylor University
“Healing Beethoven?”

Vanessa Avery, Lecturer in Interfaith Engagement,
Yale Divinity School
“Love Thy Neighbor: Community-Building and the
Process of Humanization”

Subhankar Banerjee, photographer, writer,
conservationist, and public scholar
“Visualizing Global Biodiversity: Toward an
Understanding of Sacred Places and Relations”

Robin R. R. Gray, Assistant Professor of Sociology,
University of Toronto
“Repatriating Indigenous Cultural Heritage:
A Case of Ts’msyen Songs”

Carolyn Forché, poet,
“A Life of Witness” – in conversation with
Christian Wiman

Abdul-Rehman Malik and **Asad Ali Jafri**
“Listening While Muslim: Searching for the
Sounds of a Just Future”

Stephen Blackmer, founding executive director of
Kairos Earth and chaplain of Church of the Woods,
Canterbury, NH
“Original Beauty: Nature as the first source of beauty
and divine inspiration”

Race, Power, and the Production of Musical Canons

The series on Race, Power, and the Production of Musical Canons began with a panel discussion in the fall with short presentations by members of the advisory committee, including Martin Jean, Markus Rathey, Awet Andemicael, Nathaniel Gumbs, and Eben Graves. Three online talks open to members of the ISM, Divinity School, and School of Music communities were held in the spring:

Braxton Shelley, Assistant Professor,
Harvard University
“An Eternal Pitch: Bishop G. E. Patterson’s
Broadcast Religion”



Braxton Shelley

Guthrie Ramsey, Edmund J. and Louise W. Kahn
Term Professor of Music, University of Pennsylvania
“A Spiritual Vibe, Vol. 1,” April 5

Loren Kajikawa, Program Head and
Associate Professor, History and Culture,
Corcoran School of the Arts & Design
“Canons and Curricula: Confronting Legacies
of White Supremacy in Departments of Music”

Lecture and Webinar Series CONTINUED

Yale Lectures in Late Antique and Byzantine Art and Architecture

A series of eight online talks co-sponsored with the Yale Department of Classics and Yale Department of History of Art. A scholar from Yale served as respondent for each talk.

Jaś Elsner, Senior Research Fellow, Faculty of Classics, University of Oxford

“Visual Epitome in Late Antique Art”

Paroma Chatterjee, Associate Professor, History of Art, University of Michigan

“Visual Mastery of the Hippodrome?: Rethinking the Imperial Image in Byzantium”

Christina Maranci, Professor, History of Art and Architecture, Tufts University

“‘Everlasting Monument’ [աբման մշտնջենաւոր]: Ani Cathedral and its Contexts”

Liz James, Professor of History of Art, University of Sussex

“What do Mosaics Want? Or, Wall Mosaics and the Space between Viewer and Viewed.”

Michele Bacci, Professor of Medieval Art History, University of Fribourg

“The Nativity Church in Bethlehem in the Light of Recent Restorations”

Sean Leatherbury, Assistant Professor, Art History, University College, Dublin

“From Domestic to Divine: The Mosaics of Late Antique Syria”

Andrea Achi, Assistant Curator, Medieval Art and The Cloisters, The Metropolitan Museum of Art

“Africa in Late Antiquity: Faith, Politics, and Commerce between the Mediterranean and the Red Sea”

Cécile Morrisson, Director of Research Emeritus, CNRS and Académie des Inscriptions et Belles-Lettres

“Auro, argento, aere perennius: Byzantine Art in and through Coins 4th-15th Centuries”

Accompanying the Dying and the Dead in the Time of COVID



Time to Heal, © 2016 by John August Swanson, Giclee, 16.5" x 13.5", www.johnaugustswanson.com

A four-part webinar series designed for an interdisciplinary and ecumenical audience of pastors, liturgists, hospice workers, musicians, medical professionals, and others involved in caring for the dying and providing leadership for funerals and memorials. Panels of experts from different fields examined what might be learned from our experience of the pandemic.

Series Moderator: **Thomas Long**, Bandy Professor Emeritus of Preaching at Candler School of Theology, Emory University; author of *Accompany Them with Singing – The Christian Funeral*

I. Accompanying the Dying

How can the community of care – including family, friends, clergy, hospice, and medical professionals – together provide holistic care to the dying?

II. Memorializing the Dead

What light can members of the clergy, funeral professionals, and musicians shed on the liturgical and practical challenges of funerals and memorial services?

III. Caring for the Dying and the Dead: Looking to History for Insights

How has the church offered care for the dying and memorialized the dead in previous times of plague? What practical lessons might we adopt for today?

IV. Thinking Theologically about Our Response to COVID

How, in funeral homilies, liturgy, music, and pastoral conversations, do we help people of faith understand how God is present in this time?

Lecture and Webinar Series CONTINUED

Panelists:

James Abbington, Associate Professor of Church Music and Worship, Candler School of Theology, Emory University

Remi Chiu, Associate Professor and Music Program Director, Loyola University Maryland

Dawn DeVries, J.N. Thomas Professor of Systematic Theology, Union Presbyterian Seminary

Vanessa Harding, Professor of London History, Birkbeck University of London

Jennifer L. Hollis, Writer, Music-Thanatologist, and Project Director, Harps of Comfort

John Horan, Funeral Director and Owner, Horan & McConaty, Denver, CO

Michael L. Lewis, Parochial Vicar, St. Mark's Catholic Church, El Paso, TX; COVID-19 Ministry Team, Diocese of El Paso

Jennifer McBride, Grief Counselor and Certified Celebrant, Horan & McConaty, Denver, CO

Kevin Park, English Ministry Pastor, Korean Central Presbyterian Church of Atlanta

Markus Rathey, Professor in the Practice of Music History, Yale Institute of Sacred Music and School of Music

James M. Starke, Director of the Office of Divine Worship, Diocese of Arlington

Khalia J. Williams, Associate Dean of Worship and Music; Assoc. Prof. in the Practice of Worship, Candler School of Theology, Emory University

Initiative in Religion, Ecology, and Expressive Culture

The focus of work in the Religion, Ecology, and Expressive Culture strategic initiative in its inaugural year was two-fold. The first area of attention involved internal meetings with the Yale faculty steering group to specify three areas of research and teaching that will guide further work: 1) Cosmologies, Environmental Change, and Expressive Culture; 2) Ritual Natures: Expressive Culture and the Natural Forms of Trees, Water, and Rocks; and 3) Extraction, Expressive Culture, and Ecology.

A second part of the initiative involved finding new committee members from outside of Yale who are experts in the field of Religion, Ecology, and Expressive Culture. Initial meetings with these scholars were held to determine a framework for assessing future ways that the ISM can support work in this field.

Yale Steering Committee Members:

Teresa Berger, Professor of Liturgical Studies

John Grim

Martin Jean

Willie Jennings

Kalyanakrishnan Sivaramakrishnan (Shivi)

Sally Promey

Mary Evelyn Tucker

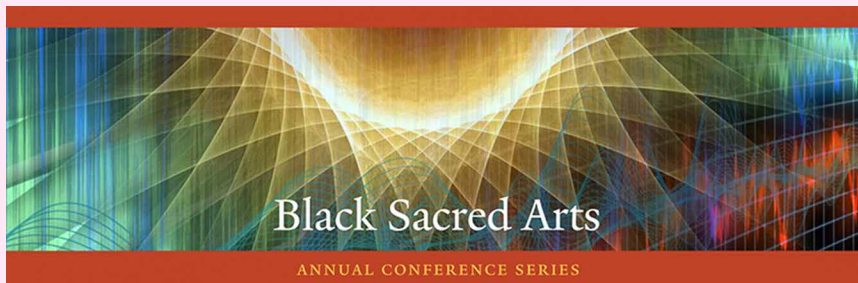
External Advisors:

David Haberman, Indiana University

Rebecca Dirksen, Indiana University

Anna Gade, University of Wisconsin – Madison

Miguel Astor-Aguilera, Arizona State University



Conference Series on Black Sacred Music, Ritual, and the Arts

The first conference in the ISM's new series of annual conferences on the Black Sacred Arts was announced in the summer of 2021. The conference, which will be held May 16-18, 2022, will focus on the interdisciplinary topic of Africana Sacred Healing Arts. The conference theme was determined in meetings with the Steering Committee for the conference series, which also had input on the formation of the conference's Program Committee. The conference's call for proposals was launched during Summer 2021: <https://ism.yale.edu/initiatives/black-sacred-arts-conferences/africana-sacred-healing-arts-2022>

Steering Committee Members:

Stephen Friedson, University of North Texas

Cecile Fromont, Yale University

Martin Jean, Yale University

Dorothea Schulz, University of Munich

Braxton Shelley, Yale University

Michael Veal, Yale University

Khalia Williams, Emory University

Special Events and Performances



Parvathy Baul in performance

Mystical Poetry of the Bauls

Presented by Parvathy Baul, a practitioner, performer and teacher of the Baul tradition from Bengal, India, which dates back to the early 8th century.

Navarātri Concert

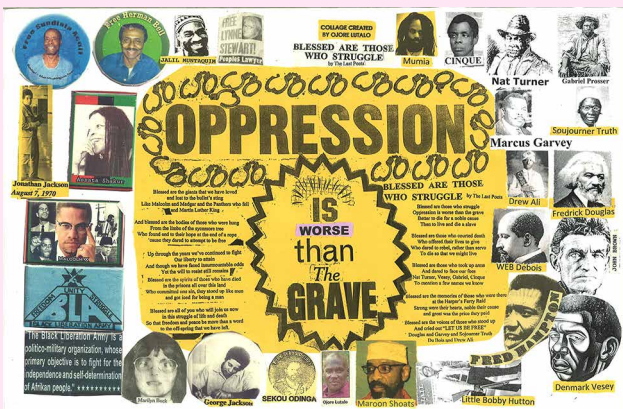
Bamboo flute virtuoso Raman Kalyan, accompanied by Kamalakiran Vinjamuri, violin, and Vijay Ganesh, mridangam, performed devotional pieces celebrating the Devi in her Navarātri forms.

Zisl Slepovitch Ensemble & Sasha Lurji

An online performance of songs from the new album Shray Hertzle Shray: Songs from Testimonies in the Fortunoff Video Archive, Volume Two. This ongoing ethnomusicological project contains diverse compositions in multiple languages drawn from songs sung by Holocaust survivors in their videotestimonies.

Beyond the Inferno: Formerly Incarcerated Voices

Formerly incarcerated men and women re-imagined Dante’s Divine Comedy and its resonance to issues related to social justice and mass incarceration in collaboration with students in Professor Ron Jenkins’s course “Performance Behind Bars.” The performance featured the music of Guest Artist Rapper/Activist BL Shirelle, Deputy Director of Die Jim Crow Records, and the artwork of Ojore Lutalo, created during the decades he spent in solitary confinement.



Artwork by Ojore Lutalo

Pilgrimage / Pelerinaj with Erol Josué

In honor of Earth Day, acclaimed Haitian vocalist, dancer, and Vodou priest Erol Josué presented an online performance celebrating Haitian Vodou as sacred ecology.

Devotional Sung Poetry from Bengal: A Kirtan Concert with Dyuti Chakraborty and Rahul Krishna Bharadwaj

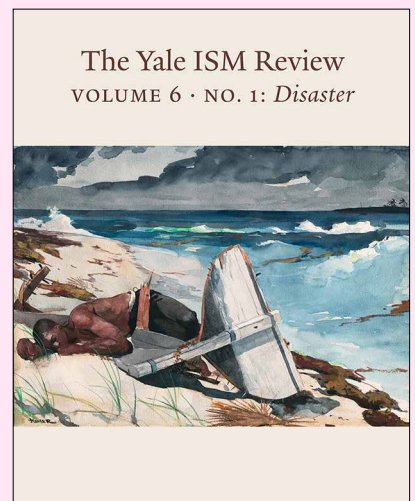
A concert featuring songs from the genre of padabali kirtan that depict the lilas, or divine play, of the Hindu deities Radha and Krishna.



Rahul Krishna Bharadwaj and Dyuti Chakraborty

Publications

The *Yale ISM Review* released Vol. 6, No. 1 “Disaster” in April 2021, guest edited by Mark Roosien, also a lecturer in liturgical studies at the ISM and YDS. The online magazine explores ideas and issues relevant to active engagement with music, worship, and the arts. This issue featured articles by LeRhonda S. Manigault-Bryant; Robin J. Freeman; Tony Alonzo; Marcia W. Mount Shoop; Lisa L. Thompson & Andrew Wymer; Margaret Olin; Valarie Lee James; and Daniel P. Castillo. The *Yale ISM Review* is online at ismreview.yale.edu.



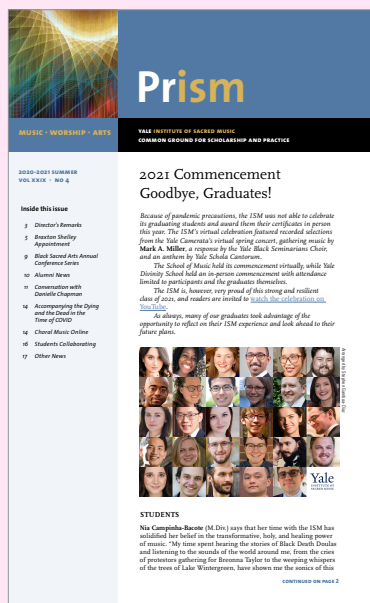
Publications CONTINUED



The Yale Journal of Music and Religion (YJMR; ism.yale.edu/yjmr) provides an interdisciplinary forum for the study of sacred music in all of its ritual, artistic, and cultural contexts. Published semi-annually, the journal presents scholarship on religious music of all traditions across a range of methodologies, with the goal of encouraging the study of the full array of musical, ritual, literary, and other artistic forms that co-constitute the worlds of beliefs and practices. It also provides reviews of current scholarship. Jeffers L. Engelhardt is the editor-in-chief. In fall 2020, Vol. 6, No. 1, a general issue, was released, with articles by Gavin D. Douglas, Bradford J. Garvey, and Sonja G. Wermager, as well as two book reviews. In June 2021, YJMR published Vol. 6, No. 2, “Sound and Secularity,” guest-edited by Margarethe Adams and August Sheehy, exploring secular soundscapes across religions, states, and cultures – from Moral Mondays and Beer & Hymns events in the U.S., to blendings of sacred and secular in Austrian, Omani, and Soviet contexts. The journal is hosted on Yale’s EliScholar platform; there were 14,673 article downloads in the last year, an increase of nearly 20 percent over the previous year.

The ISM newsletter, *Prism*, (ism.yale.edu/prism) remains an important vehicle for sharing timely news about events, performances, conferences, and alumni, student, fellows and faculty activities with a mailing list of approximately 3,000 subscribers and unlimited online readers. It is published online as a news feed and quarterly in accessible PDF format. Previously,

the two student-centered issues – Fall (“Welcome, Students”) and Summer (“Goodbye, Graduates”) were also printed and mailed. More recently, the publication has moved to online only for the foreseeable future.



Letters (www.lettersjournal.com) is an online student-run, born-digital journal of literature and visual art attending to the force and friction of religion, spirituality, and belief within contemporary experience. Two issues were published during the 2020–2021 year. The journal also publishes each year the winning essay from the Frederick Buechner Prize competition.

Podcasts. During the pandemic, the ISM made two series of podcasts for its own channel on the [Yale Podcast Network](http://YalePodcastNetwork.com). In “Composers Reflect on Their Work,” David Hill discusses with composers and scholars different aspects of works that Yale Schola Cantorum performed over the last few years; excerpts from those performances illustrate the commentary. In “ISM Fellows in Conversation,” current ISM students engage with the fellows about different aspects of their interdisciplinary work.



The ISM maintains a robust **social media** presence on Facebook, Twitter, Instagram, and YouTube. *Yaleism* is the Institute’s handle and hashtag. Yale Schola Cantorum and Yale Camerata also have their own Facebook pages. Activity across these channels was much reduced in 2020–2021. The social media coordinator manages a team of students to reflect on student life and cover ISM events, stage Instagram takeovers and the like, which is ramping up again in 2021–2022.

Recruitment (faculty, students, fellows, and advisory councils)

1. Establish a plan to seek candidates with a demonstrated commitment to fostering diversity and inclusion in our tenure-track faculty lines with our partners throughout Yale in the sacred music, worship, and related arts of the world's religions and indigenous worldviews. Commit significant resources to diversify our faculty applicant pool.
2. Commit significant resources to recruit from colleges, conservatories, and universities which already have strong commitments to Black, Indigenous, and other students of color.
3. Beginning with the application cycle for the 2021–2022 year, prioritize applicants for our annual long-term fellowships whose teaching and research focus on African American, Africana, Latinx, and/or Indigenous studies in sacred arts and ritual studies, until we have built tenure-track faculty lines, curricula and programming in these areas with our many partners. Allow for such post-docs to be multi-year appointments.
4. Seek diverse representation on all advisory councils and editorial boards.
5. Expand the choral, vocal, and organ repertoire for houses of worship and concert venues by a robust program to commission, perform, and record sacred works by Black, Indigenous, and other composers of color. Partner with major publishing companies to promote these new works in the field.
6. Develop a plan in partnership with the appropriate Yale academic units to expand our private lesson offerings to include practices relevant to a more diverse array of worship traditions, including gospel, pop, and jazz.
7. Work with the Schools of Music and Divinity to ensure maximum allowable flexibility in the curricula of our shared students to allow them to participate fully and together in these arrays of offerings.

External programs and performances

1. Conclude by the fall a feasibility study already underway to explore collaborative, educational arts between churches in New Haven neighborhoods, public school children, retired adults, and Yale students. Aim to launch pilot project for the summer of 2021.
 2. Explore and implement collaborations between current ISM programs and New Haven churches and schools.
 3. Further diversify our series of concerts, guest artists, lectures, and exhibitions to extend beyond Western Christianity with special emphasis on issues of race and ethnicity.
 4. Commit resources to YSM and YDS and all our partners at Yale to support diverse offerings in sacred music, worship, and the related arts.
1. Beginning in 2021–2022, convene an annual international scholarly conference on Black sacred music, worship, and the related arts for the next four years.
 2. Begin a task force to explore new curricula in the sacred music, worship, and arts of underrepresented communities.
 3. Communicate more strategically the work being done by ISM faculty and fellows, past and present.
 4. Expand significantly our library of sacred choral and vocal works by Black, Indigenous, and other composers of color, and feature such works in public performances.

APPENDIX B: ISM COLLOQUIUM STUDENT PRESENTATIONS 2020-2021

Graduating students presented their required interdisciplinary projects to the ISM community online.

Maddie Blonquist, M.A.R., religion/visual arts & **Maura Tuffy**, M.M., choral conducting
Thinking Outside the Box Office: Deconstructing the Relationship Between Music and Space

Ingrid Goetz, M.A.R., religion/visual arts & **Carolyn Craig**, M.M., organ
Mining Songs of the Finnish-American Migration: Identity Formation and Musical Remembrance

Caryne Eskridge, M.Div. & **Rhianna Cockrell**, M.M.A., voice
An Act of Hospitality, of Justice, of Making the Invisible Visible”: Working to Move Beyond Cultural Appropriation of Black Spirituals, Anthems, and Protest Songs

Mark Florig, M.A.R., liturgical studies & **Richard Gress**, M.M., organ
The St. Jean de Brébeuf Hymnal: Innovations for the Genre of the Hymn Book

Molly Martien, M.A.R., religion/visual arts & **Alex Longnecker**, M.M.A., voice
Sacred Arts in the Soviet Union: Anatoly Lunacharsky’s Preservation of Material Culture and Music (1917-1929)

Kelly Norris, M.A.R., religion/music & **Andrea Walker**, M.M., voice
Beyond Polemics: Libby Larson’s “Try Me, Good King” as Reclamation of Tudor Women

Alexandra Dreher, M.A.R., religion/music; **Andrew Ogletree**, M.Div; & **Chris Talbot**, M.M., voice
Trailers for An Experience: Media Promotion of the Oberammergau Passion Play

Leah Silvieus, M.A.R., religion/literature & **James Davis**, M.M., choral conducting
Sacred Resistance in Joel Thompson’s “Seven Last Words of The Unarmed”

EmmaRae Carroll, M.A.R., liturgical studies & **Clara Gerdes**, M.M., organ
How Easily Things Get Broken: A study of juxtaposition in Leonard Bernstein’s “Mass”

Wyatt Reynolds, M.A.R., history of Christianity & **Abe Wallace**, M.M., organ
Translation and Endurance: Cherokee Hymnody and the Acculturation of Christianity

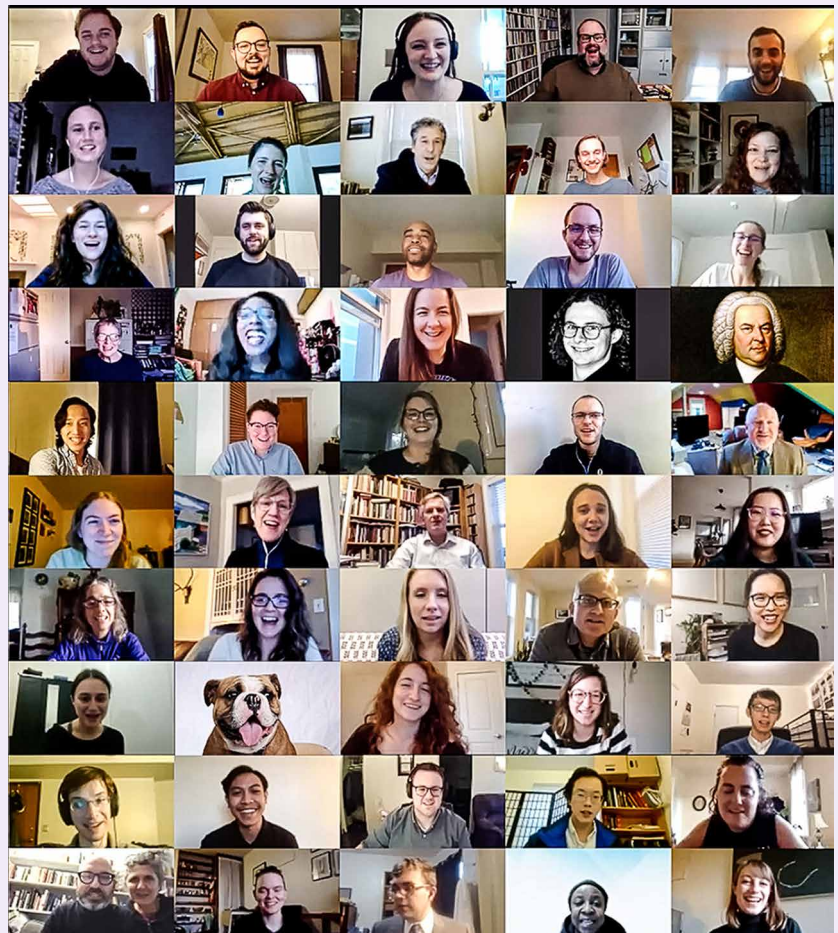
Gabe Kepler, M.Div. & **Ethan Haman**, M.M., organ
Considering the Use of Spontaneous Worship Music in Charismatic Communities

Kyler Schubkegel, M.A.R., religion/literature & **Meghan Stoll**, M.M., choral conducting
The Holy Fool Goes to the Opera: Sacred Disruptions in Mussorgsky’s “Boris Godunov”

Aaron Tan, M.M.A., organ
Organs and Organ Study in Asia

Joe Lerangis, D.M.A., choral conducting (expected 2025)
Harmonizing Geography, Hybridizing Sound: Long-Song and the Making of a Mongolian Choral Idiom

Sean Rodan, M.A.R., Asian Religions
Localizing African-American Gospel Music in Japan: A Comparison of Two Japanese Instructors



Screenshot of a Colloquium session on Zoom

