



# Yale INSTITUTE OF SACRED MUSIC

## Year in Review

2014 – 2015



## *Table of Contents*

From the Director's Desk	1
ISM Community	2
Alumni	6
Admissions	7
Program Highlights	8
Schola Cantorum Concert Tour	14
Other Events	16
Publications	19
Congregations Project	20
Appendix A: 2014-2015 Colloquium Presentations	22
Appendix B: 2015 Congregations Project	24

## *From the Director's Desk*

The Institute's fifth decade at Yale began in 2014-15. The year commenced with the final event of our 40th anniversary series: the staging of David Michalek's epic "Slow Dancing" on Yale's Cross Campus. Mounted before the iconic Sterling Library, films of over 50 dancers representing styles and traditions from around the world were projected in ultra-slow motion on three monumental screens. We estimate several thousand people witnessed the movement of this beautiful work of art, and we hope it augurs even more innovative programming for us in the future.



This annual report summarizes many of our activities of this last academic year. Thanks to ongoing, robust partnerships with the School of Music and Divinity School, our core programs in sacred music, worship, and the arts go from strength to strength. Prompted by my own renewal as director, however, the Institute faculty has been carrying on conversations with numerous faculty and academic units around campus, asking how our multi-disciplinary work might enhance the education of other students at Yale as well.

We continue to ask ourselves and others probing questions about our work. For example, devoted as we are to a long future ahead in Christian studies, we also ask how undergraduates and graduate students might benefit from further training in the sacred music and arts of multiple religious traditions? Or, what does the wisdom of the world's religious artistic traditions bring to our care for the earth, and how might students in, for example, the School of Forestry and Art gain perspective through such knowledge? Or, further, how is the built environment shaped by religious practices that form sacred spaces in mosques and temples, monuments, and churches?

Likewise, we acknowledge that one objective of virtually every religious tradition is to help its members face death. How do these practices shape our understanding of life and care for the body? What might collaboration with the medical arts reveal in this regard?

And with the words of our benefactors ringing in our ears, we ask how our mission contributes to the human condition: "We perceive men and women becoming steadily (although unequally) richer in things, and still baffled as to how they may cure the poverty of their spirits, and how they ought to behave toward each other. . . . A peculiar danger of our own society is that so many of us are now so well off. The "do-it-yourself" society is in danger of developing a contempt for the minority of poor, and disadvantaged, and helpless. In recalling us to such concern and to the unpalatable truth that we save our lives only by losing them, the compassionate artist has often been the best preacher among us." (1973 ISM Founding Letter of Intent).

We live in the confidence that the work we do, the training we provide our students, and the lessons we learn from them equips us all to go into the moments and places in our world that are in need of such reconciliation and peace.

Rather than "strategic planning," we are engaged in ongoing "strategic conversations," all the while in search of ways that we can better our core enterprises and live into the broad and expansive vision our benefactors set for us. We ask for your ongoing thoughts and prayers as we continue to take up this sacred task.

Martin Jean  
Director

## ISM Community 2014-2015

### Faculty (with course titles)

#### CHORAL CONDUCTING

**Marguerite L. Brooks**, Associate Professor, Adj.  
*Individual Instruction and Seminar – Choral Conducting*  
*Yale Camerata, Repertory Chorus, Recital Chorus*

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

#### ORGAN PERFORMANCE

**Jeffrey Brillhart**, Lecturer  
*Improvisation at the Organ*

**Martin Jean**, Professor, ISM Director  
*Individual Instruction and Seminar – Organ*  
*Performance Class*  
*Proseminar in Theology and Practice of Church Music*  
(with Thomas Troeger)  
*ISM Colloquium*

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

**Thomas Murray**, Professor  
*Individual Instruction and Seminar – Organ*  
*Performance Class*

#### VOCAL PERFORMANCE

**Judith Malafronte**, Lecturer  
*Pre-1800 Performance Practice for Singers*  
*Secondary Instruction for Choral Conductors*

**James Taylor**, Professor  
*Individual Instruction and Seminar – Voice*  
*Lyric Diction for Singers; Vocal Chamber Music*

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

#### SACRED MUSIC

**Awet Andemicael**, Lecturer  
*Music Skills and Vocal Development for Parish Ministry*

**Lars Gjerde**, Lecturer  
*Congregational Song as a Resource for Preaching*  
(with Thomas Troeger)

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

#### MUSIC HISTORY

**Henry Parkes**, Assistant Professor  
*Gregorian Chant: Past and Present*  
*Faith and Doubt in Western Music* (Yale College)  
*Books of the Medieval Church*  
*The Liturgy, Ritual, and Chant of Medieval England*  
(*Sarum Use*) (with Bryan Spinks)

**Markus Rathey**, Associate Professor, Adj.  
*The German Mystical Tradition in Theology, Piety, and*  
*Music* (with Bruce Gordon)  
*The Motet in the Sixteenth and Seventeenth Centuries*  
*In the Face of Death: Worship, Music, Art*  
(with Teresa Berger)  
*Music before 1700*

#### LITURGICAL STUDIES

**Teresa Berger**, Professor  
*In the Face of Death: Worship, Music, Art*  
(with Markus Rathey)  
*Foundations of Christian Worship* (with Bryan Spinks)  
*Theology of Vatican II*  
*Liturgical Theology*

**Melanie C. Ross**, Assistant Professor  
(on leave 2014-15)

**Bryan D. Spinks**, Professor  
*English Reformation, Liturgical Traditions, and Evolution*  
*of the Anglican Book of Common Prayer*  
(with Paul Bradshaw)  
*The Liturgy, Ritual, and Chant of Medieval England*  
(*Sarum Use*) (with Henry Parkes)  
*Churches of the East*  
*Foundations of Christian Worship* (with Teresa Berger)

#### PREACHING

**Thomas H. Troeger**, Professor  
*Proseminar in Theology and Practice of Church Music*  
(with Martin Jean)  
*Congregational Song as a Resource for Preaching*  
(with Lars Gjerde)  
*Principles and Practice of Preaching*  
(with Leonora Tubbs Tisdale)

## RELIGION AND THE VISUAL ARTS

**Vasileios Marinis**, Associate Professor  
(on leave 2014-15)

**Sally M. Promey**, Professor, ISM Deputy Director  
*Religion and the Performance of Space*  
(with Margaret Olin)

*Sensational Religion: Sensory Cultures in Material Practice*

**Edmund Ryder**, Lecturer

*House Churches to Medieval Cathedrals: Christian Art and Architecture from the Third Century to the End of the Gothic Period*

*Christian Art and Architecture: 13th-21st Centuries*

## RELIGION AND LITERATURE

**Maggi Dawn**, Associate Professor, Adj.; Associate Dean for Marquand Chapel

*Performative Theology*

*Poetry for Ministry* (with Christian Wiman)

*S. T. Coleridge and the Bible*

**Peter Hawkins**, Professor (on leave spring 2015)

*The Religious Lyric in Britain*

*Dante's Journey to God*

**Ronald Jenkins**, Visiting Professor

*Playwriting Workshop: Adaptation, Sacred Texts, and Social Justice*

**David Mahan**, Lecturer

*Spiritual Topographies in Modern Poetry and Fiction*

**Christian Wiman**, Senior Lecturer

*Accidental Theologies*

*Creative Faith: A Writing Course*

*Poetry and Faith* (Yale College)

*Poetry for Ministry* (with Maggi Dawn)

## AFFILIATED FACULTY

**Karla Britton**, Lecturer in Christian Art and Architecture

**Örgü Dalgıç**, Lecturer in Art History and Archaeology  
(on leave 2014-2015)

## Faculty News

**Teresa Berger** published a number of essays, including "Gender Matters in Worship: An Ecumenical Theme across a Divided Church" in *Liturgy* 30:4, and "Christian Worship and Gender Practices," in the *Oxford Research Encyclopedia on Religion* (2015). The summer months took her to Germany as an official observer and respondent at a major international conference at the Faculty of Catholic Theology at Bochum University. She also presented a paper at the Third Biennial Conference on Christian Congregational Music, held at Ripon College, Oxford.

**Marguerite Brooks** organized and accompanied the ISM choral conducting students on a trip to Zurich, Switzerland in May, for the first part of an exchange with students and faculty of Zürcher Hochschule der Künste. The Swiss contingent will come to the Institute in fall 2015. Prof. Brooks' students also had an opportunity to participate in a master class with conductor Simon Halsey when he was on tour with the Berlin Radio Choir in New York earlier in the year. At the Yale School of Music Honors Dinner in May, Prof. Brooks was honored with a "Cultural Leadership Citation" for her "distinguished contributions to music."

**Peter Hawkins** contributed articles to two Yale-related publications: the new *Yale ISM Review* and the Divinity School's *Reflections*. He also published an essay on "The Psalms and Poetry," in the *Oxford Handbook of the Psalms* (2014). Prof. Hawkins spent much of his leave during spring 2015 at the Centre for Medieval Studies, University of York. He delivered several talks in the UK, including "Our Bodies, Ourselves," as part of the Cambridge Vertical Readings in Dante's *Comedy*, at the University of Cambridge; and "A Textual Life," at the Institute of Theology, Imagination and the Arts, University of St. Andrews.

**David Hill** continued his active conducting and teaching schedule in the U.K., leading numerous performances by the BBC Singers and The Bach Choir throughout the year. Orchestral appearances included the Bournemouth Symphony Orchestra, the Royal Philharmonic Orchestra, and the London Symphony Orchestra. In November he recorded a CD of works by Judith Weir with the BBC Singers and Endymion Ensemble. Maestro Hill conducts concerts annually for the BBC Proms, including two in the summer 2015 season: Schoenberg's *Friede auf Erden* and an all-Bach program.

**Martin Jean** is serving on the jury of the 2015 Mikael Tariverdiev Organ Competition, the first round of which took place at the University of Kansas in April, and the finals of which will happen in September in Kaliningrad, Russia. He also performed this summer for the Northeast Regional Convention of the American Guild of Organists and at the Worship Jubilee of the ELCA in Atlanta, GA.

## Faculty News CONTINUED

**Vasileios Marinis** was on leave for the 2014-2015 academic year. He spent the fall semester at the Dumbarton Oaks Research Library and Collection as a fellow in Byzantine Studies, and the spring and summer at the University of Munich as a Humboldt fellow. Prof. Marinis also lectured widely—in Germany at the universities of Munich and Mainz, and in the U.S. at Columbia and Stanford universities, among others.

**Thomas Murray** performed two guest recitals in October 2014: at St. Martin's Episcopal Church in Houston and at Holy Cross Cathedral in Boston. While in Houston, he recorded Franck's *Symphony in D* and Grieg's *Holberg Suite*, for a CD to be released in late 2015. Prof. Murray played concerts for two gatherings of the American Guild of Organists (AGO) during the summer months, in St. Louis and in New Haven. Prof. Murray served as a faculty member for the AGO-sponsored "Advanced Pipe Organ Encounter" for select high school age organists, held at the University of Oklahoma in June.

**Henry Parkes'** first book—*The Making of Liturgy in the Ottonian Church: Music, Books and Ritual in Mainz, 950-1050*—was published by Cambridge University Press in January 2015. It is the hundredth volume in the series Cambridge Studies in Medieval Life and Thought, and the first to have a musical or liturgical focus. Prof. Parkes' current project focuses on the cultural life of Gregorian chant in the Middle Ages.

**Sally Promey** continues to direct the Center for the Study of Material and Visual Cultures of Religion (MAVCOR), which will launch a new website in early September 2015 with the support of the Henry Luce Foundation and the Institute of Sacred Music. Prof. Promey has been collaborating with Sarah Rivett, Princeton University, in designing and fundraising for MAVCOR's second, multi-year project cycle set to begin in 2016 under the title "Material Economies of Religion in the Americas: Objects, Arts, Spaces, Mediations." The full roster of international collaborators includes 40 fellows by invitation and 12 graduate students by application.

**Markus Rathey** presented papers at numerous musical conferences around the U.S. and in Germany, including a Bach Colloquium at Harvard, and the Annual Meeting of the Forum on Music and Christian Scholarship, held at Emory University. In addition to organizing several symposia at Yale, Prof. Rathey served as chair of the program committee for the Biannual meeting of the American Bach Society at Kenyon College. He published two peer-reviewed articles in 2014-2015, and signed contracts with Yale University Press and Oxford University Press for two book manuscripts to be published in early 2016.

**Melanie Ross** conducted ethnographic research in eight congregations across the U.S. during her 2014-2015 research leave, with the support of grants from the Luce Foundation and Louisville Institute. She was keynote speaker for the "Remind and Renew" conference at Phillips Theological Seminary in January 2015. Other speaking engagements included the "Faith and Culture" Symposium at Belmont College, and in chapel services at Messiah and Houghton colleges.

**Bryan Spinks** recently published two articles: "Durham House and the Chapels Royal: their liturgical impact on the Church of Scotland," in the *Scottish Journal of Theology* 67; and "Much Ado about Nothing (on): Nudity and Baptism in Ravenna Revisited," in *Anaphora* 8. He has been awarded a Conant Fund grant from the Episcopal Church Office for Ministry Development in support of research on "worship in the Presbyterian Church of Scotland 1843 to the present" during his fall 2015 sabbatical. Prof. Spinks is in the middle of a two-year term as president of the Society of Oriental Liturgy.

**James Taylor** was promoted to Professor in the Practice of Voice by Yale School of Music and the ISM as of July 1, 2015. Last September, Prof. Taylor taught a week-long series of masterclasses for the International Bach Academy in Germany. He performed four recitals with the Folger Consort in the Folger Shakespeare Library in Washington, DC, and Handel's *Resurrezione* in New Haven and at the Morgan Library in New York with Robert Mealy, violin, and Avi Stein, harpsichord.

**Thomas Troeger** received an honorary doctorate from the University of Basel in Switzerland in November, for his work in homiletics, particularly his helping to advance international scholarship in the field and for the way his poems and hymns have developed "a contemporary religious language which does justice to both aesthetic and theological demands." In February, Oxford University Press published his fourth collection of hymns and poems, *Song that Blesses Earth*, and in July of this year he retired and moved with his wife, Merle Marie, to Falmouth, Maine.

**Christian Wiman's** latest book, *Once in the West*, was published in the fall of 2014. It was a finalist for the National Book Critics Circle Award, and it won the Balcones Poetry Prize.

## 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 the Institute's vibrant, interdisciplinary community. Many also teach courses to ISM students and students around the university. The ISM hosted six fellows and one postdoc in 2014-2015:

### FELLOWS

#### **Paul F. Bradshaw**

Professor Emeritus of Liturgical Studies,  
University of Notre Dame

Research Topic: *The Ancient Church Order Literature: A Reappraisal*

Course: *English Reformation, Liturgical Traditions, and Evolution of the Anglican Book of Common Prayer*  
(with Bryan Spinks)

#### **Daniel K. L. Chua**

Professor of Music History, University of Hong Kong

Research Topic: *Beethoven and Human Freedom*

Course: *Late Beethoven* (with James Hepokoski)

#### **Rabindra Narayan Goswami**

Senior Artist, Uttar Pradesh, India

Research Topic: *The Christian Rāga: Making Connections between Hindustani and Western Sacred Music*

#### **Cécile Guillaume-Pey**

Fyssen Foundation Postdoctoral Research Fellow,  
University College Cork and Queen's University, Belfast

Research Topic: *From Ritual Images to Animated Movies: The Transformative Journey of Sora Paintings*

Course: *Art and Ritual in Tribal India*

#### **Monique M. Ingalls**

Assistant Professor of Music History, Baylor University

Research Topic: *Made to Worship: Performing Evangelical Protestantism through Praise and Worship Music*

Course: *Interpreting Gospel Music*

#### **Cécile Fromont**

Assistant Professor of Art History, University of Chicago

Research Topic: *Nature, Culture, and Faith in Translation: Capuchin Images and Cross-Cultural Knowledge of Kongo and Angola, 1650-1750*

### POSTDOC

#### **Hugo Mendez**

Ph.D., University of Georgia

Research Topic: *The 'Liturgical New Year' in Christianity: Origins, Theory, and Behavior*

Course: *The Cult of Martyrs in Early Christianity: Feasts*

The fellows and postdocs 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 2014-2015 include: Teresa Berger, Karla Britton, Phyllis Granoff, Daniel Harrison, Sharon Kugler, David Mahan, Dale Martin, Margaret Olin, Andrew Quintman, Markus Rathey, Tamara Sears, Koichi Shinohara, Bryan Spinks, and Michael Veal. The ISM Fellows, Postdocs, and Fellow Associates met at least once a month during the academic year 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

**Antonia Abildgaard**, ISM Student Financial Aid Services

**Albert Agbayani**, Senior Administrative Assistant, Events and Publications

**Jacqueline Campoli**, Senior Administrative Assistant

**Ignacio Prego**, Vocal Coach and Pianist/Early Keyboardist

**Kristen Forman**, Executive Assistant to the Director

**Derek Greten-Harrison**, Senior Administrative Assistant, Admissions and Student Affairs

**Andrea Hart**, CPA, Assistant Director of Finance and Administration

**Jenna-Claire Kemper**, Manager of Student Affairs and Music Program Administrator

**Trisha Lendroth**, Financial Assistant

**Katharine Luce**, Senior Administrative Assistant, Outreach and Publications

**Melissa Maier**, Manager of External Relations and Publications Media

**Sara O'Bryan**, Interim Director of Chapel Music

**Sachin Ramabhadran**, Technical/AV Coordinator

**Melissa Rooklidge**, Sr. Administrative Assistant, Concert Production

**Elizabeth Santamaria**, Financial and Chapel Program Assistant

**Glen Segger**, ISM Fellows and Congregations Project Coordinator



ISM Class of 2015

## Alumni

The Institute maintains contact with a high percentage of its nearly 600 alumni through publications, social media, and the ISM website. The newsletter (*Prism*) – featuring alumni news along with news of ISM events, programs, faculty, and students – is distributed several times a year. Alumni profiles are published there, on the website, and in an online recruitment newsletter, *Prism for Prospects*. We are reaching out to alumni regularly to keep the profile series ongoing.

Graduates of the ISM can be found throughout the country and beyond in major positions as church musicians, professors, conductors/performers, composers, writers, and editors. Following is a short representative list of recent notable accomplishments and appointments in various fields of endeavor:

**CHURCH MUSIC POSITIONS:** Episcopal Church in Harvard Square – Christ Church (Cambridge, MA), 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, CA), St. Thomas Church (New York), Trinity Church (Boston), Trinity Episcopal Cathedral (Columbia, SC), Trinity Episcopal Cathedral (Portland, OR), Trinity Wall Street (New York).

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



CONDUCTING OR SOLO PERFORMANCES: Boston Early Music Festival, Calgary Philharmonic, Conspirare, Houston Symphony Orchestra, LA Chamber Orchestra, Mark Morris Dance Group, New York City Children's Chorus, New York Philharmonic, Orchestra of St. Luke's, Oregon Bach Festival, Philharmonia Baroque Orchestra (San Francisco), Prince George Symphony Orchestra, Seraphic Fire, Trinity Church Wall Street (New York), Young People's Chorus of New York City.

COMMISSIONS: Philadelphia Orchestra, the National Symphony Orchestra, the Colorado Symphony Orchestra, eighth blackbird, Takacs Quartet, Seraphic Fire, Soli Deo Gloria, Kansas City Symphony, Vancouver Bach Choir, and Yale Camerata.

PROFESSIONAL SOCIETIES: Academy of Homiletics, American Guild of Organists, London-based Guild of Church Musicians, North American Academy of Liturgy, and *Societas Homiletica*.

AWARDS & PRIZES: Albert Schweitzer Organ Competition, American Choral Directors Association – National Conducting Competition, AGO National Organ Playing Competition and the Improvisation Competition, ARD International Music Competition, Canadian International Organ Competition, Dallas International Organ Competition, Fort Wayne National Organ Playing Competition, Grammy® Award, Grand Prix de Chartres International Organ Competition, International Franz Schmidt Organ Competition, International Vocal Competition, King James Bible Composition Awards, Longwood Gardens International Organ Competition, Metropolitan Opera's Lindemann Young Artist Development Program, Oratorio Society of New York, and St. Alban's International Organ Competition.

ENROLLMENT IN OR COMPLETION OF DOCTORAL PROGRAMS: Boston University, Brown University, Duke University, Durham University (UK), Eastman School of Music, Fordham University, Graduate Theological Union, Harvard University, Princeton University, The Juilliard School, University of Chicago, University of Minnesota, University of Notre Dame, University of Oregon, University of Pittsburgh, University of Toronto, University of Wisconsin – Madison, University of Washington, Vanderbilt University, and Yale University.

## Student Admissions 2015-2016

### APPLICATION STATISTICS

	ISM/YDS	ISM/YSM	Total
Apps	70	112	182
Admits	23	19	42
Matrics	20	16	36

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

#### Music

Choral	8
Organ	12
Voice	8
<b>Total</b>	<b>28</b>

#### Divinity

M.A.R.	21
M.Div.	19
S.T.M.	2
<b>Total</b>	<b>42</b>

## Highlights of ISM Programs and Outreach Initiatives

### Choral Program

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 Yale Camerata is primarily a concert choir, while the Schola appears in both concert and liturgical contexts. 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 respective chapels. First-year choral majors conduct two shared recitals, the second of which includes a work for voices and instruments. The degree recital for second-year conductors generally centers on an extended vocal/orchestral work. The ISM maintains a close and happy partnership with the Yale Glee Club (primarily undergraduates).

#### YALE CAMERATA

**Marguerite L. Brooks**, conductor

Yale Camerata and its smaller Chamber Chorus performed in six concerts over the course of the academic year. Two of these were joint appearances with the Yale Glee Club: In September they joined forces for Mahler's *Resurrection Symphony* as guests of Yale Philharmonia. The two ensembles concluded the year with a concert of music by Bernstein, Vaughan Williams, and Wadsworth, whose work *War Dreams* served as the title for the program. In November, the Chamber Choir presented the challenging work *Annelies* – the first large-scale setting of texts from Anne Frank's diary by British composer James Whitbourn. The annual Advent concert in Battell Chapel included works by Ingram Marshall, J.S. Bach, and Robert Kyr. Camerata performed the second and third cantatas from a series of works the Institute commissioned from Kyr through the Robert Baker Memorial Fund for Sacred Music. On Palm Sunday, which fell in late March, Prof. Brooks led the ensemble in a performance of Gabriel Jackson's *The Passion of Our Lord Jesus Christ*, a seven-movement work incorporating texts from all four gospels as well as poetry, prose, and hymns that reflect on the Passion story. Camerata performed on a second program with Yale Philharmonia in the New Music New Haven series in December.

Yale Camerata performs in Battell Chapel



Masaaki Suzuki conducts Schola in Boston's Jordan Hall

#### YALE SCHOLA CANTORUM

**David Hill**, Principal Conductor

**Masaaki Suzuki**, Principal Guest Conductor

The first of three performances led by principal conductor David Hill took the form of an Evensong service at Christ Church with music by Howells, Stanford, and Bax. In January, Hill conducted Handel's oratorio *Judas Maccabeus* at St. Mary's Church in New Haven, and at St. Bartholomew's Church in New York. He also led the final program of the season in early May, which featured Beethoven's Mass in C Major, and the premiere of a new work by English composer Roderick Williams, inspired by several poets who belong to New England and yet have transatlantic history too. The work's title echoes the opening phrase of the hymn text by John Greenleaf Whittier, *O Brother Man*.



Principal Guest Conductor Masaaki Suzuki returned for a sixth year to conduct Schola in two programs. In October, he led performances of Zelenka's *Missa Dei Patris*, ZWV 19 with Juilliard415 at Jordan Hall in Boston, at St. Mary's Church in New Haven, and at the Peter Jay Sharp Theater in New York. In March, Mr. Suzuki conducted a Vespers service in the Lutheran Tradition at Christ Church, which included J.S. Bach's Cantatas Nos. 22 and 23, and J.R. Ahle's *Magnificat*.

Simon Carrington, founding conductor of Yale Schola Cantorum, led a performance in December featuring music by Charpentier: *In nativitatem Domini canticum*, H.416; *Litanies de la Vierge*, H.83; and *Te Deum*, H146.

In addition to the regular concert season highlighted above, Schola Cantorum and David Hill collaborated on two recording projects to be released in the coming year: Palestrina's *Missa Confitebor tibi*, and other works; and Fauré's *Requiem in D minor*. Maestro Hill led the group along with Juilliard415 in a ten-day performance tour to his native United Kingdom as well as Paris in May. (See pp. 14-15 for a full report on the tour.)



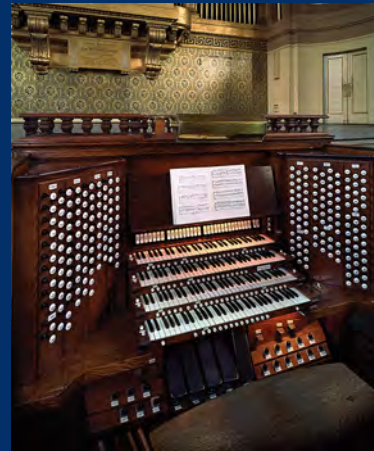
David Hill conducts Schola in a recording session at St. Mary's Church, New Haven

## Organ Program

The Great Organ Music at Yale series presented five visiting artists in concert during the academic year and a special summer series in conjunction with the Northeast Regional Convention of the American Guild of Organists (AGO). Italian organist Liuwe Tamminga opened the series on the Baroque instrument in Marquand Chapel with music of Guami, Trabaci, Palestrina, Gabrieli, and De Mucia. Two concerts in Woolsey Hall in November featured Lynne Davis performing music of Mulet, Vierne, Duruflé, and others; followed by Jean-Baptiste Robin with an all-French program. Two concerts occurred in the spring semester: David Higgs played a diverse program of works by primarily 20th-century composers in Woolsey. Jonathan Dimmock performed works by Sweelinck in Marquand to close the series.

## Maintaining Yale's Organs

The ISM has full curatorial and fiscal responsibility for the 16 organs on campus. Organ curators Joe Dzeda and Nicholas Thompson-Allen have served the University faithfully for over 30 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); a two-manual instrument built for the ISM



organ studio by Martin Pasi in 2011; and the Newberry Memorial Organ in Woolsey Hall, at left, (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 ISM (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 A. Thompson-Allen Company (ATA) to conduct the first complete restoration of the Newberry Organ since its installation in Woolsey Hall in 1903. The multi-year project commenced in 2012 and is expected to continue for several more summers. 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. ATA completed the Solo Division in 2014 and is working now on the Orchestral division.

The Northeast Regional AGO Convention brought a number of artists to New Haven in late June, including Peter Richard Conte, Ahreum Han, and Diane Meredith Belcher. Thomas Murray presented the final concert in the series in Woolsey on July 1.

## Organ Program CONTINUED

His program included music of Grieg, Rheinberger, Parker, Simond, and a premiere by Yale composer Christopher Theofanidis, entitled “All Joys Will Eternity.” Martin Jean presented two lecture-recitals for convention attendees on “music for mean-tone organs.” Other ISM faculty who contributed to the three-day program of workshops and lectures included Jeffery Brillhart, Marguerite Brooks, Maggi Dawn, Walden Moore, Markus Rathey, and James Taylor.

Organ students of ISM professors Murray and Jean each perform one hour-long recital and one half-hour-long recital each year. They 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.

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

Professor James Taylor teaches and directs the Institute’s eight voice majors, collectively known as the Yale Voxtet. In addition to the demands of required annual degree recitals and solo roles and ensemble singing with Yale Schola Cantorum, the Voxtet members collaborate on chamber music projects. In 2014-2015, the group presented two recitals with guest artistic directors. Nicholas McGegan directed a program in November, *Madrigals and More*, with music of Morley, Campion, Tomkins, Humfrey, Purcell, and others – from the time of Charles I and from the Restoration theatre. The noted contralto Hilary Summers led Voxtet members in works of contemporary composers, such as Lash, MacMillan, Reich, Weir, and others, under the title *Whence Cometh Song?*, from the song by Ned Rorem.



Yale Voxtet

## Church Music Studies

The ISM maintains strong programs that prepare musicians for full-time work in church music. In addition to providing valuable practical experience for students through partnerships with virtually every chapel at Yale, we partner with major churches and cathedrals throughout the country on post-graduate, year-long internships for students who have completed the church music certificate.

## Liturgy

The ISM program in Liturgical Studies presents an annual series of lectures on topics of interdisciplinary interest, and an international conference every three years. (The most recent conference was held in June 2014.) Liturgy Symposium speakers for 2014-2015 are listed below.

### Bridget Nichols

Lay Chaplain to the Bishop of Ely and Visiting Scholar, Sarum College (UK)  
*Must We Mean What We Pray?*

### Paul F. Bradshaw

ISM Fellow and Visiting Professor of Liturgical Studies  
*The Changing Face of Early Christian Worship*

### Hugo Mendez

ISM Postdoc and Lecturer in Liturgical Studies  
*A “Proto-feast” for the Protomartyr: The Feast of St. Stephen in Two Fifth-Century Homilies*

## Religion and the Arts

The ISM’s Religion and the Arts program presented several public events throughout the academic year: a major outdoor art installation on Yale’s Cross Campus, a performance and art installation by Arkadi Zaides, a student-organized art exhibition at Yale Divinity School, and a Literature and Spirituality lecture series in a variety of locations. All of these endeavors were enriched through collaboration with programs and departments across the university. ISM and YDS faculty in religion and the arts also collaborated on a three-day conference for church leaders: “*Love bade me welcome*”: *Bringing Poetry into the Life of Your Church* (see page 17).

### ART EXHIBITIONS AND PERFORMANCES

#### David Michalek: *Slow Dancing*

As a culmination of its 40th anniversary celebrations, the Institute of Sacred Music presented David Michalek’s film installation *Slow Dancing* as a gift to the city of New Haven and the university community. The ISM has had a long association with this artist as a lecturer in religion and visual arts, and in exhibiting his *14 Stations* last year.

*Slow Dancing* is a series of 46 larger-than-life, hyper-slow-motion video portraits of dance artists from around the world, displayed on a triptych of giant screens. Each subject’s movement (approximately 5 seconds long) was shot on a specially constructed set

using a high-speed, high-definition camera recording at several thousand frames per second (standard film captures 30). The result is approximately 10 minutes of extreme slow motion. As the films unfold, gesture by barely perceptible gesture, viewers can choose to focus on one dancer’s complete performance or observe the interplay among the screens.

The installation on three large screens set up on the lawn in front of Sterling Memorial Library brought several thousand people to the center of the Yale campus over ten evenings to view and contemplate the mesmerizing work.



David Michalek’s video installation, *Slow Dancing*, as it appeared on Yale’s Cross Campus



Religion and the Arts CONTINUED



Arkadi Zaides performs his work *Archive*

**Arkadi Zaides: *Archive* and *Capture Practice***

The dancer and choreographer Arkadi Zaides performed a new work, *Archive*, based on video filmed by volunteers of the B’Tselem Camera Project. B’Tselem, the Israeli Information Center for Human Rights in the Occupied Territories, distributes cameras to Palestinians living in high-conflict areas. Participants document human rights violations and expose the reality of life under the occupation. Through his appropriation of gestures and voices, Zaides engages with the materials and embodies them, turning his body into a living archive. A panel discussion followed the performance.

Arkadi Zaides’ related video installation, *Capture Practice*, on view at Yale’s Off Broadway Theater during the artist’s stay, was the focus of class trips and discussions.

**Student Exhibition: SEEN**

Works by Ryan Foster, William Greiner, Camille Hoffman, Perry, Obee, and J.D. Richey  
Organized by student curator Jon Seals, MFA, MAR ’15

To look at something is not necessarily to see it with understanding. Seeing is the process of a response. What could this mean within a context of a Divinity School? The intent of this exhibition was to challenge students, faculty, staff, and visitors with works of art that investigate the motif of seeing through five distinct artistic explorations. These artists practice seeing and responding by making paintings in myriad ways: through direct observation on location, mediations – digital or otherwise, imaginative explorations, or some combination of these different methods. Together, these painters blend historic genres such as still life, landscape, realism and abstraction, using scenes and images that are both local and global, in addition to interior landscapes of the mind or the artist’s studio. Each painter explores perspective and perception in unique ways that offer us all glimpses of how to learn to see.

LITERATURE AND SPIRITUALITY SERIES

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

**Richard Rodriguez**

*Richard Rodriguez: In Real Time*

**Pat Boswell**

*Not a Tame Lion: Love and Faith in the Letters of John Boswell*

**Charles Wright**

*The Poet Laureate of the United States reads from his work*



Christian Wiman with Charles Wright

**Marilynne Robinson**

*The Givenness of Things*

The Lana Schwebel Memorial Lecture in Religion and Literature

**Thomas Troeger**

*Song that Blesses Earth: Hymns, Carols, and Poems*  
With Martin Jean, organ

**Mary Karr**

*Facing Altars: Poetry and/as Prayer*

**Nate Klug and Danielle Chapman**

*Anyone and Delinquent Palaces: Two First Books*

**Colloquium**

The Institute’s weekly Colloquium is the meeting ground for all ISM students and faculty – a time to study together, grapple with major issues, and share work in sacred music, worship, and the arts. Sessions alternate among guest speakers invited by the faculty to address an aspect of the selected theme(s) for the year and graduating student presentations in fulfillment of curricular requirements for the ISM Certificate. Students must partner with one or two others in a differing degree program (i.e., music and divinity) in researching and presenting their work. Guest lecturers in 2014-2015 were selected to address a broad range of topics related to the theme of “Civil War,” in recognition of the 150th anniversary of the end of the American Civil War in 2015. A complete list of Colloquium presentations can be found in Appendix A on page 22.

## Marquand Chapel

The Rev'd Dr. Maggi Dawn

Associate Dean for Marquand Chapel

### What happens in a year in Marquand?

According to our records, we had: 128 services; 10 chapel ministers; 2 choirs; 2 student choral conductors; 3 organ scholars and 1 Hammond organist; more student volunteer musicians, singers, readers than we can count; 7 visiting musicians; 192 communion servers; 154 prayer-leaders; more than 12 languages represented; 10 people who baked communion bread and brewed, chopped and peeled for fellowship services; 12 people who tidied the sacristy; 43 students who gave sermons, stories and reflections; 24 faculty and staff who offered homilies or sermons; 15 visiting preachers; 2 labyrinths; 1 Open-House and 2 Admitted Students services; denominational, non-denominational and ecumenical liturgies; 4 convocations and 2 commencement services; 1 service recorded by PBS; 1 Marquand Reading Course; 6 worship workshops; 1 historical reconstruction; 24 Community Eucharists; 1 Advent service; 1 Easter Hymn Sing; 2 Taizé services; 24 paper angels; 12 origami pigeons; 4 paintings; 2 sets of photographs; 4 art installations; and 2 improvised snow-day services.



ISM student Joshua Sullivan paints during a worship service

**We welcomed** Sara O'Bryan as Interim Director of Chapel Music, and we are delighted she is going to stay on for another year.

**We sang** in multiple musical genres, led by Mark Miller and the Marquand Gospel and Inspirational Ensemble, the Marquand Chapel

Choir, a Contemporary praise band, and many volunteer musicians. **We played** three organs, one piano, two keyboards, two drum sets, one brass quartet, one clarinet, one second-line procession, one saxophone, six guitars, four basses, one recorder, one penny whistle, one blues harmonica, one fiddle, one cello, two congas, three djembes, one tambourine, one harp, one mandolin, and more thanks to our host of volunteer musicians, and seven inspiring visiting musicians. **We read** scripture, poetry, literary, devotional and theological readings; aloud, together antiphonally, responsorially. **We prayed** – silently, aloud, to music; together, in solo voices, in many languages; ancient litanies and extempore prayers; prayers of joy and of lament, prayers in protest and in thanksgiving, prayers for the world and for our own community. **We danced** a second line procession, a Mardi Gras celebration, a “Gregory of Nyssa”-style Eucharist, and a Celtic step dance. **We innovated**, introducing a series called “Songs and Stories from the Stoop” to develop storytelling in church,



ISM student and chapel minister Kenyon Adams on harmonica

a Praise Band (in response to student feedback), and by making space for completely new services created by class groups who brought what they learned in the classroom into the Chapel. **We composed** new hymns and songs for the community – written by 5 students, 3 faculty, 2 staff, and 1 ISM research fellow. **We**

**improvised** on several days when blizzards kept many faculty, staff and students away from the Quad; we had DIY, improvised services, creating on-the-spot liturgy with those few who could make it in to school. **We developed** more presence for the visual arts, thanks to the artwork and coordinating efforts of Joshua Sullivan, Kenyon Adams, and Jon Seals. **We workshopped** jazz worship with Rev. Andy Barnett, writing for worship with Rev. John Tirro, worship and ecumenical life with Brothers Emile, John, and Emmanuel visiting from The Taizé Community, and liturgical drama with Rev. Justin Kosec. **We worked on sustainability** by reducing our use of paper, developing “paperless” song, and using screens on some days. We also changed our paper: our old colored bulletins vanished, and in their place we now have dye-free, chlorine-free, 100% recycled paper. Thanks to Margaret Schramm Horn, James Jenkins, and Elizabeth Santamaria for helping make it happen.

**Thanks to our great student team** - chapel ministers Kenyon Adams, Emilie Casey, Mark Koyama, Victoria Larson, Adam Perez, Joshua Rio-Ross, Jackie Spycher, Joshua Sullivan, Jon Toles, Jeremiah Wright-Haynes; student choral conductors Christian Crocker and Sarah Paquet; and organ scholars Wesley Hall, Patrick Kreeger, and Jacob Street. Thanks, too, to Rev. Christa Swenson, who remains indispensable as our Liturgical Coordinator, and to the whole faculty and staff of the ISM who constantly offer their support and supervision to the rich program of Marquand Chapel through their technical, academic, musical, and liturgical expertise.



# Yale Schola Cantorum: 2015 Concert Tour to the UK and Paris

Following successful concerts in New Haven and New York, conductor David Hill led Yale Schola Cantorum on their biennial international concert tour, traveling to England and France from May 21 through 31, 2015. Schola was joined by historical performance ensemble Juilliard415 to perform Beethoven's Mass in C Major, Op. 86 and Haydn's Symphony No. 94, "Surprise." The program also featured two new a cappella commissions for the Yale ISM: Daniel Kellogg's *Shout Joy!* and Roderick Williams's *O Brother Man*. This was the third international tour that Yale Schola Cantorum has embarked upon with Juilliard415, and the first led by David Hill.

Schola's busy itinerary began with an a cappella concert at Winchester Cathedral, home to the famous Winchester Bible, burial place of Jane Austen, and whose foundation dates to 1079. From there they made their way to London, where Schola joined the resident choir of the Old Royal Naval College Chapel in Greenwich to sing a service of Choral Evensong.

Schola also performed a joint Evensong with the choir of St. George's Chapel at Windsor Castle, complete with a private tour of the chapel, where many English monarchs are buried, including George VI and Henry VIII. Later in the week, Schola had the opportunity to lead Evensong at Westminster Abbey, participating in a 1400-year tradition of continuous daily worship in that space. While in London, Schola also spent a morning at the Royal Academy of Music for a conducting Masterclass with David Hill and Patrick Russell, a leading figure in English church music.

Schola and Juilliard415 performed together at the University Church of St. Mary the Virgin in Oxford, and returned to Windsor Castle for a lunchtime concert at St. George's Chapel. They also performed at St. John's Smith Square, London (a church tucked right behind the Houses of Parliament), before journeying north to the city of Cambridge. There, Schola joined the choir of St. John's College for a final combined Evensong service, and performed with Juilliard415 at

## Yale Schola Cantorum Concert Tour 2015

David Hill, *principal conductor*  
with Juilliard415

**May 21 | Winchester Cathedral, Winchester**  
A cappella concert featuring Schola Cantorum

**May 22 | Old Royal Naval College Chapel, Greenwich**  
Joint Evensong with the Chapel Choir

**May 23 | St. George's Chapel, Windsor Castle**  
Joint Evensong with the Lay-Clerks of St. George's Chapel  
James Vivian, conductor

**May 24 | University Church of St. Mary the Virgin, Oxford**  
Concert featuring Schola Cantorum and Juilliard415  
part of the Music at Oxford series

**May 26 | St. George's Chapel, Windsor Castle**  
Lunchtime concert featuring  
Schola Cantorum and Juilliard415

**May 27 | St. John's Smith Square, London**  
Joint concert featuring Schola Cantorum and Juilliard415

**May 28 | Westminster Abbey, London**  
Evensong at Westminster Abbey featuring Schola Cantorum

**May 29 | St. John's College Chapel, Cambridge**  
Lunchtime chamber concert featuring  
members of Juilliard415

**May 29 | St. John's College Chapel, Cambridge**  
Joint Evensong with the Chapel Choir of St. John's College

**May 30 | Trinity College Chapel, Cambridge**  
Joint concert featuring Schola Cantorum and Juilliard415  
part of the Cambridge Summer Music Festival

**May 31 | Church of St. Sulpice, Paris**  
Joint concert featuring Schola Cantorum and Juilliard415  
Daniel Roth, organ



Winchester Cathedral interior



Schola members warming up in the Song School at Westminster Abbey



Schola Cantorum rehearsing prior to choral evensong at Westminster Abbey



the Trinity College Chapel as part of the Cambridge Summer Music Festival. Finally, it was off to Paris for one last concert at the Church of Saint-Sulpice before returning back to the States.

In addition to these performances, Schola and Juilliard<sup>415</sup> were featured twice on BBC's

Radio 3 – once as guests on the popular afternoon program “In Tune,” and once as the “Live in Concert” broadcast from Trinity College Chapel, Cambridge. While the concert schedule was quite busy, it nonetheless allowed the group to make and experience music in some of the most majestic, historic sites in England, and to gain a firsthand glimpse at the ways in which music, worship, and song plays a vital role in the life of its people. Throughout the tour, our group was shown extraordinary hospitality – by the students, musicians, and hosts who helped make this trip a richly rewarding, transformative experience for everyone involved.



The majestic pipe organ at Westminster Abbey



David Hill rehearsing Beethoven's Mass in C Major

Report and all photos by Katharine Luce



Members of Yale Schola Cantorum and Juilliard<sup>415</sup> outside of St. George's Chapel, Windsor Castle

## Other Events

### Guest Artists and Special Events

#### Schola Cantorum of Oxford

James Burton, conductor

*Music of Howells, Parry, Tallis, Williams and more*

#### Pomerium

Alexander Blachly, director

*Music for Imperial Augsburg, 1518-1548*

**Liuwe Tamminga**, organ

**Bruce Dickey**, cornetto

*Music of Guami, Trabaci, Palestrina, Gabrieli, de Murcia*

#### Apparition of the Eternal Church

*Film screening and panel discussion with the filmmaker*

*Paul Festa*

#### The Choir of Westminster Abbey

James O'Donnell, conductor

Daniel Cook, organ

*Music from the Royal Wedding and more*



Choir of Westminster Abbey

#### Rabindra Goswami, sitar

*Evening Ragas*

With Ramchandra Pandit, tabla

#### The Thirteen

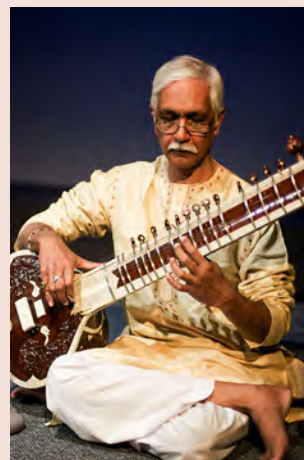
Matthew Robertson, conductor

*Immortal Legacy: Tudor Giants*

*Music of Tallis, Byrd and more*



Shwe Man Thabin Zat Pwe



Sitarist Rabindra Goswami

#### Compagnia de' Colombari

Karin Coonrod, Artistic Director

*Everything That Rises Must Converge*

A staging of the short story by Flannery O'Connor, celebrating the 90th anniversary of the author's birth

#### Roderick Williams, baritone

*English Song*

With Susie Allan, piano

Music of Butterworth, Vaughan Williams, Finzi, Britten and more

#### Shwe Man Thabin Zat Pwe Troupe

Kit Young, artistic advisor and founder

*An Evening of Music and Dance from Myanmar*

#### Marywood University Chamber Singers

Rick Hoffenberg, conductor

*Reincarnations*

Music of Barber, Tye, Meador, Elgar, Cornelius, Nystedt and more

#### Dante Behind Bars

*Selections from Dante's Divine Comedy as reimagined by the men of McDougall-Walker Correctional Institution*

Directed by Ron Jenkins, with students from his class

"Playwriting Workshop: Sacred Texts and Social Justice"

**In 2014–2015, the Institute sponsored 108 events open to the public (including more than thirty student recitals), which were attended by an estimated 30,000 people.**

## Conferences, Symposia, Lectures, and Meetings

### CONFERENCES

#### *“Love bade me welcome:” Bringing Poetry into the Life of Your Church*

Organized by David C. Mahan

Designed especially for church leaders, this conference featured inspiration and practical guidance in the many uses of poetry for worship, liturgy, meditation, and education, equipping leaders with the ‘winged words’ of poets and shaping the minds and hearts of contemporary congregations. ISM and YDS faculty presenters included:

Maggi Dawn, Associate Dean of Marquand Chapel, and Associate Professor (Adj.) of Theology and Literature

David Mahan, Lecturer in Religion and Literature  
Janet Ruffing, Professor in the Practice of Spirituality and Ministerial Leadership

Thomas Troeger, J. Edwards and Ruth Cox Lantz  
Professor of Christian Communication

Christian Wiman, Senior Lecturer in Religion and Literature

### SYMPOSIA

#### *The Interdisciplinary Context of “Slow Dancing”*

A panel discussion with the artist David Michalek and Yale faculty about his installation “Slow Dancing,” offering points of view from a wide range of disciplines. Presenters from across the university included:

Daphne A. Brooks, African American Studies, Theater Studies

Margaret S. Clark, Psychology

Emily Carson Coates, Theater Studies

Martin Kersels, School of Art

Richard O. Prum, Ecology & Evolutionary Biology

Joseph Roach, English, African American Studies, Theater, American Studies

Laura Wexler, Women’s, Gender & Sexuality Studies, American Studies

#### *Beyond the Veil: Negotiating Boundaries in Sacred Music, Worship, and the Arts*

A symposium with papers and panel presentations by ISM Fellows and Postdocs: Daniel K.L. Chua, Monique Ingalls, Cécile Guillaume-Pey, and Hugo Mendez.



Carlos Julião, *Black King Festival Brazil*, 18<sup>th</sup> century, watercolor on paper, Fundação Biblioteca Nacional de Rio de Janeiro

#### *Afro-Christian Festivals of the Americas: Bridging Methodologies and Crossing Frontiers*

Organized by Cécile Fromont

Studies of Afro-Christian festivals among enslaved and free populations have so far mainly remained conscribed within sharply defined disciplinary, national, and chronological boundaries. This symposium brought scholars from several disciplines together to reflect not only on the state of knowledge about their common object of study, but also on possible new directions for research and teaching about these traditions that have been central to black religious and artistic experience in the Americas. Presented with support from the Council on Latin-American and Iberian Studies, Macmillan Center for International and Area Studies. Presenters included:

Jeroen Dewulf, University of California, Berkeley

Dianne M. Stewart, Emory University

Junia Furtado, Universidade Federal de Minas Gerais, Brazil

Linda Heywood, Boston University

Glaura Lucas, Universidade Federal de Minas Gerais, Brazil

Suzel Ana Reily, Queen’s University Belfast/ Universidade de Campinas

Lisa Voigt, The Ohio State University

Miguel Valerio, The Ohio State University

#### *Beethoven’s Sacred Music in Context*

Organized by Markus Rathey

An afternoon symposium presented in conjunction with the Schola/Julliard performance of Beethoven’s Mass in C comprising five presentations by scholars from Yale and other institutions:

Daniel K. L. Chua, Hong Kong University (Keynote)

Nicholas Chong, Columbia University

James Hepokoski, Yale University

Eftychia Papanikolaou,

Bowling Green State University

Franz Szabo, University of Alberta

## LECTURES

### KAVANAGH LECTURE

Presented annually in honor of the late Aidan Kavanagh, former Professor of Liturgics at the Institute and Divinity School.

**Gordon Lathrop**, Professor of Liturgy Emeritus, Lutheran Theological Seminary at Philadelphia  
*Saving Images: New Testament Metaphors and the Purposes of Christian Worship*

### LANA SCHWEBEL MEMORIAL LECTURE IN RELIGION AND LITERATURE

Named for the former ISM faculty member who died suddenly in 2007.

**Marilynne Robinson**, novelist  
*The Givenness of Things*



Marilynne Robinson, center, with the sisters of Lana Schwebel, and Peter Hawkins, left, Martin Jean, right

### 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.

**Daniel K. L. Chua**  
*De-Secularizing Beethoven*

(Keynote address for Beethoven's Sacred Music in Context Symposium. See page 17.)

## MEETINGS

### *Music, Theology, and Modernity Research Colloquium*

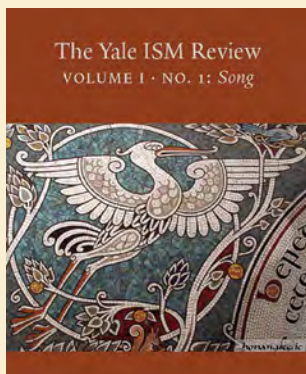
In May 2015, the ISM hosted the first of several invitation-only meetings envisioned as part of a four-year research project focused on "Music, Theology, and Modernity," in partnership with Duke Initiatives in Theology and the Arts, Duke University. Co-conveners of the Colloquium are Jeremy Begbie (Duke University), Daniel K.L. Chua (University of Hong Kong), and Martin Jean and Markus Rathey (Institute of Sacred Music). Papers and conversations over the two-day meeting centered on the concept and practice of freedom, especially within the period 1740 – 1850. The second phase of this project will be held at Duke University in the spring of 2016. In addition to the co-conveners, participating scholars included:

- Imogen Adkins, Cambridge, UK
- Awet Andemicael, Yale Department of Religious Studies
- John Hare, Yale Divinity School
- Daniel Harrison, Yale Department of Music
- James Hepokoski, Yale Department of Music
- Monique Ingalls, Baylor University
- Julian Johnson, Royal Holloway, University of London
- Patrick McCreless, Yale Department of Music
- Henry Parkes, Yale ISM and Department of Music
- Stephen Rumph, University of Washington School of Music
- Bettina Varwig, King's College London

### *Parish-Based Music Schools*

ISM Director Martin Jean convened a meeting in April 2015 to gather information on parish-based music schools and to consider how the Institute might assist churches interested in starting or expanding such a program. Representatives of three schools in different parts of the country (Connecticut, Minnesota, and Tennessee) shared details about their programs – operations, budgets, teachers, governance, etc. The former executive director of one of the country's largest community music schools provided context on the current state of music education. All of the participants were enthusiastic about the potential for the ISM to provide training opportunities based on successful program models, and they agreed to return to New Haven to help lead a pilot workshop on Saturday, October 24, 2015. The Institute has made a three-year commitment to this outreach effort and future workshops are in the planning stages.

## Publications



The Institute launched the first of two new, significant online publications—*The Yale ISM Review*—in November, 2014. Edited by Rita Ferrone and published twice a year, the online magazine explores ideas and issues relevant to active engagement with music, worship, and the arts. Each issue addresses a specific theme with a mix of stimulating essays, reviews, images and reports from around the world. The debut issue focuses on “Song.” Highlights include poems by Christian Wiman, a video interview with organist Tom Murray; an essay on best practices in acoustical design by architect Scott Riedel, and other unique perspectives. The “Passion” formed the focus for the second issue, which was posted online on Holy Thursday. Free access to *The Yale ISM Review* is available anytime at [ismreview.yale.edu](http://ismreview.yale.edu).



The second new ISM publication—*The Yale Journal of Music and Religion* (YJMR; [ism.yale.edu/yjmr](http://ism.yale.edu/yjmr))—made its debut on February 1, 2015. The scholarly, peer-reviewed journal, edited by Robin A. Leaver, is hosted on the open-access EliScholar platform. Associate editors are Philip Bohlman (University of Chicago), Markus Rathey (Yale ISM), and Suzel Reily (formerly of Queen’s University, Belfast; now at University of Campinas [Brazil]). The journal provides an interdisciplinary forum for the study of sacred music in all of its ritual, artistic, and cultural contexts. To be published semi-annually, the journal presents scholarship on religious music of all traditions across a range of methodologies, with the goal of encouraging the study of the full array of musical, ritual, literary, and other artistic forms that co-constitute the worlds of beliefs and practices.

The first issue features articles on meditative visualization and musical gesture in Tibetan “Chöd”

liturgies; the reception history of J.S. Bach’s *Christmas Oratorio* in relation to his *St. Mark Passion*; the Mozarabic rite in Spain at the turn of the 16th century; psalms of lament and their implications for communal worship and liturgical theology; and sacred music in the early American colonies New Spain, New France, New Netherland, and New Sweden. The second issue (Vol. 1, no. 2) “Music and Preaching,” was published on September 1, 2015. The guest editor is Markus Rathey.

The ISM newsletter, *Prism* ([ism.yale.edu/prism](http://ism.yale.edu/prism)), remains an important vehicle for sharing timely news about events, performances, conferences, and alumni, student, and faculty activities with a mailing list of approximately 3,000 constituents and unlimited online readers. (Two of the four editions are printed and mailed.) *Prism for Prospects*—an offshoot online publication



([ismadmissions.org](http://ismadmissions.org)) directed at prospective applicants and incoming students—continues as an informal blog/newsletter of alumni profiles and student articles about aspects of ISM life. *Letters* ([www.lettersjournal.com](http://www.lettersjournal.com)) is an online student literary journal.

The ISM has an active social media presence on Facebook (separate pages for ISM, Congregations Project, Schola, and Camerata), Twitter, Instagram, and its own YouTube and Vimeo channels. The Institute’s handle and hashtag are *yaleism*. During 2014–2015, staff again deployed a team of students to cover ISM events, uploading photos to Instagram that were then pushed into Facebook posts and tweets.



## CONGREGATIONS PROJECT

*Renewing worship, music, and the arts for the life of the world.*

### Congregations Project Summer Seminar

In June 2015, the Institute welcomed leadership teams from seven churches across the United States and Canada to New Haven for the fifth annual ISM Congregations Project Summer Seminar. This outreach initiative seeks to engage churches in strengthening their ministries of worship, music, and the arts through a dynamic week of lectures, workshops, worship services, and discussions with ISM and guest faculty and each other. Participating churches were selected on the basis of proposals developed around the designated theme: *From Generation to Generation*. In developing their proposals, they were asked to consider such questions as:

- How do worship, music, and the arts enable the members or friends of this congregation to embrace life passages as opportunities to receive and respond to the grace of God, and how might they do so more fully?
- How do the liturgical and musical experiences of different generational cohorts within the congregation or in the larger community present challenges for this congregation's worship of God? What opportunities are opened by the presence of a range of generational experiences?



- How do other cultural experiences belonging to different generational cohorts present challenges or open opportunities for this congregation?
- Consider the points in individual lives at which generational status shifts, whether subtly and symbolically or in more obvious ways. How do the worship, music, or art of your congregation communicate God's grace at these points of transition? For example: confirmation, marriage, coming of age, retirement, graduation.
- What parts do worship, music, and the arts play as this congregation invites children and youth into the life of Christian faith?
- How do worship, music, and the arts help to frame the lives of older members and friends?

In the course of the seminar week, participants and faculty grappled with these questions and others that arose in the context of plenary sessions exploring the congregations' projects, and in response to formal keynote presentations and informal exchanges. And with daily morning and evening prayer services, music workshops led by James Abbingtion and John Ferguson, a community hymn festival, and cultural activities in New Haven, it was a week filled with refreshment for mind, body, and soul. At the closing dinner, many participants expressed gratitude for the new perspectives, energy and insight they had gained through the experience.

They were invited to stay in touch with the Institute and each other and to share their ongoing work and initiatives. (For a list of 2015 churches and projects as well as seminar faculty, see Appendix B, page 24.)

After using this model for five years, we are exploring refinements that would open up the usefulness of this initiative even further. Our intent is to institute a few key changes to the program this fall, while preserving the ecumenical, team-based, strategic, and conversational modes that have proven so valuable to participants in the summer seminars thus far.

Photo below by Katharine Luce. All others by Amanda Weber.



## APPENDIX A: ISM COLLOQUIUM 2014-2015

FALL 2014

- September 3 **Introductions**
- September 10 ISM 2014-2015 Fellows and Postdoc:  
**Paul Bradshaw, Daniel K. L. Chua, Rabindra Goswami, Cécile Guillaume-Pey, Cécile Fromont, Hugo Mendez**
- September 17 **Harry S. Stout**, Jonathan Edwards Professor of American Christianity, Yale Divinity School and Yale Department of Religious Studies  
*Lincoln's God and the Emancipation Proclamation*
- September 24 **Anton Armstrong**, Tosdal Professor of Music, St. Olaf College and **Andre Thomas**, Owen F. Sellers Professor of Music, Florida State University  
*On the Performance of Spirituals*
- October 1 **Presentations Workshop**
- October 8 **Steven H. Cornelius**, Ethnomusicologist, University of Massachusetts – Boston  
*Freedom Sang: African American Spirituals and the Civil War*
- October 15 **Jeff L. Rosenheim**, Curator in Charge, Department of Photographs, Metropolitan Museum of Art  
*Seeing the Elephant: Photography and the American Civil War*
- October 22 **YDS Reading Period – No Colloquium**
- October 29 **Judith Weisenfeld**, Professor of Religion, Princeton University  
*Apostles of Race: Religion and Black Racial Identity in the Great Migration*
- November 5 **Michael Warner**, Seymour H. Knox Professor of English, and Professor of American Studies, Yale University  
*Late Whitman: Dying in Public*
- November 12 Student presentations:  
**Nicole Benevenia & Max Holman**  
*Imposing Order on the Roar: Suffering and Blues in James Baldwin*  
**William Stanley & Christian Crocker**  
*An Exploration of Vitality: The Clergy-Musician Relationship in Three Episcopal Contexts*
- November 19 Student presentations:  
**Meredith Day & Daniel O'Connor**  
*Art Born Out of Trauma: The Individual and Communal Experience Seen through the Creative Works of Mary Karr and Antebellum Negro Spirituals*  
**Megan Mitchell & Sarah Svendsen**  
*The Performance of Identity in the Art of Falun Gong*
- November 26 **Thanksgiving Week – No Colloquium**
- December 3 Student presentations: **Tim Cahill, Mark Koyama, & Mark Biggins**  
*The Rake's Progress: Hogarth, Stravinsky, Auden and the Collaboration of Genius*



SPRING 2015

January 14	<p>Student presentations:  <b>Kathryn McNeal, HeeChan Chang, &amp; Tate Addis</b>  <i>To Disappear Among Birds: Embedded Theology in Messiaen's Catalogue d'Oiseaux</i></p> <p><b>Michael Weinberg</b>  <i>Inspiration and innovation in Heinrich von Herzogenberg's Die Passion</i></p>	April 1	<p><b>Renee D. Ater</b>, Associate Professor of American Art, University of Maryland  <i>Commemorating the Slave Past on the University Campus</i></p>
January 21	<p>Student presentations:  <b>Martha Brundage &amp; Wyatt Smith</b>  <i>Politics and Religion in Verdi and Solera's Giovanna d'Arco</i></p> <p><b>Michael Racine &amp; Patrick Kreeger</b>  <i>On Paid and Volunteer Church Choirs</i></p>	April 8	<p><b>Roderick Williams</b>, baritone and composer  <i>Masterclass with members of Yale Voxtet</i></p>
January 28	<p><b>Small Groups</b></p>	April 15	<p>Student presentations:  <b>Lucas DelPriore, Carolyn Rolleston, &amp; Gene Stenger</b>  <i>Seeking the Primitive Spirit: Henri Matisse and Igor Stravinsky</i></p> <p><b>Kenyon Adams</b>  <i>Praying in the Dark: Blues as American Lament &amp; the Unexpected Capacity of Collapse</i></p>
February 4	<p><b>Eliza Griswold</b>, journalist and poet  <i>I Am the Beggar of the World: Landays from Contemporary Afghanistan</i></p>	April 22	<p><b>Small Group Discussions</b></p>
February 11	<p><b>YDS Reading Period – No Colloquium</b></p>		
February 18	<p>Student presentations:  <b>Juyeon Lee &amp; Mindy Chu</b>  <i>Canaan Hymns: Songs of the House Church in China</i></p> <p><b>Joanna Murdoch &amp; Edmund Milly</b>  <i>Maybe Madness Too Has Meaning Here: Scriabin, Mandelstam, and the Music of Apocalypse</i></p>		
February 25	<p><b>Karen Westerfield Tucker</b>, Professor of Worship, Boston University School of Theology  <i>Hymnals of the Civil War Era</i></p>		
March 4	<p>Student presentations: <b>Adam Perez, Patrick Landers, &amp; Wesley Hall</b>  <i>Polity, Piety, and Psalm Singing in Puritan New England</i></p> <p><b>Jack Norman</b>  <i>Thomas Aquinas Against "The Real Presence"</i></p>		
March 25	<p>Student presentations:  <b>Jon Seals &amp; Francis Kim</b>  <i>The Mirror and the Door: The Spiritual in Contemporary Art Practice</i></p> <p><b>Jamilah George &amp; Sarah Yanovitch</b>  <i>The Word of God Made Manifest: Multiple Intelligence Theory as a Catalyst for Ecclesial Progression</i></p>		

## Participating Churches and Projects

### Catskill United Methodist Church, Catskill, NY

#### *Widening the Circle*

The church body has expressed a commitment to living out Christ's mission by creating a more diverse and more inclusive church. This project will work with identified stakeholders in the community to bridge the gap between youth, young adults, and an aging population not just in Catskill, but across New York Annual Conference of the United Methodist Church by bringing art and artists into worship (theatrical performance, dramatic reading, dance, and jazz vespers) while exploring the connection of our physical and spiritual selves to the natural world (by engaging the young and young at heart to transporting these experiences outside the walls of the church to a natural setting). We have identified artists in the community who have expressed a desire in working with us to help plan and execute worship that widens the circle of Catskill to include the Hudson Valley, and the surrounding region.

### Druid Hills United Methodist Church, Atlanta, GA

#### *One Helluva Week*

"One Helluva Week" is a reader's theater style worship service originally intended for Palm Sunday. The worship service is set around five Holy Week vignettes, each representing one of the Kübler-Ross stages of grief. Incorporation of Passion Week Scripture, Psalms, music from both the Christian tradition as well as folk tradition, and fragments from the Gospel of Mary and original words are shaped to lead the worshipping community through the Holy Week story in a fresh way.

Our proposal is to revisit the liturgy, taking lessons learned from a first experience, looking for ways to sharpen texts and consider different music.

### Holy Trinity Anglican Church, Edmonton, AB

#### *Who Goes There? God's Presence in Transitional Moments*

The sharing of stories is imperative in identity formation. The impetus for this project is to allow a number of individuals from a variety of social backgrounds to tell their stories of birth, marriage, or death (and the rituals involved in same) in a format that is dramatically structured and accessible to the public. These individuals may be disenfranchised, affluent, confident, uncertain or apparently routine, but the goal is to gather enough different perspectives and experiences to find the common touchstones that unite us all. Gathering the material (outreach) would include a "call" to the broader community.

Once gathered, the stories would be crafted into a dramatic format through artistic mixing of stories to highlight the connections between them. Each participant would have their personal narratives supported by music, visual arts and even interpretive dance (community building) to avoid a delivery of disconnected monologues. These dynamic forms

would be a re-interpretation of the single telling narratives and would engage artists of all genres and mediums. Editorial support and performance encouragement would be available to all participants with an eye to sculpting the stories into a liturgical model that could be re-enacted over and over again with different source materials.

The "play" would be staged at various places in and around the venue with liturgical voiceover introducing each set piece. As each segment unfolds, an appointed leader would lead improvisational prayer specific to the situation. The production would be followed by an audience/congregational Q&A with the players, an opportunity to learn from each other about the experience of God outside traditional church.

### Pine Street Church (American Baptist), Boulder, CO

#### *Performing Before the Aeropagus*

Building on our success with our 2014 Good Friday concert, we will offer the same this year, making use of Radiohead's "Kid A" album. The music and the words are, of course, a dramatic shift from what anyone would normally expect for a Good Friday-related concert, but we advertise our unique approach well, and people seem to come expecting something radically different and wonderfully unique. A portion of a review of "Kid A" best reveals our purpose in choosing this album for this year's Good Friday concert focus: "Every song on the album suggests that we must understand not only the melody as being mechanical, but that we are introduced to a world which happens to be in a spiritual crisis and in search for sensibility. The theme itself of this album deals with the idea of the rigidity of this world. What the melodies are trying to reveal is a world wherein everyone's stuck, rigid, and conscious of the need of spirituality." To make use of a secular artist's musical commentary to generate a discussion on this crisis seems of great benefit to us at Pine Street Church in a city identified as so very unreligious.

### St. John's Lutheran Church (ELCA), Northfield, MN

#### *Cross-Shaped Generations*

St. John's is a congregation that on paper is fully multi-generational. In practice however, the generations reflect larger trends in the culture. Efforts to meet the particular needs of one demographic segment are often followed by "me too!" cries for specific ministries. St. John's has never put worship in competition with learning, nor has it separated out its worship services by style – but changing patterns of attendance make it difficult to build relationship across generations. In 2013 a new Senior Pastor and Minister of Music have begun wondering together about how our worship life can be seen as the place where new relationships are formed and where common commitments to ministry and mission are discerned. We are asking once again,

“what does it mean to be church, when the options for relationship, music, learning and community service abound outside the church too?” There are still plentiful opportunities for high school students to participate in worship life and music, but they must take on a new shape, perhaps more in cooperation with younger and older generations. How can these efforts be lifted up and encouraged, rather than viewed simply as a loss of what was?

Our project will reshape this sense of “ministry to every generation as a segment” in the hopes of being “church together with no generation forgotten.” Perhaps we will name some losses, but trust in that cross-shaped ministry will bring new life as well.

**St. Philothea Greek Orthodox Church, Watkinsville, GA**

*Liturgy as Outreach: Traditional Worship and Contemporary Witness*

The mission of St. Philothea Greek Orthodox Church is to be the living witness of Jesus Christ-keeping and proclaiming the Orthodox Christian Faith and sanctifying the faithful through God’s grace by celebrating the Divine Liturgy and Sacraments. In the Eastern Orthodox Church we have a long tradition of liturgical arts. The architecture, iconography, music, vestments, and liturgical implements all serve to take us out of time and space and into the presence of God. For Orthodox Christians, when we enter a church we leave time and space and enter eternity; for us salvation is a “now” experience. The hymnography of the Church declares “today” Christ is hung on the tree, and we are present. Iconography uses reverse perspective so that we become part of the scene depicted rather than by-standers watching something happen. Our project will be to provide a slide lecture briefly explaining the history, theology and meaning of icons and explain and demonstrate how Byzantine chant serves to express in the depth of our soul the profound meaning of Good Friday.

**Zion Korean United Methodist Church, Warwick, RI**

*Culturally-Conscious Weekly Communion for Every Generation*

Zion has practiced the weekly communion since the first Sunday of Advent in 2002, learning the significance of the two tables: the table of the Word and the table of the Meal. The recovery of two tables were especially motivated when we realized that worship, which is the center of the congregational life, also creates an enormous gap between the young generation and their parents’ generation, especially in Korean American congregations as well as other immigrant congregations. We have invited the children and youth to the sanctuary every Sunday to participate in the bilingual service of the Meal. While the Holy Communion is administered with spoken languages (Korean and English), the sacrament itself as a sign act dismantles the language barrier. By God’s grace

through the presence of Christ, the weekly communion has enhanced the positive relationship between the young generation and the parents’ generation. We also believe that inculturation of worship encourages the whole congregation, including children, to have self-respect as Korean American Christians, which is the first step toward respecting others.

**Seminar Faculty**

**James Abbington**

Emory University, Atlanta, GA

**Dorothy Bass**

Valpraiso University, Valpraiso, IN

**Teresa Berger**

Yale Institute of Sacred Music, New Haven, CT

**Maggi Dawn**

Yale Institute of Sacred Music, New Haven, CT

**John Ferguson**

St. Olaf College, Northfield, MN

**Rita Ferrone**

Writer and Workshop Leader, Mount Vernon, NY

**Martin Jean**

Yale Institute of Sacred Music, New Haven, CT

**Harold E. Masback, III**

Yale Center for Faith and Culture, New Haven, CT

**Don Saliers**

Emory University, Atlanta, GA



WOOLSEY HALL PHOTOS: MICHAEL MARSLAND (ABOVE); MATEUSZ ZECHOWSKI (FRONT COVER TOP)