

Yale INSTITUTE OF SACRED MUSIC

Annual Reports

2009–2010 and 2010–2011







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FROM THE DIRECTOR'S DESK



This annotated document is our first effort to make public a summary of the annual activities of the Yale Institute of Sacred Music, covering both the 2009–2010 and 2010–2011 academic years.

Despite the challenges of the global financial downturn during this period, the Institute was able to maintain a positive financial outlook. We

were fortunate to launch new initiatives in keeping with our mission and to sustain the excellence of our core programs, both academically and artistically. Our admissions statistics have never been better, the major ensembles of the Institute go from strength to strength, our organ facilities are among the finest of any program in the world, and our Divinity programs are scaling new heights thanks to important recent and imminent faculty appointments.

In AY11, we welcomed our first and very successful class of three ISM Fellows to Yale: scholars in the music and ritual of the Katmandu valley (Franck Bernède), the music of the Jewish and Muslim communities in Morocco (Ruth Davis), and a successful creative writer and scholar of Christian spirituality and literature from Duke University (Lauren Winner). Each participated in a monthly interdisciplinary seminar with students and faculty from around Yale and environs. Each taught courses, labored on their scholarship, and became valued members of the community. The involvement of individual faculty from the wider University as Fellow Associates has strengthened and opened new channels of interdepartmental collaboration, which is one of the major goals of this new program.

In the summer of 2011, we brought to campus our first group of congregations for a new outreach initiative: the ISM Congregations Project. Selected from a pool of thirty, these seven teams attended an intensive eight-day seminar designed to provide intellectual, spiritual, and creative resources for projects they have launched in their communities. We had extremely positive feedback from the church participants and from the Yale and guest faculty members who worked together over the week.

In spring 2010, we said farewell to Professor Siobhán Garrigan who returned to the UK to take up a tenured position in theology at Exeter University. The Reverend Dr. Maggi Dawn was appointed in fall 2011 as Dean of Marquand Chapel and Associate Professor (Adj.) of Theology and Literature. Marquand Chapel continues with energy and creativity and serves as a primary setting for so much of the Institute's work.

At every turn, we are inspired by the vision and priorities set forth by our founding benefactors, J. Irwin Miller and Clementine Tangeman. Even before the Institute was formally endowed in the early 1970s, they understood and anticipated the complexity of its multifaceted identity and locus within the larger University. In an early prescient memo to Yale leaders, Mr. Miller predicted a “dilemma of twin desires: integration into the life of YSM, YDS, and Yale College...plus Drama, Art, Architecture AND integrity of this venture so it has a life, character and purpose of its own. Neither has priority over the other. Unless they are achieved simultaneously and fully, the new venture will be less than it could be.” With every new initiative, we bear these wise words in mind: to hold true to our clear interdisciplinary mission and to invite others around Yale into it.

I am most grateful for the ways the President and Provost have supported us in these past years, and I have unbridled enthusiasm for the future potential of the ISM at Yale and in the world. We are on solid ground to make continued important contributions to the academy, the musical and artistic worlds, and to religious communities in general.

Martin Jean
Director
Yale Institute of Sacred Music

FACULTY

Choral Conducting

Marguerite Brooks, Assoc. Prof. (adj.)
Masaaki Suzuki, Visiting Professor (2009–2011)

Organ Performance

Thomas Murray, Prof. in the Practice of
Martin Jean, Prof. (1/2-organ, 1/2-Director)
Jeffrey Brillhart, Organ Improvisation, Lecturer, 1/3-time

Vocal Performance

James Taylor, Assoc. Prof. (adj.)
Judith Malafronte, Lecturer, 1/2-time
Ted Taylor, Lecturer, 1/4-time

Sacred Music

Patrick Evans, Assoc. Prof. in the Practice of
Mark Miller, Lecturer, 1/4-time
Walden Moore, Lecturer, 1/4-time

Music History

Margot Fassler, Prof. (through fall 2009), Prof. Emerita
Robin Leaver, Visiting Prof. (spring 2011)
Markus Rathey, Assoc. Prof. (adj.)

Liturgical Studies

Teresa Berger, Prof.
Siobhán Garrigan, Assoc. Prof. (through spring 2010)
Gordon Lathrop, Visiting Prof. (fall 2010)
Bryan Spinks, Prof.

Preaching

Thomas Troeger, Prof, 1/5-time

Religion and the Visual Arts

Vasileios Marinis, Assistant Prof.
Sally M. Promey, Prof., Deputy Director
David Michalek, Lecturer (fall 2009)

Religion and Literature

Russell Davis, Lecturer (fall 2009)
Peter Hawkins, Prof.
David Mahan, Lecturer (fall 2010)

Fellow in Ethnomusicology

Elias Kesrouani, Visiting Prof. of Ethnomusicology
(spring 2010)

The Provost's office approved a set of appointment and review procedures for the ISM in relation to the Divinity and Music schools in 2010. Given that we hope to launch a joint search with the Department of Music, we are developing appointment procedures for this configuration as well.

Our distinguished faculty continue to make substantive contributions to their fields and present acclaimed performances. A few recent highlights include:

Teresa Berger's newest monograph—*Gender Differences and the Making of Liturgical History: Lifting a Veil on Liturgy's Past*—was released this summer as part of the Liturgy, Worship, and Society Series (Burlington, VT: Ashgate, 2011). An expanded Japanese translation of her 2005 book *Fragments of Real Presence: Liturgical Traditions in the Hands of Women* (New York: Crossroads) will be published later this year by Akashi Shoten Co. (Tokyo).

Martin Jean served on the jury of the 2011 St. Alban's International Organ Competition, United Kingdom. He also maintains an active recital career.

Organist **Thomas Murray** was honored by the American Guild of Organists at a gala reception following his May 2011 recital at Yale's Woolsey Hall as part of the AGO gala benefit.

ISM Deputy Director **Sally Promey** is co-editor (with Leigh Eric Schmidt) and contributing author for the forthcoming volume *American Religious Liberalism* (Bloomington: Indiana University Press); her chapter is titled "Visible Liberalism: Liberal Protestant Taste Evangelism, 1850 and 1950." She is also author of "Hearts and Stones: Material Transformations and the Stuff of Christian Practice in the United States," in *American Christianities*, edited by Catherine Brekus and W. Clark Gilpin, University of North Carolina Press, in press; and co-author (with Yale History of Art graduate student Shira Brisman) of "Sensory Culture: Material and Visual Religion Reconsidered" in *The Blackwell Companion to American Religious History* (Wiley-Blackwell, 2010). Professor Promey continues her role as Director of the Initiative for the Study of Material and Visual Cultures of Religion (funded by the Henry Luce Foundation).

A US edition of **Bryan Spinks' *The Worship Mall: Contemporary Responses to Contemporary Culture*** (London: SPCK, 2010) was released this year by Church Publishing (New York). The book surveys the variety of worship styles that exists alongside one another in our postmodern culture, from Blended Worship, to alternate and emerging worship, to Praise and Worship, as well as snake-handling in the Appalachian Baptist sects.

Recent concert performances by tenor **James Taylor** included Mozart's *Requiem* with the Philadelphia Orchestra, Beethoven's *Missa Solemnis* with the Bamberg Symphony, Mendelssohn's *Elias* with the Chicago Symphony, Bach's *St. John Passion* with the Munich Baroque Ensemble, and several programs for the Oregon Bach Festival.

During his spring 2011 sabbatical, **Thomas Troeger** completed the manuscript for his twentieth book, which will be published by Abingdon in November. He also began gathering and writing hymn texts and lyric poems for a fourth such collection to be published in the future by Oxford University Press.

STAFF

Assistant Director of Finance and Administration
Andrea Hart, CPA

Executive Assistant to the Director
Laura Chilton (through June 2010)
Kristen Forman (as of October 2010)

Manager of External Relations and Publications/Media
Melissa Maier

Manager of Student Affairs, Choral/Vocal Administrator
Jenna-Claire Kemper

Technical A/V Media Coordinator
Sachin Ramabhadran

Assistant Producer, Video Projects
Jacqueline Richards (2009–2010)

Special Projects Coordinator
Albert Agbayani

Sr. Administrative Assistant
Jacqueline Campoli

Sr. Administrative Assistant, Student Affairs
Derek Greten-Harrison

Sr. Administrative Assistant, Choral/Vocal Programs
Jared Stellmacher (2009–2010)
Rebecca Henricksen (2010–2011)
Dann Coakwell (2011–)

Sr. Administrative Assistant, Financial Asst. (8/10-time)
Trisha Radil

Financial Assistant (1/2 time)
Elizabeth Santamaria (as of March 2011)

Associate Curator of Organs
Joseph Dzeda
Nicholas Thompson-Allen

Acting Director of Chapel Music and Liturgical Assistant
Colin Britt (2010–2011)

Sr. Administrative Assistant, Chapel Support
James Aveni (2009–2010)

Vocal Program Accompanist (two-year intern)
Holly Chatham (2010–2012)

ISM Fellows and Congregations Project Coordinator
Glen Segger
(casual–10 hours/week)

ALUMNI

ISM alumni (nearly 500 in number) occupy major positions throughout the United States and abroad. We have good contact information for them and use our alumni newsletter (*Prism*) – distributed electronically several times a year, and in print semi-annually – to get the word out to them about our work. We also maintain a searchable archive of all the issues on the website, which can be printed out or used as a reference. Our public relations officer (Melissa Maier) is responsible for alumni relations, and we also use alumni for recruitment and programmatic advice. Over 85 percent of our alumni have an e-mail address on file; almost all of them have opted in for electronic notification of *Prism* availability, so their contact information is known to be current and valid.

The following is a representative list of accomplishments of recent alumni.

- 2003 **Bradley Welch** First Prize ■ Dallas International Organ Competition
- 2004 **Kola Owolabi** Audience Prize ■ American Guild of Organists, National Organ Playing Competition
- 2006 **Sooyeon Lee** First Prize ■ American Choral Directors Association National Conducting Competition
- 2008 **Jason Roberts** AGO National Organ Improvisation Competition
- 2009 **Joseph Mikolaj** First prize ■ New York City Oratorio Society Competition
- 2009, 2011 **Kyle Babin, Jason Roberts** Semi-Finalists and Finalists in St. Alban's International Organ Competition
- 2010 **Judith Dupre** *Full of Grace: Encountering Mary in Faith, Art, and Life*, published by Random House. Previous titles include *Monuments: America's History in Art & Memory* (Random House, 2007) and the *New York Times* bestseller *Churches* (HarperCollins, 2001).
- 2011 **Sherezade Panthaki** Signed with Schwalbe and Partners Management, NYC
- 2011 **Paul Jacobs** Grammy Award for Best Classical Solo Album
- 2011 **Patrick Quigley–Seraphic Fire** Best-selling album on iTunes
- 2011 **Carol Williams** Appointment as Dean of Lexington, KY cathedral
- Ongoing Numerous graduates admitted to Ph.D. Programs at Brown, Chicago, Duke, Harvard, Notre-Dame, Princeton, among others

STUDENT ADMISSIONS

APPLICATION STATISTICS

2010–2011	ISM/YDS	ISM/YSM	Total
Apps	61	162	223
Admits	19	16	35
Matrics	17	16	33

2011–2012	ISM/YDS	ISM/YSM	Total
Apps	66	168	234
Admits	15	14	29
Matrics	14	14	28



ISM class of 2011

COMPOSITION OF THE ISM STUDENT BODY BY SCHOOL AND AREA OF STUDY

Music	2010–2011	2011–2012
Choral	8	8
Composition	0	0
Organ	13	14
Voice	8	8
Total	29	30

Divinity	2010–2011	2011–2012
M.A.R.	17	18
M.Div.	21	19
S.T.M.	0	1
Total	38	38

International Study Trip

The biennial study trip has become an integral part of the Institute's curriculum. The faculty decides together the destination; we program a substantial number of Colloquium presentations on topics related to it; students fashion some of their projects around the themes; and courses and repertoire are designed to support it. It is a theme that inhabits our life for at least a year. As trips go, the costs are reasonable, averaging \$300/person/day.

In 2010, a total of 75 students, faculty, and staff traveled to Germany from May 9 to 20, with two smaller groups of organ and vocal/choral conducting students traveling earlier for specialized activities in Hamburg and Augsburg (respectively). The main tour itinerary and some highlights of each destination follow.

2010 STUDY TRIP TO GERMANY HIGHLIGHTS

May 9
Depart New Haven

May 10
Arrive Munich
Freising Cathedral

May 11
Munich
Residenz, Schatzkammer, Fürstenfeldbruck Kloster, St. Michael's Church (Pater Hermann Bruelmann)

May 12
Munich
Talk by Prof. Dr. Manfred Heim (Bavarian Church History), Museums, Pinakothek, Bavarian State Library, Talk by Prof. Dr. Bert Groen, Ecumenical Church Meeting

May 13
Travel to Weimar
Vierzehn Heiligen (Ascension Service)

May 14
Weimar
Bauhaus Museum, Liszt House, Goethe House, Buchenwald

May 15
Naumburg
St. Wenzel, Dom/Cathedral

Leipzig
Opera Leipzig, Gewandhaus Leipzig

May 16
Leipzig
Nicolaikirche, Stasi Museum

May 17
Berlin
Dom/Cathedral tour and service, Unter den Linden, Humboldt University, Gendarmenmarkt

May 18
Berlin
Talk by Prof. Dr. Andreas Feldtkeller, Humboldt University Talk by Dr. Lars-Christian Koch, Phonogramm-Archiv Berlin

May 19
Berlin
Talk by Prof. Dr. Jürgen Henkys

May 20
Return to New Haven

HIGHLIGHTS OF ISM PROGRAMS AND OUTREACH INITIATIVES

Choral

Eight choirs come under the ISM aegis: Yale Camerata, Yale Schola Cantorum, Marquand Choir, Marquand Gospel Choir, Battell Chapel Choir, Berkeley Chapel Choir, Repertory Chorus, and Recital Chorus. The latter two serve as lab choirs for the first- and second-year choral conducting students (functioning the way instruments do for the organ program). The chapel choirs function liturgically in worship services in these two chapels. The first two choirs are the primary “concert choirs” on campus, along with the Yale Glee Club (primarily undergraduates).

Yale Schola Cantorum. Masaaki Suzuki has been the director for two seasons now, leading the group in two concerts each year: a program of Bach motets and cantatas in the fall of 2010, and a program of music of Monteverdi and Schütz in the spring of 2011, which was also performed at St. Michael’s Church in New York City. In 2010–2011, he led performances of the Monteverdi *Vespers* in New Haven and New York (Park Ave. Christian Church), and a new collaboration of Schola with Juilliard⁴¹⁵ that performed Bach’s *St. Matthew Passion* in New Haven, New York, and on tour in Italy in Rome, Florence, and Milan. Over the two seasons, the choir gave a total of 20 performances (including the ones in New York and Italy).

The choir’s founder Simon Carrington was in residence both years with Schola, and guest conducted the choir in a concert of English music, an English Magnificat in the context of a medieval vespers, and song settings of Shakespearean texts by Vaughan Williams, Byrd, and Dowland; as well as a joint concert (in spring 2011) with Yale Camerata, Glee Club, Yale Symphony Orchestra, and Yale Baroque Ensemble, entitled *La Gloire de la Musique Française*.

In fall 2009, Schola joined forces with Camerata, the Glee Club, and the Yale Philharmonia to present the premiere of Yale composer Aaron Jay Kernis’s *Symphony of Meditations* in Woolsey Hall.

Both years, Andrew Megill directed the group in a sung evening prayer given in Marquand Chapel at the beginning of the season. In 2010, Dale Warland was guest conductor of a joint concert of Schola with Yale Camerata and Glee Club, performing American repertoire of Barber, Kyr, and Kellogg. In 2011, Simon Halsey guest conducted a program of *Music of the High Cathedral*, with Thomas Murray as the organ soloist. James O’Donnell guest conducted the Schola in a vespers service in December 2010 in St. Mary’s Church.

Yale Camerata celebrated its 25th season in 2009–2010 with its founding conductor Marguerite L. Brooks, who was honored at a gathering following the annual Advent Concert in Battell Chapel. That year Camerata also collaborated in the Kernis premiere and in the Warland concert, as well as with the Glee Club and Yale Symphony Orchestra in a performance of the Verdi Requiem in Woolsey Hall. Its chamber choir gave a concert in Old Greenwich in 2009. In 2010–2011, Camerata participated in the collaboration with Simon Carrington, Schola and others (see Schola section above) for *La Gloire de la Musique Française*, and with the Glee Club and the New Haven Symphony Orchestra for Mahler’s *Symphony No. 2*, as well as took part in New Music New Haven to premiere new works by Yale composers. The chamber choir performed at St. Joseph College in West Hartford. The highlights of the Camerata 2010–2011 season were its annual Advent Concert in Battell Chapel, and Music for Palm Sunday with James Taylor, tenor; Thomas Murray, organ; the Elm City Girls Choir and soloists from the Trinity Choir of Men and Boys.



YALE CAMERATA



YALE SCHOLA CANTORUM



New organ for ISM organ studio by Pasi Organ Builders

First-year choral majors continue to conduct one major work in public each semester. Second-year majors conduct one full recital each year featuring one orchestral piece.

Organ

The Great Organ Music at Yale series brought three visiting artists to Yale in 2009-2010: Rachel Laurin (whose recital culminated a residency in November) and ISM alumnus Andrew Kotylo, both playing in Woolsey Hall; and Hans Davidsson, who performed in Marquand Chapel on the Krigbaum Organ. Recitals by Yale faculty Martin Jean in Woolsey Hall and Masaaki Suzuki in Marquand Chapel rounded out the series.

In 2010–2011, there were five performances on the Great Organ Music at Yale series: Martin Jean and Thomas Murray from Yale, both on the Newberry Organ in Woolsey Hall; Ann Elise Smoot at Christ Church; James O'Donnell in Woolsey Hall; and Sophie-Véronique Cauchefer-Choplin was the artist in residence, who played a recital in Woolsey Hall.

Roughly every three years, the Institute hosts Yale Organ Week, where a small number of gifted undergraduate

organ students come to Yale during the summer to work with some of the nation's top artists/teachers. The young musicians receive daily lessons, participate in workshops on topics related to organ literature and church music, and play notable instruments in and around New Haven as well as in New York City. Most evenings feature performances by faculty or students and are open to the public. The Yale Organ Week gives organ students the opportunity to meet their peers from organ departments across the country. A significant number of those admitted to study organ at the Institute participated in Organ Week earlier in their careers.

In the 2011 edition of Organ Week, the Institute welcomed 15 outstanding undergraduate organists. They played in two recitals at the end of the week. In addition, the faculty performed in two recitals entitled *A Moveable Feast*, recitals that traveled between Yale's instruments. In the first faculty recital, Thomas Murray and Martin Jean performed in Dwight Chapel, Battell Chapel, and Woolsey Hall. In the second, guest faculty Bruce Neswick, Carole Terry, and Todd Wilson played in Dwight and Woolsey.

The Institute's organ students each perform one hour-long recital and one half-hour-long recital each year. Students also conclude their improvisation studies each semester with a group concert "showcase" in which they prepare an improvisation on a theme given only hours before.

The ISM has full curatorial and fiscal responsibility for the Yale organs. Organ curators Joe Dzeda and Nicholas Thompson-Allen have served the University faithfully for over 30 years, caring for the instruments in Woolsey Hall, Dwight Chapel, Battell Chapel, and the two organs in Marquand Chapel.

Since 2003, the ISM has budgeted for a small organ to be installed in the ISM organ studio. For numerous reasons, a choice of builder was delayed until 2009 when we signed a contract with Martin Pasi for a 15-stop, mechanical action instrument that will be completed in fall, 2011. A builder of supreme beauty and excellence, this instrument with its beautiful action and sound will be used for generations of Yale organ students for years to come and will take the pressure off organs that live in shared spaces throughout campus.

Voice: Early Music, Oratorio, and Chamber Ensemble

The ISM voice majors are collectively known as the Yale Voxtet and are taught by Professor James Taylor. Besides the usual demands of required annual degree recitals and participation in Schola Cantorum, the voice majors collaborate on one chamber music project each semester.

In 2009–2010, there were four such collaborative concerts. In the fall, vocal students gave two concerts: a

concert of music of Bach and his contemporaries in conjunction with the *Poets, Mothers, and Performers* conference (see below), and a concert of German art songs by Zelter, Mendelssohn, Schumann, Strauss, and Weill. In the spring, the Voxtet gave a concert of French baroque music with Avi Stein on the harpsichord, and faculty member Judith Malafronte directed a program entitled *An Evening in Palazzo Bonelli*.

In 2010–2011, the voice majors performed three times: *Ayres and Dances* with Masaaki Suzuki on the harpsichord; *Sure on This Shining Night: An Evening of American Art Song*; and *Madrigal History Tour*, a program prepared by Simon Carrington for the group.

New York Times Music in Review

By ZACHARY WOOLFE
Published: May 9, 2011

‘ST. MATTHEW PASSION’

Park Avenue Christian Church

Early-music training at conservatories has become practically an industry. It is no longer a question whether young performers will be able to find a historically informed group to join, but rather which they will choose from among their many options.

You got a sense of those options on Saturday evening, when members of the Yale Schola Cantorum, Yale Voxtet and Yale Baroque Ensemble—just three of Yale’s myriad early-music ensembles—joined players from Juilliard415, the Juilliard School’s excellent historical performance group, for a performance of Bach’s “St. Matthew Passion” conducted by the Schola Cantorum’s director, Masaaki Suzuki.

The founder and director of the acclaimed Bach Collegium Japan, Mr. Suzuki brought long, almost tidal phrasing to this monumental work, a sense of steady momentum that encompassed both Bach’s gently reflective and his furiously intense passages. As the Evangelist, the tenor Dann Coakwell was clear-voiced and eloquent as well as a vivid storyteller in the second part, where the plot grows more urgent. The bass Dashon Burton sang with nobility and rich tone, and the luminous soprano Sherezade Panthaki floated her arias with pure, penetrating tone, mining deep emotion from the subtle shaping of the lines.

The orchestra played vibrantly, with particularly exciting work from the cellist and violist da gamba Beiliang Zhu, and the Schola Cantorum sang with warm energy. The sound of a motorcycle revving out on Park Avenue during the chorus that ends Part 1 fitted in perfectly with the intensity of the playing and singing.

In addition, voice students serve as vocal soloists for Schola Cantorum concerts (see above).

Church Music Studies

More and more students are signing up for this program and we are constructing a year-long post-graduate apprenticeship with key parishes of national standing around the country. This will be an ideal hands-on learning situation for budding church musicians and will provide a teaching network for the ISM faculty. The line item was long ago approved for this during Margot Fassler’s time as Director.

Liturgy

The Liturgy Symposium series continues to draw lecturers and practitioners from around the world to campus.

2009–2010

Laura Hobgood-Oster

Professor and Paden Chair in Religion,
Southwestern University
Animals Return to the Sanctuary

William T. Flynn

Professor, Institute for Medieval Studies, University of
Leeds (UK)
Liturgy as Rhetoric in Twelfth-Century Women’s Monasticism

Elias Kesrouani

Visiting Professor of Ethnomusicology
The Liturgical Otoichos in the Syriac Orthodox Church

Bert Groen

Professor, Institute for Liturgy, Christian Art, and
Hymnology, University of Graz (Austria)
Men’s Liturgy, Women’s Liturgy, and Then?

Scott Haldeman

Associate Professor of Worship, Chicago Theological
Seminary
*Varieties of African American Worship: The Case of the
Liturgical Divergence of Richard Allen and Absalom Jones*

2010–2011

Dirk G. Lange

Associate Professor of Worship, Luther Seminary
Liturgy Disrupts Society: Retrieving Communal Prayer

Bruce Morrill

Associate Professor of Theology, Boston College
Divine Worship and Human Healing

Kimberly Bowes

Associate Professor of Classics, University of Pennsylvania
Ritual Possession: Private Eucharistic Rites in Late Antiquity



Reunion, oil on canvas, 2008, Emmanuel Garibay

Religion and the Arts

The primary public outreach vehicles for Religion and the Arts are:

Art Exhibitions sponsored by the Institute

2009–2010

Breaking the Veils: Women Artists from the Islamic World (presented with the Council on Middle East Studies)

Picturing Faith: Religious America in Government Photography 1935–1943

The Believer's Journey: The Art of Jae-Im Kim (the annual cooperative exhibition presented with the Overseas Ministries Study Center)

2010–2011

Reel Religion: A Century of the Bible on Film, original vintage film posters from the collection of Fr. Michael Morris of the Graduate Theological Union (Berkeley)

FISH: Faith, Institution, Society and History: The Art of Emmanuel Garibay (with Overseas Ministries Study Center)

Incarnations: Black Spiritualities in American Art from the Steele Collection. Visiting Artist David Driskell gave a lecture at Colloquium in connection with the exhibition, which was presented with generous support of the Jean and Robert E. Steele Collection and the David Driskell Center at the University of Maryland, in conjunction with *Embodied: Black Identities in American Art*, a traveling student-curated exhibition at the Yale University Art Gallery.

Literature and Spirituality Series

Literary readings presented in collaboration with the Divinity Student Book Supply, preceded by student workshops.

2009–2010

Lauren Winner, novelist

Robert Pinsky, poet (the Lana Schwebel Memorial Lecture in Religion and Literature)

2010–2011

Thomas Troeger, poet and hymnodist, whose presentation *Wonder Reborn: Creating Sermons on Hymns, Music, and Poetry* included music of Fauré and Bach performed by ISM students

Christian Wiman, poet and editor, *Poetry* magazine (the Lana Schwebel Memorial Lecture in Religion and Literature)

Elizabeth Alexander, poet

Micheal O'Siadhail, poet

Lisa Miller, journalist and memoirist, religion editor for *Newsweek* magazine

In 2010–2011, the Institute also presented two public readings by student writers and their guests: the students of Lauren Winner read from their creative non-fiction, and poets Spencer Reece and Nate Klug and guest Marie Howe read from their poems.



New in 2010–2011: **Religion and Film Series**, in conjunction with Films at the Whitney, presented five screenings and discussions during the year. The series was presented with the Program in American Studies, the Department of Religious Studies, the Film Studies Program, and the Initiative for the Study of Material and Visual Cultures of Religion.

2010–2011

In Bruges
Black Narcissus
My Son the Fanatic
Earth
Avatar

Colloquium

Our weekly Colloquium is the meeting ground for all Institute students and faculty—the place where we study together, grapple with major issues, and share our work as students of sacred music, worship, and the arts. In 2009–2010 per usual practice, a number of sessions by invited guest speakers were designed to provide context for the biennial study trip (to Germany in May 2010). The theme of “Light” was addressed by guest speakers in various disciplines during 2010–2011. Each graduating student partnered with one or two others in a differing degree program (e.g., Music and Divinity) to research and present a Colloquium talk as part of their curricular requirements for the ISM Certificate. A complete list of speakers and student presentations for the past two years can be found in Appendix A.

Washington Examiner

<http://washingtonexaminer.com>

Published: May 14, 2011

In Italy, a patient audience hears a glorious hymn to Western civilization

By Meghan Cox Gurdon

It is not unusual in the streets of Florence to see a mass of people lining up by the entrance to a historic building, especially as Italy moves into high tourist season.

Standing in line to see Michelangelo’s “David” or Botticelli’s “Birth of Venus” is actually part of the touristic experience; if you could simply stroll in whenever fancy struck, well, you’d have been born in the 18th century and you’d be dead now.

This line was different, though. It was not composed of obvious out-of-towners fanning themselves with street maps. Immaculate dress and a certain elegance, not to mention a certain language, revealed the majority of those in line to be Italians; they were standing outside a granary that had, in 1337, been turned into the church of Orsanmichele.

Tonight, it was both church and concert hall: A fabulously frescoed place where dazzling American students would perform one of the most beautiful pieces of music ever written, Bach’s “Passion of St. Matthew.” It was to see these young people from Yale and Julliard that such a throng of locals had assembled.

As the sun went down, the queue got thicker and a sense of eagerness grew. Occasionally someone would rush from the surrounding streets and you’d see their face fall, on account of how long the line was getting.

Suddenly, an alarm rang out from a nearby building.

It was a terrible shrieking thing that alternated between two notes: dah-duh, dah-duh, dah-duh! A ripple of consternation ran through the crowd. The alarm kept blaring. Policemen arrived, consulted one another, and peered into the windows of the closed shop that was radiating the noise. The alarm kept blaring.

It was almost 8 o’clock, the fateful hour when the concert was meant to begin. At a signal the doors opened, and the waiting people poured in to get seats on hard pews. Still the alarm blared: dah-duh, dah-duh, dah-duh! The pews were full, and still people poured in. Here a regal white-haired couple, there a scruffy fellow carrying his motorcycle helmet, and over there, by the wall, a striking figure of indeterminate sex clad entirely in black leather.

Inside, the racket was muted but still fatally audible. You couldn’t sing an aria with that going on and you certainly couldn’t listen to one.

And so the people waited, gazing at the young faces of the Yale Baroque Ensemble and an ensemble from Julliard. The musicians waited, gazing at the audience. For nearly an hour, each side studied the faces of the other and yearned for the appalling noise to stop. Nearly an hour sitting on hard pews or standing on hard stone for a three-hour concert that hadn’t even begun—yet no one left.

Suddenly, just like that, the alarm stopped and the church erupted in cheers and applause. A moment later conductor Masaaki Suzuki raised his arms, and what followed was not just a glorious and deeply moving concert, but a kind of hymn to Western Civilization itself: American students playing German music to an audience of Italians in a church painted in the early days of the Renaissance. It really does not get much better than that.

Meghan Cox Gurdon’s column appears on Sunday and Thursday. She can be contacted at mgurdon@washingtonexaminer.com.



Audience gathers for the Schola performance at the Basilica Santa Maria Maggiore—Rome.

Chapels

Dean of Chapel, Siobhán Garrigan, returned from leave in the fall of 2009, and notified the community in January 2010 of her intention to step down at the end of the academic year in favor of devoting more time to scholarship and her tenure application. In May, she was suddenly awarded a tenured position in theology at the University of Exeter, which she accepted. Adele Crawford (2009 YDS graduate) stepped in for a year as Acting Dean of Marquand Chapel, and after a year-long joint ISM/YDS search, Dr. Maggi Dawn was appointed as the next Dean of Chapel for a five-year term, with the option of one renewal after a review. Patrick Evans asked to be released from chapel music duties, and Colin Britt (ISM choral conducting graduate of 2009) was appointed Interim and now Acting Director of Chapel Music. The energy in chapel has not waned in the least, and we look forward to many good things in the future from new leadership.

ISM's involvement in Battell Chapel continues, and, additionally, we are making a contribution to the Episcopal Church at Yale for their music program.

OTHER EVENTS AND PUBLICATIONS

Guest Artists

In 2009–2010, the Institute sponsored a concert by the English soprano Emma Kirkby and a service of English music at Christ Church by the choir of St. Thomas Cambridge (UK). Emily Saliers of the Indigo Girls was joined by her father, the theologian Don Saliers, for an intimate evening of reflection on *Saturday Night and Sunday Morning* (in conjunction with the YDS alumni convocation week). The ISM presented two ensembles in concert in Marquand Chapel: Stile Antico and Etherea Vocal Ensemble. Guest conductors of ISM ensembles included Andrew Megill, Simon Carrington, and Dale Warland. Eliyahu and the Qadim Ensemble presented a program of *Devotional Music from the Spiritual Traditions of the Near East*.

In 2010–2011, the ISM presented the guest ensemble Herrsällskapet conducted by Håkun Sund in a program of Scandinavian choral repertoire, and the Singhini Ensemble of Kathmandu presented an evening of Nepalese music and dance, cosponsored by the Yale Department of Religious Studies and the South Asian Studies Council. The tenor Thomas Cooley joined Yale faculty James Taylor in a concert of music by Monteverdi for two tenors. The large-scale event of the season was the monumental performance of Bach's *Mass in B Minor* by the renowned Bach Collegium Japan under the direction of Masaaki Suzuki. In light of the earthquake and tsunami of March 11, this March 26 performance was transformed into one of Yale's primary fundraising events for Yale's Japan relief efforts, raising nearly \$30,000. (A collection was also taken at Schola's performance of the *St. Matthew Passion* on May 6.) Franck Bernède, one of the 2010–2011 ISM Fellows in Music, Worship, and the Arts, performed works of Bach on the baroque violoncello in Marquand Chapel.

In the fall of 2010, the Institute presented *Her Lamp Does Not Go Out: Celebrating Women and Creativity* as part of Alumni Convocation Week at Yale Divinity School. This event showcased some of YDS's remarkable graduates, including the visual artist Ellen Priest, the singers Awet Andemicael and Alisha Lola Jones (both also ISM alumnae), the poet Martha Serpas, and, posthumously, the theater artist Martha Dewey. The evening's host was the Rev. Barbara Lundblad.

Sung Evening Prayer

Beginning in 2009–2010, the Institute has incorporated a series of Sung Evening Prayer into its performance schedule. Each year, these popular events have featured Yale Schola Cantorum conducted by guest conductors (Andrew Megill and Simon Carrington in 2009–2010, and Andrew Megill and James O'Donnell in 2010–2011). Each year the Institute has also presented an outside ensemble: in 2009–2010 it was the St. Thomas Choir led by John Scott with Thomas Troeger preaching in Christ Church

Episcopal. In 2010–2011, the Christ Church Choir was led by guest conductor James Vivian in an evensong with Thomas Murray at the organ.

Publications

The newsletter *Prism* became principally an online publication during 2009–2010 year. It is also available on the website in a PDF format that can be printed by the user, and features articles by ISM faculty or friends as well as news of events, students and alumni. *Colloquium: Music, Worship, Arts* is an annual scholarly journal containing major lectures sponsored by the Institute as well as lectures given in the weekly Colloquium. Volume V appeared in early 2010 newly formatted as a print-on-demand publication. There is a CD with illustrations included with the journal, and the online HTML version is available on the website free of charge. As of June 2011 the next volume is in preparation. We are currently under negotiations with Duke University press to transform this into a professional juried journal.

Lectures

The Kavanagh Lecture is presented annually in honor of the late Aidan Kavanagh, former Professor of Liturgics at the Institute and Divinity School. The speaker in 2009

was Gabriele Winkler from the University of Tübingen, whose lecture was entitled *Some New Considerations Concerning the Relationship between the Liturgies of St. Basil and St. James*. In 2010, the speaker was former ISM faculty member Margot Fassler, whose talk *Film and Theological Education: The Saga of a Fledgling Documentarian* was accompanied by a screening of her film produced with Jacqueline Richard, *You Can't Sing It for Them*.

The Tangeman Lecture is named for Robert Stone Tangeman, professor of musicology at Union Theological Seminary, in whose name the Institute's founding benefactor endowed the Institute at Yale. In 2009, Wendy Heller of Princeton University offered a lecture entitled *Women's Voices in Baroque Music* as the keynote address of the *Poets, Mothers, and Performers* conference. In 2010, the lecture served as a preconcert talk before Schola's performance of the Monteverdi *Vespers*. Given by Jeffrey Kurtzman, it was entitled *Monteverdi's Vespro della Beata Vergine: What Is It and Why Did He Compose It?*

The Lana Schwebel Memorial Lecture in Religion and Literature, named for the former ISM faculty member who died suddenly in 2007, was given in 2009–2010 by Robert Pinsky, the translator, essayist, poet, and teacher, and former United States Poet Laureate; and in 2010–2011 by Christian Wiman, the poet and editor of *Poetry* magazine.

In December 2010, Joseph Connors, Professor of Art and Architecture at Harvard University, and former director of I Tatti in Florence, gave a special lecture entitled *Baroque Architecture and the Culture of Curiosity*.

Conferences and Symposia

In 2009–2010, the Institute hosted the conference *Poets, Mothers, and Performers: Considering Women's Impact on the Music of Johann Sebastian Bach*. The conference was organized by Professor Markus Rathey and presented with support from the Department of Music and the Program in Women's Gender, and Sexuality Studies. Speakers/presenters at the conference were:

Wendy Heller Princeton University (keynote)

Tanya Kevorkian Millersville University

Mark Peters Trinity Christian College

Katherine Goodman Brown University

Janette Tilley CUNY, New York

Markus Rathey Yale University

David Yearsley Cornell University

Yo Tomita Queen's University Belfast

Andrew Talle Peabody Institute, Johns Hopkins University

Ellen Exner Harvard University



Singhini Ensemble, Nepalese dancer

The Yale Voxtet (see Vocal Programs) presented a concert entitled *Maidens and Brides: Music by J.S. Bach and Contemporaries* in conjunction with the conference.

In 2010–2011, the Institute supported the symposium *Middle Ground/Middle East: Religious Sites in Urban Contexts* in partnership with the Yale School of Architecture, Yale Divinity School, and the Yale Center for Middle East Studies.

Hallowed Ground? American Islam and the Politics of Space, presented with the Yale Initiative for the Study of Material and Visual Cultures of Religion, the Office of the Chaplain, the Program in American Studies, Public Humanities at Yale, and the Department of Religious Studies, was a scholarly panel examining, contextualizing, and historicizing underlying assumptions about space and belonging vis-à-vis Islam in the United States. It was organized by Professor Sally M. Promey. The moderator was Perin Gurel of Yale; the panelists were Matthew Jacobson (Yale), Zaheer Ali (Columbia), Rosemary Hicks (Tufts), and Haroon Moghul (Columbia).

In February 2011, the Institute hosted its third liturgy conference, *Liturgy in Migration: Cultural Contexts from the Upper Room to Cyberspace*, organized by professors Teresa Berger and Bryan Spinks. The speakers/presenters (and attendees) came from all over the world, and included:

- Graham Ward** Univ. of Manchester, UK (keynote)
- Charles Farhadian** Westmont College
- Daniel Findikyan** St. Nersess Armenian Seminary
- Kostis Kourelis** College of Franklin and Marshall
- Raul Gómez Ruiz, S.D.S.** Sacred Heart School of Theology
- Shane Hipps** Trinity Mennonite Church
- Kay Kaufman Shelemay** Harvard University
- Clemens Leonhard** Univ. of Muenster, Germany
- Vasileios Marinis** Yale University
- Gisela Muschiol** Univ. of Bonn, Germany
- Paul Roberts** UK
- Jonathan Tan** Xavier University
- Karen Westerfield Tucker** Boston University
- Michael Zheltov** Moscow Spiritual Academy, Russia

The Institute presented an interdisciplinary symposium on ritual objects and sound at which the ISM Fellows in Sacred Music, Worship, and the Arts—Ruth Davis, Lauren Winner, and Franck Bernède—and invited guest Lisa R. Brody (Associate Curator of Ancient Art at Yale University Art Gallery) presented on their work.

ISM SUMMER TERMS

The Institute continued its practice of providing one-week summer courses geared toward parish musicians, clergy, and lay-people in 2010 and 2011. The following classes were offered over three, week-long sessions in June:

Composition for Church Musicians

Dr. Dan Locklair

Musical Skills and Vocal Development for Parish Ministry

Prof. Patrick Evans

David: Love and Power

Professors Peter Hawkins and Victoria Hoffer (2010 only)

Now We Are One Body: Global Song in Local Worship

Prof. Patrick Evans (2010 only)

Renewing Congregational Song

Prof. Patrick Evans

Gender and Worship, Past and Present

Prof. Teresa Berger (2010 only)

Icon Writing Workshop

Vladislav Andrejev, Prosopon School of Iconology

NEW INITIATIVES



ISM Fellows—Lauren Winner, Ruth Davis, and Frank Bernède

ISM Fellows

The Institute launched its new ISM Fellows program in 2009–2010, inviting scholars, religious leaders, and artists whose work is in or is moving to the fields of sacred music, liturgical/ritual studies, or religion and the arts to apply for a one-year postdoctoral position in

2010–2011. Scholars in the humanities or the social or natural sciences, whose work is directly related to these areas, were also encouraged to apply. The program was designed to provide Fellows with the opportunity to pursue their scholarly or artistic projects within ISM's vibrant, interdisciplinary community and to teach as well. A selection committee considered the 64 applicants on the basis of the quality and significance of their work and the following three individuals were selected for the year-long program:

Frank Bernède cellist and ethnomusicologist who specializes in the field of music and religions of Himalayan regions. His special research focus for over twenty-five years has been the Bardic traditions of the central Himalayas (West-Nepal and Uttaranchal-India) as well as in Katmandu Valley, particularly music and dances of the Newar, the indigenous population of Nepal. His current project is entitled *Nāsadya: The Himalayan God of Music and Dance*.

Ruth Davis University Senior Lecturer in Music, University of Cambridge Fellow, and Director of Studies in Music, Corpus Christi College, Cambridge. Professor Davis's work draws together the threads of three current and recent research projects focusing on sacred musical traditions of the Mediterranean. Entitled *Music at the Mediterranean Crossroads of the Abrahamic Faiths*, each component explores, in different ways and in varying combinations, musical encounters among and between Jewish, Christian, and Muslim communities.

Lauren Winner author and Assistant Professor of Christian Spirituality at the Duke University Divinity School. Professor Winner's research project focuses on the "lived religion" history of liturgical practice in America, investigating both people's devotional experiences of liturgy, and the ways in which liturgy has been repurposed for politics, protest, humor, marketing, and play. Additionally, while at Yale she completed revisions of a book to be published in January 2012 by HarperOne – *Still: Notes on a Mid-Faith Crisis* – and wrote numerous occasional pieces, including a back-page essay for the *New York Times Book Review*, a review for the *Washington Post Bookworld*, and two reviews for the *Christian Century*.

Additionally, the ISM invites Yale faculty and scholars/practitioners in the region to serve as Fellow Associates of the Institute. Seven Yale faculty members served in this capacity for 2010–2011: Phyllis Granoff, John Hare, Dan Harrison, Robert Nelson, Margaret Olin, Koichi Shinohara, and Sarah Weiss. This past year, Associates and the ISM Fellows met once a month for presentation of works-in-progress and conversation. We will increase this slightly in 2011–2012 and will invite guest speakers to join us. These meetings have turned into lively and open conversations around numerous far-reaching topics related to the mission of the Institute. We also extend a wider invitation to others on campus and have been visited by numerous students and faculty throughout the year.

Applications for the second year of the program were reviewed in December, and four Fellows were selected for 2011–2012.

Ronald Grimes

Emeritus Professor of Religion and Culture, Wilfrid Laurier University, Waterloo, Ontario, Canada
RESEARCH TOPIC: *Ritual and the Improvisational Arts*

Basilus (Bert) J. Groen

Professor of Liturgy and Sacramental Theology, University of Graz, Austria
RESEARCH TOPIC: *Adequate Liturgical Language and Vernacular Tongues*

Aaron Rosen

Junior Research Fellow in Jewish History and Culture, Oxford University, UK
RESEARCH TOPIC: *The Hospitality of Images: Modern Art and Interfaith Dialogue*

Hana Vihová-Wörner

Lecturer in Music, University of North Carolina at Chapel Hill
RESEARCH TOPIC: *Chant and its Transformations in Late-Medieval Bohemia*

Congregations Project

The Institute also developed and announced a new outreach initiative entitled the ISM Congregations Project in 2009–2010. This program seeks to engage churches around the country in strengthening their ministries of worship, music, and the arts. The launch of the project was widely publicized through various denominational and ecumenical channels, targeting congregations and parishes that are passionate about their mission to serve their neighborhoods, cities, or regions and eager to connect worship, music, and the arts to this mission. Twenty-two churches submitted applications proposing unique projects inspired by the common theme of "Worshipping God in This Place." Leadership teams from seven congregations reflecting denominational and geographical diversity were selected to participate in a week-long summer seminar in New Haven, June 22–30, 2011 (For a list of churches and projects, see Appendix B.) Music and liturgy faculty from the Institute as well as guest faculty from around the country led the participants in study, worship, and conversation. Going forward, they will serve as resources to other leaders and communities in their own region and continue to draw on the vital relationships that they formed during their experiences together at Yale. The next Congregations Project application cycle and seminar in June 2012 will focus on the theme of "Keeping Time/Life Passages."

FALL SEMESTER 2009

		January 27	Small Group Discussions
September 9	Introductions	February 3	Students: Ashley Makar, Rachel Winter, and Paul Tipton <i>A Lasting Expression: The Life and Afterlife of “Knoxville: Summer of 1915”</i>
September 16	Margot Fassler, Yale ISM <i>Playing at the Center of the Universe: Hildegard’s Ordo Virtutum</i>		Student: Charisse Barron <i>Israel Houghton and a New Breed of Religious Discourse</i>
September 23	Erika Doss, Yale Department of American Studies <i>Mediating Redemption: Shame-Based Memorials and Public Feeling</i>	February 10	No Colloquium – Reading Week
September 30	Philip V. Bohlman, University of Chicago <i>Music of the Other Germany</i>	February 17	Students: Jason Peno, Chad Tanaka, and Beverly Shangkuan <i>Paysan: Filipino Voices Sing the Christian Faith</i>
October 7	Student Presentations Workshop	February 24	Students: Tian Ng and Esther Cabrera <i>Ignacio de Jerusalem’s “Magnificat a dos voces, violines y bajos” and Juan Correa’s “Asunción y Coronación de la Virgen Maria”; Exploring Connections between Art and Music in the Mexico City Cathedral</i>
October 14	No Colloquium – Reading Week		Students: Joseph Mikolaj and HyeHyun Sung <i>Music as a Response to 9/11: Music Therapy and Composition in the Recovery Process</i>
October 21	Masterclass with Emma Kirkby and Jakob Lindberg	March 3	Students: Rachel Heath and Colin Britt <i>Song as Symbol</i>
October 28	Diana Eck, Harvard University <i>The Russian Bells of Danilov Monastery: Their Journey to Harvard and Back</i>		Students: Benjamin Straley and Caitlin Beck <i>Hearing the Word: Hymnody as a Homiletical Tool</i>
November 4	Friedhelm Mennekes, Academy of Fine Arts, Brunswick, Germany and State University of Bonn <i>Sacred Space, Emptiness, and Contemporary Liturgical Music: The Organ and Compositions of Peter Bares at St. Peter’s, Cologne</i>	March 10, 17	No Colloquium – Spring Break
November 11	Joanne Pierce, College of the Holy Cross <i>The Liturgical Books of Sigebert of Minden (1022–1036)</i>	March 24	Students: Leslie Smith, Kat Zukaitis, and Sean McAvoy <i>Liturgical Dance: An Exploration of History, Theology and Practice</i>
November 18	Students: Elizabeth Pinborough and Kathryn Aaron <i>Locust and Veils: Salome and the Death of John the Baptist</i>		Student: Noah Horn <i>The Organ as a Mirror of its Time</i>
	Students: Arienne Abela and Justin Haaheim <i>Creative Visions for Jazz Worship</i>	March 31	Dr. I-to Loh, Tianan Theological School <i>Contextualization of Church Music: with Special Reference to My Composition “Welcoming Another Year with the Spring Breezes”</i>
December 2	Lauren Winner, Duke University		

SPRING SEMESTER 2010

January 13	Students: Matt Mainster and Iljea Lee <i>Resonance: Musical Concepts in Religious Literature</i>	April 7	Student: Angela Wiggins <i>Images of Deliverance: The Westminster Font</i>
	Students: Jonathan Jones and Debi Wong <i>Connect the Dots: Passion, Baptism, Resurrection</i>	April 14	Hans Davidsson, Eastman School of Music <i>The Organ as a Mirror of Culture in Germany</i>
January 20	Students: Noel Hennelly and Adam Pajan <i>Expressions of the Spiritual Exercises of Ignatius Loyola in the Music, Art and Architecture of the Late Renaissance and Early Baroque</i>	April 21	Study Trip Preparation
	Students: Carl Bear and Adam Peithmann <i>Local Liturgy: Communities of Worship at Yale University</i>		

APPENDIX A: ISM COLLOQUIUM (2009–2010 AND 2010–2011) CONTINUED

FALL SEMESTER 2010

September 8	Introductions	February 2	Dr. John Cook, Prof. Emeritus, Yale University <i>Light: A Gothic Sacrament</i>
September 15	ISM Fellows present	February 9	No Colloquium, Reading Week
September 22	Dr. Erin Bonning, Yale University <i>Seen through a glass, darkly: the universe revealed through astronomical observation</i>	February 16	Prof. David Driskell, Professor Emeritus, Univ. of Maryland, College Park <i>Biblical Reverence: Idea and Image</i>
September 29	Lori Laitman <i>VEDEM—a Holocaust oratorio: the Story of the Boys of Terezin and Their Secret Magazine</i>	February 23	Professor Meredith Gill, University of Maryland <i>The Shadow Side of God: The Light of Renaissance Angels</i>
October 6	Prof. Peter Hawkins & Prof. James Taylor, Yale ISM <i>Holy Sonnets: John Donne and Benjamin Britten</i>	March 2	Students: Spencer Reece, Michael Sansoni, and Fabiana Gonzalez <i>O Weep Away the Stain: Art and the Life of the Artist</i>
October 13	No Colloquium—Reading Week		
October 20	Presentations Workshop		
October 27	Professor Robert Nelson, Yale University <i>The Light of Icons</i>		Student: Brian Bartoldus <i>Schnittke's Requiem: Stylistic Context and Perspective</i>
November 3	Professor Traci West, Drew University Theological School <i>Blackening Religious Lies about Women</i>	March 9, 16	No Colloquium—Spring Break
November 10	Professor Elizabeth Alexander, Yale University <i>Poetry Reading and Conversation with Elizabeth Alexander</i>	March 23	Students: Shakira Sanchez-Collins and Nat Gumbs <i>Liturgy as a theological resource for Healthy Living</i>
November 17	Students: Andy Barnett and Thomas Russell <i>Lift Every Voice: Organ, Jazz, and a Theological Case for Varied Sonic Terrain</i>		Students: Barton Creeth and Dann Coakwell <i>Wordly Visionaries: Benjamin Britten and WH Auden</i>
	Students: Joey Ripka and YoonJung Ki <i>Exploring connections between Calvinism, art, and music in the 17th century Netherlands</i>	March 30	Visiting Prof. Masaaki Suzuki and Prof. James Taylor, Yale ISM <i>A Masterclass on Bach's St. Matthew Passion</i>
December 1	Professor Susan Ashbrook Harvey, Brown University <i>Singing Women's Stories: Biblical Women and Women's Choirs in Syriac Christianity</i>	April 6	Students: Christoph Schlechter and Hannah Peck <i>Leonard Bernstein's 'Mass'—On the Boundaries of Critique</i>

SPRING SEMESTER 2011

January 12	Students: Amanda Mole and Joshua Williams <i>Two Significant Moments in the Anglican Church: The 16th Century Reformation and the Charismatic Renewal of the late 20th Century</i>	April 13	Small Group Discussion
January 19	Students: Noah Wynne-Morton and Blenda Im <i>Authentic Worship: Korean Pop Music and Liturgical Inculturation</i>	April 20	Prof. Markus Rathey, Yale ISM <i>The Passion and the passions: Spiritual love and physical pain in Bach's St. Matthew Passion</i>
January 26	Students: Max Blum and Steven Hobbs <i>The Power of the Petite Phrase</i>		
	Small Group Discussion		

Central Presbyterian Church, Atlanta, Georgia

Arts of the Spirit: Concerts, Classes, and Collaborative Worship Planning

Twice each year, Central Presbyterian's clergy, musicians, and educators convene to plan worship for the upcoming months. Three times a year, a professional artist/ensemble comes to Central under the auspices of its Arts of the Spirit education / performance / outreach series. The church envisions combining these two established practices to extend their reach in ways that would serve the larger community and the larger church.

Holy Trinity Lutheran Church, Chicago, Illinois

Sects and the City: Renewing Worship in an Urban, Millennial Context

This project proposes to convene a worship conference in October 2011 focused on their urban setting and the predominance of young adults, many in the millennial generation born after 1980. According to a report by the Pew Forum on Religion and Public Life, one out of four Millennials claims no affiliation with a particular faith. Holy Trinity and several other neighborhood churches have bucked this trend. The conference will provide an opportunity to share what has worked in their individual settings and to discover even more by comparing and discussing their experiences.

Idlewild Presbyterian Church, Memphis, Tennessee

A Child Shall Lead: The Role of Children in the Faith Community of Idlewild Presbyterian Church

This project comprises a yearlong study of the role of children in Idlewild Presbyterian Church, culminating in a weekend conference in spring 2012. By considering the role of children in a faith community the church aims to develop a community that in good measure fulfills the ideal articulated in Isaiah, that is, to grant children their rightful place.

Luther Place, Washington, DC

14th and Vermont: The Luther Place Sacred Commons

The mission and purpose of Luther Place converge around biblical hospitality and social justice. As a welcoming and diverse community that practices "rainbow hospitality," the congregation has been working to engage its space with gardening and art, and is developing a vision for the land around Luther Place as a Sacred Commons. The church plans to work together with other ministries that use this common space and continue its gardening practices, develop liturgies that include drumming, dedicate new doors (with images of Martin Luther King Jr. and Dorothy Day), and feature outdoor art shows.

St. Michael's Cathedral, Boise, Idaho

Come to the Banquet: Worship, Music, and the Art of Hospitality

This project draws inspiration from Jesus' injunction to invite to the banquet "the poor, the crippled, the lame, and the blind." Once a month, the parish hall is transformed into a banquet hall where fine food is shared liberally with the hungry and homeless of the Boise community around a well-set table with time for conversation, music, and the development of bonds formed around a common meal. The congregation seeks to grow the program both in numbers served, and in the musical and artistic offerings crucial to its identity.

St. Monica Catholic Community, Santa Monica, California

All Are Welcome: A Hospitable Community that Forms Loving Disciples to Transform the World

It might be said that St. Monica's Hospitality Ministry welcomes people at the doors; its Music Ministry engages the assembly and keeps people coming back; its preaching feeds the soul and inspires parishioners to transform the world as disciples. The church's project involves deepening its own ministry of hospitality, and learning way to share this important work with the wider community.

The United Church of Santa Fe, Santa Fe, New Mexico

Shaping a Desert People

This project explores the ways that the congregation's experience of worship in a desert landscape can deepen and expand one's relationship with God and, in the process, enable us to live in a more caring and just relationship with this part of God's creation. Without a liturgical life that connects people to the desert around them, there can be no experience of this landscape as a sacred part of God's creation. United Church seeks through worship to help the congregation and others connect to the desert so they can experience it as a place that is both sacred and home.

