

# Yale INSTITUTE OF SACRED MUSIC

Year in Review  
2011–2012



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## From the Director's Desk



In a speech delivered at Peking University in May, 2001, Yale's President Richard C. Levin articulated a dream for the global university in the 21st century. "I envision a curriculum and a research agenda permeated by awareness that political, economic, social and cultural phenomena in any part of the world can no longer be fully understood in isolation." A host

of realities makes this truer now than ever: the hyper-velocity with which information is communicated, the international configuration of large-scale manufacturing, massive demographic shifts that are increasing the size and complexity of major urban centers, the global nature of the scientific and medical communities, and the sheer speed of travel.

Only four short months after President Levin made his remarks in China, the world was forever changed by the tragedies of 9/11; suddenly, the broad diversity of religious traditions in the human family jumped to the forefront of awareness. We've never had a time more filled with violence and prejudice based on religious allegiance; never a time when religious understanding was more needed. In times such as these, the arts assume a vital role, with the potential to open avenues of communication between different religious and cultural groups, and even to inspire reconciliation.

This is one of the ultimate goals of the Institute, which carries out its mission in the context of today's globalized, pluralistic society: to educate leaders who foster, explore, and study engagement with the sacred through music, worship, and the arts in Christian communities, diverse religious traditions, and public life.

The Institute is the youngest and smallest of the schools of Yale University, but our growth has been one of the most rapid. From the three faculty members and one administrator that began the ISM in 1973, we have grown to a community of nearly 120 full-time, part-time, and affiliate faculty, fellows, fellow associates and post-docs, students, and staff. Our core remains fixed on the training of musicians and clergy for Christian churches, as well as artists, performers, and scholars whose focus is on sacred arts and worship.

And while Christianity alone, with all its global instantiations, could be enough to occupy us, our founders also saw fit not to limit this enterprise to Christian studies,

but to extend it, indeed, to any religious practice, broadly conceived. Our work, particularly in recent years, has been to respond to President Levin's vision of the global university with an effort to promote creative bridge building and understanding among the disciplines and practices of the religious arts.

To that end, over the last few years, our students, faculty, and fellows have come to the ISM from nearly a dozen countries, and traveled to over two dozen more through choir tours, language grants, and travel seminars. The research and creative interests of our faculty and students have touched six continents of the world and most of the global religious traditions; and, of course, the biennial ISM Study Trip, described in this report, forms a capstone experience for our students. While we concentrate heavily on the Euro-American musical repertoire, we bring to campus dozens of artists and ensembles who represent very different regions of the globe.

What better context in which to train a young musician, scholar, minister, or artist? Our students leave the ISM and our sister schools with a deeper understanding of the complex, diverse, and shared human experiences that make life in the twenty-first century so rich.



The pages that follow give some evidence to the work of these talented students, faculty, and staff and help track the whereabouts of some of our more recent

graduates. I hope the reader will also see this as a tribute to our president, Richard Levin, who steps down from this role at the end of this year. President Levin entrusted the care of this Institute to me eight years ago, and to my illustrious predecessor, Margot Fassler, eighteen years ago. For all of this time, we have been fueled by his inspiring vision of global education, and hope, in some small way, that we have lived up to the challenges he has set.

For my part, I remain awestruck and humbled by the relentless dedication this community holds for our common work. I give thanks for the vision and generosity of our founders, and I pray that we all remain "strong enough to lead, wise enough to listen, and willing enough to subordinate individual ambition to collective advancement."<sup>1</sup>

Martin Jean  
Director  
Yale Institute of Sacred Music

<sup>1</sup> Levin, Richard. "Introduction." *The Work of the University* (New Haven: Yale University Press, 2001), p. x

## ISM Community 2011–2012

### Faculty

#### CHORAL CONDUCTING

**Marguerite Brooks**, Associate Professor (adj.)  
*Individual Instruction and Seminar—Choral Conducting*  
*Yale Camerata, Repertory Chorus, Recital Chorus*

**Masaaki Suzuki**, Visiting Professor  
*Yale Schola Cantorum, Individual Instruction and Seminar—Choral Conducting*

#### ORGAN PERFORMANCE

**Thomas Murray**, Prof. in the Practice of  
*Individual Instruction and Seminar—Organ*  
*Performance Class*

**Martin Jean**, Prof. in the Practice of; ISM Director  
*Individual Instruction and Seminar—Organ*  
*Performance Class*  
*Proseminar in Church Music*  
*ISM Colloquium*

**Jeffrey Brillhart**, Lecturer  
*Organ Improvisation*

**Larry Smith**, Visiting Prof. (Fall 2011)  
*Individual Instruction and Seminar—Organ*  
*Performance Class*

#### VOCAL PERFORMANCE

**James Taylor**, Assoc. Prof. (adj.)  
*Individual Instruction and Seminar—Voice*  
*German Diction*  
*Latin Diction*  
*Vocal Chamber Music*

**Judith Malafrente**, Lecturer  
*Secondary Instruction for choral conductors—Voice*  
*Performance Practice of Music from before 1800*

**Ted Taylor**, Lecturer  
*Art Song Coaching for Singers*  
*Collaborative Piano: Voice*

#### SACRED MUSIC

**Patrick Evans**, Assoc. Prof. in the Practice of (through June 2012)  
*Musical Skills and Vocal Development for the Parish Ministry*  
*Congregational Song as a Resource for Preaching*  
*Marquand Chapel Choir*

**Mark Miller**, Lecturer  
*Marquand Gospel Choir*  
*Liturgical Keyboard Skills*

**Walden Moore**, Lecturer  
*Liturgical Keyboard Skills*

#### MUSIC HISTORY

**Robin Leaver**, Visiting Professor (Spring 2012)  
*Canticum Novum*  
**Markus Rathey**, Associate Professor (adj.)  
*Music and Theology in the 16th Century*  
*Oratorio in the 17th and 18th Centuries*  
*Credo: Faith Prayed and Sung*

#### LITURGICAL STUDIES

**Stefanos Alexopoulos**, Visiting Assistant Professor  
(Spring 2012)  
*Worship of the East*

**Teresa Berger**, Professor  
*Foundations of Christian Worship*  
*Reel Presence: Liturgy and Film*  
*Catholic Liturgy: Between Dogma and Devotion*  
*Gender and Liturgy*

**Melanie Ross**, Assistant Professor (beginning Fall 2012)

**Bryan Spinks**, Professor  
*Credo: Faith Prayed and Sung*  
*English Reformation Liturgical Traditions*  
*Worship of the East*  
*Planning and Presiding at Worship*

#### PREACHING

**Thomas Troeger**, Professor  
*Principles and Practice of Preaching*  
*Preaching to Whole Congregations*  
*Theologies of Preaching*  
*The Roundtable Pulpit*  
*Congregational Song as a Resource for Preaching*

#### RELIGION AND THE VISUAL ARTS

**Vasileios Marinis**, Assistant Professor (on leave 2011–2012)

**Sally M. Promey**, Professor; ISM Deputy Director  
*Material Sensations: Sense and Contention in Material*  
*Religious Practice*

**Edmund Ryder**, Visiting Assistant Professor (2011–2012)  
*From House Church to Medieval Cathedral*  
*Christian Art and Architecture from the Renaissance to the Present*

#### RELIGION AND LITERATURE

**Russell Davis**, Lecturer (Spring 2012)  
*Creative and Dramatic Writing*

**Peter Hawkins**, Professor (on leave Spring 2012)  
*Religious Lyric in Britain*  
*Religious Themes in Contemporary Fiction*

**David Mahan**, Lecturer (Spring 2012)  
*Imagining the Apocalypse*

#### AFFILIATED FACULTY

**Maggi Dawn**, Associate Professor (Adjunct) of Theology and Literature; Associate Dean for Marquand Chapel

## Faculty News

Our distinguished faculty continues to make substantive contributions to their fields and present acclaimed performances. Selected highlights include:

**Teresa Berger** gave a keynote address at the annual convention of the Catholic Theological Society of America in St. Louis, MO, on June 9. Titled “Spying in a Promised Land: Sacramental Sights Through Women’s Eyes,” Berger’s presentation mapped developments in women’s sacramental practices since the opening of the Second Vatican Council fifty years ago. Her presentation will be published in the *Proceedings of the Catholic Theological Society* 67 (2012).

**Marguerite Brooks** presented numerous masterclasses during the past year. U.S. engagements included the Connecticut American Choral Directors Association and the Yale International Choral Festival held in New Haven in June, 2012. She traveled to Europe to conduct choral masterclasses in Uppsala, Sweden, and Berlin, Germany. Her travels also took her to Houston, Texas, to direct the Diocesan Choir for a choral festival at Christ Church Cathedral (Episcopal).

During his sabbatical leave in Spring, 2012, **Peter Hawkins** held research fellowships at Bogliasco Foundation in Italy, followed by Pembroke College, Cambridge, England. He also participated in the Mellon Working Group on Religion and Literature at the University of Notre Dame. He delivered two lectures, entitled “What’s Next? Considering the Afterlife,” and “Rahab and her Afterlife: from Bible to Comedy.”

**Martin Jean** served on the jury and performed at the International Organ Festival and Competitions of St. Alban’s, England in July, 2011. He continues on the board of Lutheran Music Program ([www.lutheransummermusic.com](http://www.lutheransummermusic.com)).

During his sabbatical year in 2011-2012, **Vasileios Marinis** was a member of the School of Historical Studies at the Institute for Advanced Study in Princeton, NJ. He published two articles: “Some Notes on the Functional Approach in the Study of Byzantine Architecture: the Case of Constantinople,” in A. McGehee, R. Bork, and W.W. Clark eds., *New Approaches to Medieval Architecture* (Burlington: Ashgate, 2011), 21-33; and “Structure, Agency, Ritual, and the Byzantine Church,” in B. Wescoat and R. Ousterhout, *The Architecture of the Sacred* (Cambridge: Cambridge University Press, 2012), 338-364.

Organist **Thomas Murray** performed in a variety of venues across the country: the opening concert on the newly-restored 1926 E.M. Skinner organ in Stambaugh Auditorium, Youngstown, Ohio; at Culver Academy, Indiana; for the Los Angeles Chapter of the American Guild of Organists; and at Colorado State University on their newly-refurbished Casavant organ.

**Sally M. Promey** advanced numerous aspects of the Luce grant-funded Initiative for the Study of Materials and Visual Cultures of Religion (see page 10 for a detailed report). Other publications include *American Religious Liberalism* (Indiana University Press, 2012), which she coedited with Leigh Eric Schmidt and also served as a contributing author. She was also elected to the American Society for the Study of Religion.

**Markus Rathey** was elected vice-president of the American Bach Society. Earlier in the spring, he was awarded the Martha Arnold Scholar-in-Residence fellowship by the Riemenschneider Bach Institute, where he will spend four weeks in fall, 2012, working on a book about the *Christmas Oratorio*. Prof. Rathey’s chapter on Johann Sebastian Bach’s choral cantatas was published in the new *Laaber Bach Handbuch*.

At the fourth International Congress of the Society of Oriental Liturgy, **Bryan Spinks** was elected vice-president for the 2014 congress, and president for the 2016 congress. Prof. Spinks attended the Society for Liturgical Study Conference, Mirfield, England, at the end of August. He is a former Chair of this UK equivalent of NAAL. He contributed an essay to the forthcoming *Comfortable Words: Polity and Piety and the Book of Common Prayer* edited by Stephen Platten and Stephen Woods, Canterbury Press. Prof. Spinks has been awarded a Conant Grant from the Episcopal Church to support his research while on sabbatical in fall, 2012.

Visiting Professor of Choral Conducting **Masaaki Suzuki** received the 2012 Bach Medal, awarded by the city of Leipzig, at a ceremony during the Leipzig Bach Festival on June 8. Maestro Suzuki, the founder and director of Bach Collegium Japan, has directed the Yale Schola Cantorum since 2009.

Tenor **James Taylor** presented week-long master classes at Yonsei University in Seoul, Korea in December, 2011; and at the International Bach Akademie, Stuttgart, with Helmuth Rilling in March, 2012. The latter engagement focused on Bach’s *B-minor Mass*. He also served on the jury of the International Bach Competition held in Leipzig this past summer. Fellow jurors were Christopher Hogwood, Max van Egmont, Klaus Mertens, Ingeborg Danz, Sibylla Rubens, Hanno Müller-Brachmann, and Bernarda Fink.

**Thomas Troeger** delivered two papers during summer, 2012: “First the Gathering of Matter in Explosive Densities: preaching that nurtures ecologically responsible lives” for a symposium on “Religion and Environmental Stewardship” at Yale; and “Reforming Preaching in Light of the Environmental Crisis” to the biennial conference of Societas Homiletica in Wittenberg, Germany. His latest book, published by Abingdon Press in fall, 2011, is *Sermon Sparks: 122 Ideas to Ignite Your Preaching*.

## Fellows & Postdocs

The ISM Fellows program offers 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 an opportunity to pursue their scholarly or artistic projects within ISM's vibrant, interdisciplinary community. Many also teach courses to ISM students and students around the University. The ISM community was enriched by the presence of four Fellows in 2011–2012:

### Ronald Grimes

Emeritus Professor of Religion and Culture, Wilfrid Laurier University, Waterloo, Ontario, Canada  
Research Topic: *Ritual and the Improvisational Arts*  
Course: *Fieldwork in Religious Studies*

### Basilius (Bert) J. Groen

Professor of Liturgy and Sacramental Theology, University of Graz, Austria  
Research Topic: *Adequate Liturgical Language and Vernacular Tongues*  
Course: *Catholic Liturgy: Between Dogma and Devotion*

### Aaron Rosen

Junior Research Fellow in Jewish History and Culture, Oxford University, UK  
Research Topic: *The Hospitality of Images: Modern Art and Interfaith Dialogue*  
Course: *The Bible in the Modern Imagination*

### Hana Vlhová-Wörner

Lecturer in Music, University of North Carolina at Chapel Hill  
Research Topic: *Chant and its Transformations in Late-Medieval Bohemia*  
Course: *Women, Music, Middle Ages*

Also in 2011–2012, the Institute welcomed its first Postdoctoral Associate in Liturgical Studies:

### Anne C. McGowan

University of Notre Dame  
Dissertation: *In Search of the Spirit: The Epiclesis in Early Eucharistic Praying and Contemporary Liturgical Reforms*  
Course: *Liturgical Time: Feasts, Seasons, and Saints*

The Fellows and Postdoc are supported in their work by Yale faculty and scholars/practitioners in the region who serve as Fellow Associates of the Institute. Those who participated in 2011–2012 include: Teresa Berger, Phyllis Granoff, Dan Harrison, Patrick McCreless, Margaret Olin, Koichi Shinohara, and Sarah Weiss. The ISM Fellows, Postdoc, and Fellows Associates met at least once a month for presentation of works-in-progress and conversation around numerous far-reaching topics related to the mission of the Institute. Several guest speakers also presented their work.

## Staff

### Albert Agbayani

Special Projects Coordinator

### Colin Britt

Director of Chapel Music

### Jacqueline Campoli

Sr. Administrative Assistant

### Holly Chatham

Vocal Coach and Pianist/Early Keyboardist

### Dann Coakwell

Sr. Administrative Assistant, Choral/Vocal Programs

### Joseph Dzeda

Associate Curator of Organs

### Kristen Forman

Executive Assistant to the Director

### Derek Greten-Harrison

Sr. Administrative Assistant, Student Affairs

### Andrea Hart, CPA

Assistant Director of Finance and Administration

### Jenna-Claire Kemper

Manager of Student Affairs, Choral/Vocal Administrator

### Trisha Lendroth

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

### Melissa Maier

Manager of External Relations and Publications/Media

### Sachin Ramabhadran

Technical A/V Media Coordinator

### Elizabeth Santamaria

Financial and Chapel Program Asst. (25 hours/week)

### Glen Segger

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

### Nicholas Thompson-Allen

Associate Curator of Organs



2011–2012 Fellows and Postdoc: Aaron Rosen, Bert Groen, Anne McGowan, Hana Vlhová-Wörner, Ronald Grimes

## Alumni

ISM alumni (nearly 600 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. In late spring of 2012 we distributed a survey to collect updated contact and career information as well as programmatic observations. Our public relations officer (Melissa Maier) is responsible for alumni relations, and we also use alumni for recruitment and programmatic advice.

Outreach for alumni, as well as for events, has also increased through a more active Facebook presence. During the year, the ISM more than doubled its Facebook followers (<http://www.facebook.com/Yale.Institute.of.Sacred.Music>).



Class of 2012. PHOTO Robert A. Lisak

ISM alums have achieved great things in recent years. Following is a short representative list of notable accomplishments and appointments in various fields of endeavor:

**CHURCH MUSIC POSITIONS:** Fairmount Presbyterian Church (Cleveland), First Presbyterian Church (Orlando) National Cathedral (Washington, DC), Fifth Avenue Presbyterian Church (New York), Second Presbyterian Church (Indianapolis), St. Paul's Cathedral (San Diego), St. Thomas Church (New York), Trinity Church (Boston), Trinity Wall Street (New York).

**ACADEMIC APPOINTMENTS:** Aquinas Institute of Theology, College of the Holy Cross, Deerfield Academy, Drew Seminary, Fordham University, Garrett-Evangelical Theological Seminary, Grove City College, Harvard Divinity School, Harvard University, Indiana University Jacobs School of Music, Mount Holyoke College, Muhlenberg College, Rutgers University, St. John's University, Scripps College, Syracuse University, Tufts University, Union Theological Seminary, University of Colorado, University of Notre Dame, University of Thessaloniki, Western Michigan University, Williams College.

**CONDUCTING OR SOLO PERFORMANCES:** Houston Symphony Orchestra, LA Chamber Orchestra, New York City Children's Chorus, New York Philharmonic, Orchestra of St. Luke's, Philharmonia Baroque Orchestra (San Francisco), Prince George Symphony Orchestra, Seraphic Fire, Young People's Chorus of New York City.

**COMMISSIONS:** Philadelphia Orchestra, the National Symphony Orchestra, the Colorado Symphony Orchestra, eighth blackbird, Takacs Quartet, Soli Deo Gloria, Kansas City Symphony, and Yale Camerata.

**PROFESSIONAL SOCIETIES:** London-based Guild of Church Musicians and North American Academy of Liturgy.

**PRIZES IN COMPETITIONS:** American Choral Directors Association – National Conducting Competition, AGO National Organ Playing Competition and the Improvisation Competition, Canadian International Organ Competition, Dallas International Organ Competition, Fort Wayne National Organ Playing Competition, King James Bible Composition Awards, Oratorio Society of New York, and St. Alban's International Organ Competition.

### ENROLLMENT IN OR COMPLETION

**OF DOCTORAL PROGRAMS:** Brown University, Durham University (UK), Eastman School of Music, Fordham University, Graduate Theological Union, Harvard University, Princeton University, University of Chicago, University of Notre Dame, University of Toronto, University of Wisconsin – Madison, Vanderbilt University, and Yale University.

## Student Admissions 2012–2013

### APPLICATION STATISTICS

|         | ISM/YDS | ISM/YSM | Total |
|---------|---------|---------|-------|
| Apps    | 61      | 146     | 207   |
| Admits  | 18      | 18      | 35    |
| Matrics | 11      | 16      | 27    |

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

#### Music

|             |    |
|-------------|----|
| Choral      | 9  |
| Composition | 0  |
| Organ       | 12 |
| Voice       | 9  |
| Total       | 30 |

#### Divinity

|        |    |
|--------|----|
| M.A.R. | 16 |
| M.Div. | 17 |
| S.T.M. | 0  |
| Total  | 33 |

## International Study Trip

The biennial study trip is 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.

In 2012, a total of 83 students, faculty and staff traveled to several cities in Greece and to Istanbul, Turkey, from May 6 to 18. Our guide and trip coordinator was Fr. Dr. Stefanos Alexopoulos from Athens, Greece, who served as Visiting Assistant Professor of Liturgical Studies during Spring, 2012. Highlights of the itinerary appear at right.

A brief concert tour by the 24-voice Yale Schola Cantorum preceded the trip, with concerts in Istanbul and Athens conducted by Simon Carrington. We collaborate with the Offices of Alumni and International Affairs to ensure maximum engagement of Yale alums and friends. The Istanbul concert also featured a short performance with the local choir Rezonans, directed by Burak Onur Erdem. The U.S. Consul General in Istanbul, Mr. Scott Kilner, offered opening remarks at this event. Also prior to the main study tour, Professor Martin Jean led a group of six organ students in a three-day trip to Bologna and Venice, Italy, where they visited and played historic 18th-century organs.



Iconography demonstration by George Kordis, Athens, Greece



Fr. Stefanos Alexopoulos welcomes the group to St. George Parish, Halandri, Greece



Whirling Dervishes perform a traditional Sufi Sema ceremony in Istanbul, Turkey.

### 2012 Study Trip Highlights

#### May 6

Depart New Haven

#### May 7

Arrive Athens  
Visit St. George Parish, Halandri,  
followed by Schola concert

#### May 8

Athens  
Acropolis and Acropolis Museum  
Lecture/concert by Maistores  
Choir, Prof. Achilleas Chaldaiakis

#### May 9

Athens  
Athens architecture walking  
tour and museum tours: Benaki,  
Byzantine, National Archaeo-  
logical Museum  
Iconography demonstration and  
talk by George Kordis

#### May 10

Travel to Kalambaka, Meteora  
region  
Stops and tours at Hosios Loukas  
Monastery, Livadeia; and Delphi

#### May 11

Monastery tours in Meteora  
Vespers service at Megalo Mete-  
oro with Byzantine choir Trikkis  
Melodoi  
Travel to Thessaloniki

#### May 12

Thessaloniki  
Basilicas walking tour: Rotunda,  
Agia Sofia, Agios Dimitrios  
Home of Atatürk

#### May 13

Thessaloniki  
Divine Liturgy services  
Museum tours: Archaeological,  
Byzantine Culture

#### May 14

Thessaloniki  
Meeting with Faculty of  
Theology, Aristotle University  
Fly to Istanbul

#### May 15

Istanbul  
Meeting with Ecumenical Patri-  
arch Bartholomew  
Byzantine church tours: Chora,  
Pammakaristos  
Sufi Sema ritual performance  
and talk with Hakan Talu

#### May 16

Istanbul  
Old City tours: Blue Mosque, Hip-  
podrome, Hagia Sophia; Topkapi  
Palace, museums  
Choral performance at Istanbul  
Kultur University

#### May 17

Istanbul  
Presentations on Turkish music  
and Islamic culture and worship  
at Istanbul Technical University  
State Conservatory  
Bosphorus cruise

#### May 18

Return to New Haven





Yale Schola Cantorum performing in Woolsey Hall with Masaaki Suzuki, conductor

## 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 function 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 the two chapels. The first two choirs are the primary “concert choirs” on campus, along with the Yale Glee Club (open to undergraduates only).

#### YALE CAMERATA

Yale Camerata opened its 2011–2012 season as guests of Yale Philharmonia, performing Beethoven’s *Symphony No. 9* with the Yale Glee Club under the direction of Shinik Hahm. Camerata also collaborated in the special Hymn Festival event, as well as the Stefan Parkman concert with Schola and the Glee Club. The two major concerts under the direction of its founding conductor, Marguerite L. Brooks, were the annual Advent concert in Battell Chapel, a staple of the holiday season, and a spring performance of the complete *Messiah* of G.F. Handel. The Camerata’s chamber choir presented concerts in Hartford and Ridgefield, Connecticut, and performed Arvo Pärt’s *Passio* on Palm Sunday at St. Thomas’s Episcopal Church in New Haven.

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.

#### YALE SCHOLA CANTORUM

Masaaki Suzuki continues as the choir’s principal director, leading the group in two concerts each year: a program of Bach motets and cantatas in the fall of 2011 performed in

New Haven and Boston, and Haydn’s *Die Schöpfung* with Juilliard<sup>415</sup>—the second such collaboration—in the spring of 2012, which was also performed at St. Bartholomew’s Church in New York City. The performance was reviewed in *The New York Times* (see page 9). The choir’s founder, Simon Carrington, returned to conduct the group in a performance of Handel’s *Solomon* at St. Mary’s Church in New Haven, and in a program of music that included Yale composers David Lang and Christopher Theofanidis. Selections from this program were also performed in Athens and Istanbul in May 2012 (as noted on page 6). David Hill guest conducted a concert of music of Victoria and Howells, entitled *Lux aeterna*. By sad coincidence, this concert was also the date of the death of former ISM faculty member Gerre Hancock (Organist and Master of Choirs at St. Thomas Fifth Ave., New York City). We dedicated this program in his memory. In spring 2012 Schola also joined forces with Camerata and the Glee Club, to perform music of Bach, Bossi, Brahms, Mäntyjärvi and Sandström in Woolsey Hall with guest conductor Stefan Parkman. Andrew Megill and Christopher Robinson guest conducted the choir in a *Vespers and Evensong*, respectively.

### Organ

The Great Organ Music at Yale series brought three visiting artists to Yale in 2011–2012: Simon Preston (whose recital culminated a residency in November) and ISM alumnus Ken Cowan, both playing in Woolsey Hall; and James David Christie, who performed in Marquand Chapel on the Krigbaum Organ. Recitals by Yale faculty Martin Jean and Masaaki Suzuki in Marquand Chapel rounded out the series.

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 of the Yale organs. Organ curators Joe Dzeda and Nicholas

Thompson-Allen have served the University faithfully for over thirty years, caring for the H. Frank Bozyan Memorial Organ in Dwight Memorial Chapel (Rudolph von Beckerath, three manuals, 1971); the organ in Battell Chapel (Walter Holtkamp, Sr., three manuals, 1951); the organs in Marquand Chapel (E. M. Skinner, three manuals, 1932; and the Krigbaum Organ (Taylor & Boody, three manuals, meantone temperament, 2007); and the Newberry Memorial Organ in Woolsey Hall (E. M. Skinner, four manuals, 1928), one of the most famous romantic organs in the world. The Institute also possesses a Taylor & Boody continuo organ (2004). In addition, two-manual practice instruments by Flentrop, Holtkamp, Casavant and others are located in Woolsey Hall and at the Institute of Sacred Music (which also houses five Steinway grand pianos, a C. B. Fisk positive, a Dowd harpsichord, and a two-manual Richard Kingston harpsichord).

The Institute has engaged the Thompson-Allen Company to conduct the first complete restoration of the Newberry Organ since its installation in Woolsey Hall in 1903. This work will occur primarily during the summer months and extend over five years. This will not only correct tonal inconsistencies that creep into any organ of this age, it will also repair literally thousands of leaky valves and cracks in the core mechanism of the instrument.

In 2011, a new two-manual instrument by Pasi Organ Builders was installed in the Organ Studio following modest acoustical improvements to the room itself. The new organ provides the versatility that students need to play a wide array of literature, as well as schedule relief for the excessively busy spaces on the central Yale campus, where the performance organs live.

Martin Pasi's work represents some of the finest organ building of its kind in the world today; beautiful though simple materials are crafted carefully into instruments that

are pleasing both visually and aurally. Pasi hails from the Lake Constance region of Austria, where he apprenticed with the Rieger Organ Company. He came to the States in 1981 and, after working with several North American builders, set up his own shop in the northwest, where he is now building his twenty-second organ. His instruments are characterized by their exquisite craftsmanship, careful and sweet voicing and superb mechanical action.

### Voice: Early Music, Oratorio, and Chamber Ensemble

The voice majors are collectively known as the Yale Voxtet and are directed by Professor James Taylor. Besides the usual demands of required annual degree recitals and participation in Schola Cantorum, the voice majors collaborate on chamber music projects. In March, 2012, members of the Voxtet performed with pianist Holly Chatham an evening of French art song, entitled *Soirée musicale*.

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

### Church Music Studies

The Institute will begin two internships of one or two semesters in partnership with large churches or cathedrals throughout the country. Completion of the church music curriculum is a prerequisite for this apprenticeship, during which students will learn essentials of the profession from administration to choral training to service playing to staff interaction. Sites of these internships will be announced later in the year.

### Liturgy

The Liturgy Symposium series draws lecturers and practitioners from around the world to explore topics of interdisciplinary interest. Speakers in 2011-2012 were:

**Thomas G. Long**, Emory University

*Accompany Them with Singing: The Christian Funeral*

**Ronald L. Grimes**, ISM Fellow

*Ritual and Improvisational Arts: Methodological Issues in the Audio-Visual Study of Ritual*

**Anne McGowan**, Postdoctoral Associate in Liturgical Studies

*Eastern Insights and Western Liturgical Reforms*

**Stefanos Alexopoulos**, Visiting Assistant Professor of Liturgical Studies

*When a Column Speaks: The Liturgy of the Christian Parthenon*



Celebrating the new organ installation: organ builders Steven Jett and Martin Pasi; and organ professors Martin Jean and Thomas Murray

## Religion and the Arts

The primary public outreach vehicles for Religion and the Arts are art exhibitions, a Literature and Spirituality lecture series, and a Religion and Film series.

### ART EXHIBITIONS

#### *Making Sense of Religion*

The ISM, together with the Yale Divinity School Archives, Yale Manuscripts and Archives, the Beinecke Rare Book & Manuscript Library, and the Harvey Cushing/John Hay Whitney Medical History Library, supported this exhibition presented by the Initiative for the Study of Material and Visual Cultures of Religion, directed by Sally M. Promey. (See page 10 for more information about the Initiative.)

#### *People, Piety, and Sacred Power in the Eastern Mediterranean*

An exhibition of photographs curated by Vasileios Marinis and Linda Safran (U. of Toronto).

## New York Times Music Review

### The Angels in the Heavens Sing for Themselves

#### Haydn's Oratorio 'Die Schöpfung' at St. Bartholomew's Church

By ALLAN KOZINN

Published: May 2, 2012 (online);  
May 3, 2012 (print, revised)

Truth be told, the "Representation of Chaos" that opens Haydn's 1798 oratorio "Die Schöpfung" ("The Creation"), sounds oddly decorous to modern ears. Granted, it begins with a short burst of brassy dissonance, and altered versions of that gesture return during the slow, dark-hued overture that pours forth before the angel Raphael's serene narration of the familiar scene from Genesis: the formlessness of the earth, the darkness on the face of the waters. And when a second angel, Uriel, announces the creation of light, Haydn provides a magnificent explosion of C major orchestral timbre.

Yet the salient musical features of this depiction are graceful melody and tonal harmony. To experience it as the primordial chaos Haydn intended, you need to imagine hearing it with 18th-century ears.

The Japanese early-music specialist Masaaki Suzuki offered technical support, in the form of a period-instrument account, for listeners inclined to make that imaginative leap—and a beautifully shaped performance for those who simply wanted to hear Haydn's richly painterly score—on Monday evening at St. Bartholomew's Church. His forces were the Yale Schola Cantorum, a superb

### Improvising on Jazz:

#### *Ellen Priest's Paintings on Collaged Paper*

The artist, a YDS graduate, gave a talk illustrating her unique technique in conjunction with this exhibition.



PHOTO COURTESY OF ELLEN PRIEST

Jazz: Freddie Hubbard's 'Up jumped Spring' #6. Papers, oil, flashe, MSA gel. 32" x 32"

chorus, and an orchestra of 41 players drawn largely from the Yale Baroque Ensemble and Juilliard415, the student ensemble of the Juilliard School's historical performance program.

Mr. Suzuki's approach to phrasing and pace were subtle rather than pointed; he seemed intent on letting Haydn's effects blossom without added directorial emphasis. In theory such a self-effacing approach should have yielded a bland performance, and in another work that might have been the case.

But Mr. Suzuki's instincts were sound. His light touch pointed up the differences among Haydn's gentle scoring of the angels' narratives, Adam and Eve's innocently devotional arias and duets (the oratorio stops short of the their fall from grace) and the robust choral praise that punctuates the work.

And the score's overt pictorialism—Haydn's evocations of the churning waves and zephyrs that accompany the separation of the heavens and the oceans, the pastoral writing and "sprouting" orchestral gestures that describe the appearance of herbs and flowers, the combination of florid vocal writing and gentle flute lines that adorn the poetic account of the creation of birds—had a consistently natural flow.

The vocal soloists, drawn from the choir and singing in German, performed with impressive clarity and color. All three angels—John Taylor Ward, bass, as Raphael; Steven Soph, tenor, as Uriel; and Jessica Petrus, soprano, as Gabriel—projected a velvety suaveness that seemed perfect for these otherworldly roles. Mr. Ward and Megan Chartrand, soprano, gave Adam and Eve's music a slightly earthier touch. The choral singing was polished and well balanced, and the orchestra's playing was consistently solid and finely tuned.

#### LITERATURE AND SPIRITUALITY SERIES

Literary readings presented in collaboration with the Divinity Student Book Supply.

**Helen Whitney**, documentarian, offered the Lana Schwebel Memorial Lecture in Religion and Literature

**Andrew Hudgins**, poet

**Ilya Kaminsky**, poet

**Christian Wiman**, poet, who also offered a student workshop where selected student poems were critiqued.

#### RELIGION AND FILM SERIES

This series, supported by the Institute in conjunction with Films at the Whitney, presented screenings and discussions of three films: *Babette's Feast*, *There Will Be Blood*, and *Tree of Life*. 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.

## The Initiative for the Study of Material and Visual Cultures of Religion

Directed by Sally M. Promey

The Initiative for the Study of Material and Visual Cultures of Religion launched its website (<http://mavcor.yale.edu>) in late September, 2011, just in time to publicize the Initiative's first major conference at Yale University, held November 1–3, 2011 in the Sterling Memorial Library Auditorium. Titled "Sensational Religion: Sense and Contention in Material Practice," the conference represented live public inauguration of the work of the Initiative; the website served in this capacity in cyberspace. The numbers of people involved precludes naming all of them here; the website provides these details for the Initiative as well as for the conference.

The concurrent exhibition: *Making Sense of Religion in the Yale Archive: Themes and Contexts in American Christianity, Nineteenth Century–Present* was co-curated by Yale graduate students Kati Curts (Religious Studies), Olivia Hillmer (Institute of Sacred Music), and Michelle Morgan (American Studies). The exhibition was installed in the Sterling Memorial Library Memorabilia Room from October 4, 2011 to February 3, 2012.

The larger ongoing Initiative for the Study of Material and Visual Cultures of Religion took initial shape in 2008. In its founding years and first program cycle, the Initiative is generously supported by the Henry Luce Foundation, the Yale Institute of Sacred Music (ISM), and Yale University.

In addition to the conference and website launch, the work of the Initiative in 2011–2012 included preparing for

## 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 2011–2012 per usual practice, a number of sessions by invited guest speakers were designed to provide context for the biennial study trip (to Greece and Turkey in May 2012). 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 can be found in Appendix A.

publication a book-length manuscript titled *Sensational Religion: Sensory Cultures in Material Practice*, under contract with Yale University Press. The volume includes both longer chapters of the usual scholarly sort and shorter essays, or "Intercessions," written by artists, curators, architects, and religious practitioners as well as scholars. Over forty authors have contributed to this enterprise.

This Initiative has numerous "moving parts." Two of its most noteworthy on-campus developments include the Sensory Cultures of Religion Research Group that gathers Yale faculty and graduate students from many disciplines for "works-in-progress" presentations of material. The well-attended, energetic meetings of the research group take place in Loria Center on Tuesday evenings, roughly once per month over the course of the academic year. The Initiative's Religion and Film Series draws a diverse audience of approximately two hundred people (undergraduate and graduate students, University staff and faculty, and New Haven residents) to the Whitney Humanities Center auditorium for full-length feature-film screenings followed by moderated discussion. Professors Kathryn Lofton and Ron Gregg join Sally Promey in organizing and moderating the series.

For details about the schedules of these events, and others, in 2011–2012 as well as 2012–2013, see the Initiative website at <http://mavcor.yale.edu>.



## Marquand Chapel

The program at Marquand Chapel has continued to flourish over recent months. The new Dean of Chapel, Maggi Dawn (also Associate Professor of Theology and Literature in the ISM) steers a team of two professional staff and nine student interns – four Chapel ministers who learn through the year how to plan and execute the liturgical program, three Organ scholars, and two Choral conductors. We encourage very wide participation in planning, and attempt to be as inclusive as possible in our approach.

Among our 2011–2012 ISM participants were composers, writers, theatre students, a former set designer, and a large number of musicians. During the year they contributed to a wide range of experimentation with the arts in worship. One Friday, our set designer directed a team of people to transform the Chapel space into something resembling a restaurant or large dining room, which enabled us to create a Communion liturgy around a meal. On several other days we constructed interactive installations for prayer and meditation. Twice we marked out an entire week to follow the same theme in every service. “YES” week, during October 2011, explored the idea that the word “no” is more readily associated with God than “yes”, and building the idea through five consecutive days proved to be not only a creative and memorable adventure, but a means of exploring the same idea from many different angles.

The fall, 2012 semester began with a retreat for the new Chapel team, where we took time out to (in the words of Henry Ford) “dream some fresh dreams.” Among those dreams is a commitment to extend further the diversity and variety of our worship – stretching out further in musical terms, and developing far more in our engagement with the visual arts within worship. We are looking forward this year to a visit from Makoto Fujimura, whose exhibition in association with the ISM will also be connected to the Chapel program, and we are extending invitations to other significant artists to visit us during the year.

The area of homiletics and preaching in Marquand is undergoing an informal review. We are aware that in addition to the traditional sermon there are many modes of communication that have entered daily use, especially since the advent of the internet. We have challenged our students to think through their homiletic practices in the light of podcasts, YouTube, Facebook, and blogging. It requires a great deal of skill to create a memorable homiletic in a brief and intense form that relies as much on visual communication as aural, but our students have responded with enthusiasm to the challenge, and we are looking forward to a wider variety of homiletic practices, ranging from traditional sermons and expository preaching, through collaborative team-preaching, to dramatic writing, and wordless, visual communication.

## Other Events and Publications

Overall, in 2011–2012 the Institute sponsored forty-five events open to the public (in addition to student recitals), which were attended by an estimated 19,500 people.

### Guest Artists

The Institute presented guest artists from numerous countries in addition to the United States:

**Kitka Women’s Vocal Ensemble** (cosponsored with Yale Slavic Chorus)

**Emma Kirkby**, soprano, and **Jakob Lindberg**, lute

**Cappella Romana**, directed by Alexander Lingas, presented in conjunction with the *Looking East* conference

**Christoph Hammer**, fortepiano, in performance with ISM faculty **James Taylor**, tenor

**Cantoral**, an Irish vocal ensemble from Limerick, which also presented a symposium/workshop on improvisation

**Houston Chamber Chorus** (performing a piece by ISM alumnus **Dominick DiOrio** and Yale composer **Christopher Theofanidis**)

The Institute offered three performances of sacred music and ritual outside of the Christian tradition:

**Tribute to Rumi: An Evening of Sufi Whirling & Meditation**, presented with the Office for Diversity & Equal Opportunity, MSA

**Banaras Soul Music: North Indian Classical Music**, featuring Pandit Rabindra Goswami, sitar, and Ramchandra Pandit, tabla, presented with the Department of Religious Studies

**The Mystical Music of the Middle East: the Yuval Ron Ensemble**, presented by the International Festival of Arts and Ideas



Pandit Rabindra Goswami, sitar, and Ramchandra Pandit, tabla, performed North Indian classical music.



Marguerite Brooks conducts Yale Camerata and mass choir at the ISM Hymn Festival in Woolsey Hall.

## Special Events

### HYMN FESTIVAL

A highlight of the year was a community Hymn Festival, led by John Ferguson and Bishop William Willimon (Northern Alabama, UMC), and featuring Jonathan Q. Berryman in Woolsey Hall, where the audience joined in singing with Yale Camerata and a 200-voice mass choir from congregations all over Connecticut.

### SUNG EVENING PRAYER

In 2009 the Institute began incorporating a series of Sung Evening Prayer into its performance schedule. In 2011–2012 Schola presented a Vespers and Evensong at United Church and at Christ Church Episcopal, with guest conductors Andrew Megill and Christopher Robinson, respectively.

### ST. JOHN'S BIBLE

The joint purchase of the Heritage Edition of the *St. John's Bible* together with the Beinecke Rare Book & Manuscript Library was celebrated upon its arrival in May. The Bible will be housed in the Divinity School Library.



A glimpse of the book of Ecclesiastes in the *St. John Bible, Wisdom Books*.

## Publications

The newsletter *Prism* continued as a principally online publication during the 2011–2012 year. It is also available on the website in a PDF format which can be printed by the user, and features articles by ISM faculty or friends as well as news of events, students, and alumni. Volume 6 of *Colloquium: Music, Worship, Arts* is in preparation. Formatted as a print-on-demand publication with a CD with illustrations attached, an online HTML version is available on the website free of charge. The Institute is currently reviewing its publication series.

## Lectures

### KAVANAGH LECTURE

Presented annually in honor of the late Aidan Kavanagh, former Professor of Liturgics at the Institute and Divinity School. The speaker in 2011 was **Don Saliers**, Professor Emeritus at Candler School of Theology, Emory University, whose subject was *When Language Fails: Liturgy in a Time of Excess*.

### TANGEMAN LECTURE

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. **Melanie Lowe**, Associate Professor of Musicology at Vanderbilt University spoke on *Creating Chaos in Haydn's Creation*, in conjunction with the day-long symposium offered by the ISM on aspects of Haydn's masterpiece.

### LANA SCHWEBEL MEMORIAL LECTURE IN RELIGION AND LITERATURE

Named for the former ISM faculty member who died suddenly in 2007. The 2011 lecturer was documentarian **Helen Whitney**.

### OTHER LECTURES

**Jonathan Katz**, Associate Professor of Visual Studies at the University at Buffalo (SUNY), presented a lecture entitled *Agnes Martin: The Sexuality of Abstraction*. Cosponsors included the Sensory Cultures of Religion Research Group; the Department of the History of Art; the Program in Women's, Gender, and Sexuality Studies; and Lesbian, Gay, Bisexual, and Transgender Studies.

## Conferences and Symposia

### *Looking East: A Window on the Eastern Christian Traditions of Epiphany*

The Institute gathered scholars and practitioners of both Eastern and Western Protestant Christianity in a conference to unpack synergies and diversions of contemporary faith communities. Held in November, 2011, the conference focused on the feast of Epiphany as the primary lens through which to examine these dynamics. It was organized by a committee led by Martin Jean and Bryan Spinks, with representatives of St. Barbara Greek Orthodox Church (Orange, CT), St. Antonious and St. Mina Coptic Orthodox Church (East Rutherford, NJ), St. Ephraim's Syriac Orthodox Church (Central Falls, RI) and congregants from local churches, to explore the similarities and differences in the musical, artistic, and liturgical expressions of their different Christian traditions surrounding Epiphany. Speakers and responders at the conference were:

**Linda Safran** (Pontifical Institute of Mediaeval Studies, Toronto) and **Vasileios Marinis** (Yale), *Orthodox Baptism: Sites and Scenes*

**Alexander Lingas** (City University, London) and **Calvin Stapert** (Calvin College), *The Worship of the Trinity Made Manifest: Byzantine Psalmody for Theophany*

**Mary Farag** (Yale doctoral student) and **Martha Moore-Keish** (Columbia Theological Seminary), *A Shared Prayer Over Water in the Eastern Epiphany Rites*.

**Margot Fassler** (Yale and University of Notre Dame), *Teaching Coptic Chant*

**Bryan Spinks** (Yale) moderated a congregation discussion that included Fr. Peter Orfanakos, Fr. Athansius Farag, Fr. Bishoy Mikhail, Marianna Atiya, Mina El-far (cantor), Thouria Ibrahim, Gabriel Aydin, and Pierre Ghazal and members of local congregations.

### *The Creation in Context*

This interdisciplinary symposium held on April 28, 2012 examined the musical, theological, and literary contexts of Haydn's masterpiece, leading up to Schola's performance of *Die Schöpfung* (The Creation) the following day. Speakers and topics included:

**Melanie Lowe** (Vanderbilt University), *Creating Chaos in Haydn's Creation*

**John Rogers** (Yale), *Milton and Creation*

**Ellen F. Davis** (Duke Divinity School), *The Drama of Creation*

**John Grim** (Yale), *Cosmology in a Contemporary Key*

### *Sensational Religion:*

#### *Sense and Contention in Material Practice*

Co-sponsored with the Initiative for the Study of Material and Visual Cultures of Religion, and presented in conjunction with the exhibition *Making Sense of Religion*. (See page 10.)



Guest faculty Don Saliers addresses participants in the Congregations Project summer seminar.

## Summer Programs

### Congregations Project Summer Seminar

The Institute sponsored its second Congregations Project Summer Seminar from June 25–29, 2012, in New Haven. This outreach initiative seeks to engage churches around the country in strengthening their ministries of worship, music, and the arts. Leadership teams from eight churches reflecting denominational and geographical diversity were selected to participate based on proposals developed around the designated theme, “Keeping Time/Life Passages.” (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, 2013 will focus on an evangelism-related theme: “Hark, the Glad Sound: Inviting New and Returning Christians to Worship.”

### Summer Term

The Institute continued its practice of providing one-week summer courses geared toward parish musicians, clergy and lay-people. Three classes were offered during week-long sessions in June 2012:

#### **Musical Skills and Vocal Development for Parish Ministry Renewing Congregational Song \***

Professor Patrick Evans

#### **Icon Writing Workshop**

Vladislav Andrejev, Prosopeon School of Iconology

\*Also offered at a church in New York City.

## FALL SEMESTER 2011

- September 7 **Introductions**
- September 14 **ISM Fellows**  
Ronald Grimes, Bert Groen, Aaron Rosen, Hana Vlhová-Wörner
- September 21 **Ambassador Sallama Shaker, Ph.D.**, Yale Divinity School  
*Turkey between Secularism and Islamism: Society, Culture and Identity*
- September 28 **Professor Anthony Kaldellis**, The Ohio State University  
*The Parthenon after Athena: Reconstructing the Christian History of a Classical Monument*
- October 5 **Presentations Workshop**
- October 12 **No Colloquium, Reading Week**
- October 19 **Dame Emma Kirkby, soprano and Jacob Lindberg, lute**  
Masterclass on Handel's *Solomon*
- October 26 **Professor Sehvar Besiroglu**, Turkish Music State Conservatory, Istanbul  
*Sacred Music in Istanbul*
- November 2 **Professor Peter Jeffreys**, Suffolk University  
*Cavafy's Byzantium: the Poetics of Exquisite Decline*
- November 9 **Professor Peter Jeffery**, University of Notre Dame  
*Listening to the Music of the Christian East*
- November 16 **Students: Simon Jacobs & Tuesday Rupp**  
*Perils and Dangers of this Night: Music for Evensong and the 1662 Book of Common Prayer*  
**Students: Jessica Petrus & Charles Gillespie**  
*Performing Virtue: Musical and Dramatic Performance in Hildegard of Bingen's "Ordo Virtutum"*
- November 30 **Professor Basilius (Bert) J. Groen**, ISM Fellow; University of Graz, Institute for Liturgy, Christian Art and Hymnology  
*Religion in Present-Day Greece*

## SPRING SEMESTER 2012

- January 11 **Fr. Stefanos Alexopoulos**, Visiting Professor, Athens, Greece  
*The Greek Orthodox Church in Context: History, Structure and Function*
- January 18 **Students: Sara Marks & Kathryn Pocalyko**  
*Copland in Collaboration: How Religion and Relationships Define Aaron Copland's America*  
**Students: Anna DeBakker & Kenneth Miller**  
*La Transfiguration de Notre-Seigneur Jesus-Christ: Olivier Messiaen's liturgy for the concert hall*
- January 25 **Students: Miles Canaday & Kyle Brooks**  
*Religious Performativity and the African-American Homiletic Tradition in James Weldon Johnson's "God's Trombones"*  
**Students: Colleen Tichich & Frank Dodd**  
*The Church as Music Educator*
- February 1 **Small Groups**
- February 8 **No Colloquium, Reading Week**
- February 15 **Students: Amy Muñoz & Elizabeth Rodrick**  
*Be Attentive! The Cinematic Soundscape of Robert Bresson and Its Liturgical Implications*  
**Students: Olivia Hillmer & Brett Judson**  
*From Sense to Soul: Material and Sensory Culture in Christian Science through Song and Architecture*
- February 22 **Students: Michael Madden, Matthew Cortese & Josh Stafford**  
*Seattle's St. James Cathedral: Mapping Change*
- February 29 **Students: Emily Floyd & Steven Soph**  
*Mainz Psalter: Beatus Vir*  
**Student: James Lee**  
*Tracing Liturgical Lineage: Joachim Slüter's 1531 Gesangbuch*
- March 7, 14 **No Colloquium, Spring Break**



- March 21      **Students: Benjamin Straley & Sam Backman**  
*Binding All in One: English Gothic Revival Architecture and “Hymns Ancient and Modern”*
- Students: Michelle Lewis & Taylor Ward**  
*Re-envisioning “Porgy and Bess”*
- March 28      **Students: Ben Groth & Brett Terry**  
*Blood at the Root: The Contemporary Use of Hymns Used by the KKK*
- Students: Noah Horn & Kai Hoffman-Krull**  
*The Music of Language: An Examination of Rhyme and Meter in Song Lyrics*
- April 4        **Dr. Fabio Barry**, University of St. Andrews, Scotland  
*Walking on Water: Cosmic Floors in Byzantium and the West*
- April 11       **Students: Ian Tomesch & Michael Wisdom**  
*The Politics of Performance Practice: Voice Type and Textual Interpretation in J.S. Bach’s Aria “Erbarme dich”*
- Small Groups**
- April 18       **Study Trip Preparation**

**Church of St. Francis Xavier, New York, New York***The Changing Face of the Roman Rite and the Impact of Text in Music*

The Church of St. Francis Xavier is a faith community where music, drama, dance and symbolic gesture are an intimate part of the ordinary liturgical experience. Like other English speaking Roman Catholic Churches, St. Francis Xavier is currently involved with the implementation of the third edition of the Roman Missal. Being one of the vital Roman Catholic communities in New York City, St. Francis Xavier would like to become a model for the implementation of the new Missal, a translation which many, including members of Xavier, have struggled to accept.

**First Congregational United Church of Christ, Memphis, Tennessee***A Liturgical Calendar for Sustainable Living*

Over the past two years, First Congregational Church has used the images of water and earth as a liturgical focus in celebrating "A Season of Creation." Toxins had been deposited in the groundwater and earth in the impoverished neighborhood near the church. First Congregational has used liturgy and mission to address this concern, developing rituals connecting the life-giving power of creation to outreach programs during the autumn months of 2010 and 2011. Building upon this work, First Congregational proposes to deepen their relationship with other elements of the natural world using the liturgical calendar.

**First United Methodist Church of Evanston, Evanston, Illinois***Embracing Traditions*

When is it time for a church to expand its musical and liturgical repertoire to meet and reach the increasingly diverse community that surrounds it? Can this work be done so that it marks the sacred time of past traditions, while pointing the church toward a new day? How does the church find a rhythm between the ancient, which grounds us, and the future, which beckons us? How can a church embrace these transitions and use them as a springboard for mission and outreach? These are the questions that *Embracing Transitions* will seek to answer for First United Methodist Church and its community.

**Lake Chelan Lutheran Church, Chelan, Washington***Liturgy for the Visitation of the Dying*

Lake Chelan Lutheran Church proposes to create a liturgy for the visitation of the dying that will connect the hope of dying daily in our baptism with the dying that takes place daily in the bodies of those around us. Combining the beauty of music and poetry with that of the fine arts, the liturgy to be developed will be set in illuminated manuscript by local artists. The goal is to have the manuscript printable for distribution to other congregations.

**Second Presbyterian Church, New York, New York***"Take Back Our Time" Initiative*

Our community is stressed about time. The 40-hour work week is unrealistic as competition for jobs and personal ambition normalize long hours at the office and working in evenings at home. Even children are expected to do hours of homework at night as education becomes a means of personal and national competitive advantage. Individuals are exhausted, and family, civic and church life suffer. The very pace of time favors routine over reflection. In response to these trends, Second Presbyterian plans to create a monthly time and space for families and individuals to retreat from the frenzy and experience a thoughtful and quiet grace.

**Trinity Episcopal Church on the Green, New Haven, Connecticut***Shaping Current-day Worship in Changing Times*

The 11AM liturgy at Trinity has always been a formal liturgy, often with traditional music provided by the choir of men and boys. The 9AM liturgy, on the other hand, has historically been the "contemporary" worship service. Today, the 9AM no longer sees the large numbers that attended this service during the 1970s and 1980s. The church is therefore examining the liturgy and music of this service, in particular, to see how it might keep the service "contemporary" in the real sense of that word while still being true to the larger traditions of the Episcopal Church.

**Trinity Presbyterian Church, Charlotte, North Carolina***Liturgical Arts Day Camp: A Model for Nurturing Children in the Experience of the Arts in Worship*

The hallowing of time is fundamental in the common life of the church. It also provides a wellspring of creativity for the framing of worship and the liturgical arts. For sixteen years, Trinity Presbyterian Church has had a Liturgical Arts Day Camp for elementary-aged children. Activities focus on learning and hands-on experience of the arts that take into account the following four goals: giving attention to some aspect of art in worship; placing this local experience into a larger religious or cultural context; introducing students to working artists; and providing recreation and fellowship. Trinity seeks to find paths toward "packaging" their Liturgical Arts Day Camp in a way that it can serve the wider church.

**Trinity Presbyterian Church, Denton, Texas***Sabbath Keeping*

We live harried lives without taking the time to reflect, let alone to give thanks. We are blind to the humanity of our neighbors and ourselves. We suffer from an idolatry of occupation that confers worth on the basis of work, neglecting the unemployed, the retired, the working poor. We profess with our lips a grace that we don't reflect

in our lives. Trinity Presbyterian's project proposes to transform its worship, and in so doing, transform the lives of congregants outside of worship. Through meditative contemplation using art, song and other creative expressions, Trinity seeks to understand better what it means to keep the Sabbath, thereby receiving greater intimacy with God and to be moved to a more profound Alleluia.

