



Yale INSTITUTE OF SACRED MUSIC

Year in Review

2015 – 2016



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From the Director's Desk

Welcome to the 2016 Annual Report of the Yale Institute of Sacred Music. As our programs in music, worship, and the related arts continue to grow, we also take this moment to look back on a year filled with activity in every corner. We are ever grateful to the many visitors and guests that come through our doors, who meet our modest welcome with extravagant gifts that benefit not only the Institute community but the entire university.



In this document, you will read of the manifold activities of our gifted faculty, students, and alumni/ae, and, you will see evidence of new bridges built with our colleagues around Yale and beyond. All of this work is manifested in the classroom and studio, in the rehearsal room and concert halls, in our chapels and our local parishes, and in the scholarship and creative work that is produced here each week.

We were privileged in May and June of 2016 to visit regions around the Baltic Sea on our biennial study trip, and the anticipation of this journey populated our life together in abundant ways. A concert by Schola Cantorum of Arvo Pärt's "Passio" was repeated not only at the Cathedral of St. John the Divine in New York, but also in the concert halls and churches of St. Petersburg, Riga, and Tallinn, the latter before the composer himself. Camerata's moving and impressive performance of Stravinsky "Les Noces" prepared us for sights and sounds in Russia like nothing else, and also shared some of this energy with our community in New Haven. I hope you will take special note of the student and faculty reports of this formative travel experience.

But just as we look back, we are in a new position to look forward. At the time of my writing this short preface, we received word that the Provost has approved a project that will grant the ISM much needed additional physical space on campus to house its growing programs. The building at 406 Prospect Street, directly across from the Sterling Divinity Quadrangle (SDQ), is a space that has been vacant

virtually since the time the International Student Center at Yale occupied it more than a decade ago. We are in a planning process now that, we hope, will see many of administrative offices move there in 2018 along with some faculty and, at last, our ISM Fellows, who have been housed around campus to date. The building returns to us an expanded version of the storied student lounge that was a hub of activity when we lived in the back of the SDQ years ago. The property gives future generations the possibility of building up to 20,000 square feet of added space should the need arise. This alone would merit the renovation costs that we will devote to this beautiful old building.

Just as importantly, this gives us the long-awaited opportunity to plan programmatically, since program inevitably requires space and we have been out of space for years. We are laying plans for strengthening our core programs, particularly in the training of church musicians and clergy, but also in building relationships with more partners around Yale. For example, we have long meditated on the ways communities of faith have used music, ritual, and the arts to construct an understanding of the world around them. New initiatives in this regard may lead us to explore the way creation is used and stewarded, the ways we prepare for death and mark the passing of loved ones, the ways we build the "Sacred" into our physical and natural environment (sacred space), and the ways we work for justice in our societies.

We are only at the beginning of such conversations, but we have already made new friends for this work at home and beyond, and we look forward to sharing these plans with our various constituencies as they develop.

In the meantime, I hope you enjoy what you find in these pages, and I hope you will share your own thoughts with us about our work so that we can be ever more true and vital to the vision our founding benefactors set out for us.

Happy reading!

Martin Jean
Director

ISM Community 2015-2016

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

Walden Moore, Lecturer
Liturgical Keyboard Skills

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

VOCAL PERFORMANCE

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

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

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

Marc Verzatt, Lecturer
Acting for Singers

SACRED MUSIC

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

Mark Miller, Lecturer
Marquand Gospel Choir
Liturgical Keyboard Skills

MUSIC HISTORY

Jeffers Engelhardt, Visiting Associate Professor
of Ethnomusicology
Ethnomusicological Perspectives on Religion and Ritual

Henry Parkes, Assistant Professor
Faith and Doubt in Western Music
Gregorian Chant at the Keyboard
Polyphonies East and West
Sacred Music in the Western Christian Tradition:
From the Bible to Modernity

Markus Rathey, Professor in the Practice
Intimacy, Love, and Devotion in 17th Century Music
Music and Theology in the 16th Century
Music before 1700
Psalms in Scripture, Literature, and Music
(with Peter Hawkins)

LITURGICAL STUDIES

Teresa Berger, Professor (on leave spring 2016)
Foundations of Christian Worship (with Melanie Ross)
Liturgical Theology (with Melanie Ross)

Melanie C. Ross, Assistant Professor
Foundations of Christian Worship (with Teresa Berger)
Liturgical Theology (with Teresa Berger)

Bryan D. Spinks, Professor (on leave fall 2015)
Eucharistic Prayers and Eucharistic Theology
Church Growth and Mission through Worship:
What Are They Saying?

RELIGION AND THE VISUAL ARTS

Vasileios Marinis, Associate Professor
Art and Ritual at Mount Sinai (with Robert S. Nelson)
Christian Art and Architecture from the Renaissance
to the Present
From House Churches to Medieval Cathedrals. Christian Art
and Architecture from the 3rd Century to the End of Gothic
Visual Controversies: Religion and the Politics of Vision
(with Sally Promey)

Sally M. Promey, Professor, ISM Deputy Director
Studies in “New” Materialities: Agency, Ontology,
Embodiment, Cognition
Visual Controversies: Religion and the Politics of Vision
(with Vasileios Marinis)

RELIGION AND LITERATURE

Karin Coonrod, Lecturer

Performance of Text: Poetry of T.S. Eliot
(with Peter Hawkins)

Maggi E. Dawn, Dean of Marquand Chapel;
Associate Professor

Practical Skills for Worship Design
Psalms, Hymns, and Spiritual Songs – Songwriting
for Congregations

Peter S. Hawkins, Professor

Directed Studies: Literature
Performance of Text: Poetry of T.S. Eliot
(with Karin Coonrod)
Psalms in Scripture, Literature, and Music
(with Markus Rathey)

Religious Themes in American Contemporary Fiction:
Short Story

Ronald S. Jenkins, Visiting Professor

Performance Workshop: Sacred Music and Sacred Text
behind Bars

David Mahan, Lecturer

Imagining the Apocalypse: Scripture, Fiction, Film

Christian Wiman, Senior Lecturer

Christ in Modern Literature (with Miroslav Volf)
Creative Faith: A Writing Course
Poetry and Faith

AFFILIATED FACULTY

Örgü Dalgiç, Lecturer in Art History and Archaeology

Faculty News

Teresa Berger co-edited, with ISM colleague Bryan Spinks, *Liturgy's Imagined Pasts: Methodologies and Materials in the Writing of Liturgical History Today* (Liturgical Press, 2016). She also authored one of the essays in the book. Another essay of hers appeared in *Ecclesiology in the Trenches: Theory and Method under Construction* (Pickwick, 2015). In March, 2016, Berger gave a plenary address titled "From Brooding Over Waters to Moving Through Cyberspace: Cartographies of the Holy Spirit," at the Society for Pentecostal Studies conference in San Dimas, CA. In May, she attended an international conference at Sant'Anselmo in Rome, where she gave a paper on "The Manifold Languages of Reconciliation in a Digital Age." Her latest project is a book on liturgical practices in cyberspace.

Marguerite Brooks serves on the Master Class committee for the American Choral Directors Association (ACDA) Eastern Division. She continues a consulting project for the Smith College Department of Music, and serves as Director of Music for Church of the Redeemer, United Church of Christ, in New Haven.

Maggi Dawn presented a paper titled "Sing to the Lord a New Song" at the 2015 Ecclesiology and Ethnography conference (University of Durham, UK). She also presented at the Venice Colloquium, a small international gathering of ritual artists. Dawn was one of the authors of *Reflections for Daily Prayer* (Church House Publishing, London) and she co-wrote, with former ISM fellow Ayla Lepine, an article for *In Focus* (the Tate Gallery online research journal).

Peter Hawkins published multiple books chapters and articles in 2016, including "'With witness I speak this': Gerard Manley Hopkins and the 'I' of the Psalms" (*Literature and Belief*), and "Religious culture." (*Dante in Context*, Cambridge University Press). Wipf & Stock reissued three of his previously published books: *Religious Interpretation of the City; Ineffability Names the Unnamable from Dante to Beckett*; and *Getting Nowhere: Christian Hope and Utopian Dream*. Hawkins' latest project is a book under contract with Bloomsbury, entitled *The Bible and the American Short Story*, with co-author Lesleigh Cushing Stahlberg.

David Hill continued his busy choral and orchestral conducting schedule in Europe and the US, including 10 performances with the BBC Singers, concerts with the Bournemouth Symphony Orchestra, the BBC Scottish Symphony Orchestra, the Gdansk Philharmonic Orchestra, the Chattanooga and the Rhode Island symphony orchestras. Hill's affiliation with the Bach Choir included performances at Royal Festival Hall, London, and Leeds Town Hall. He led the BBC Singers in a performance of Rossini's *Petite Messe Solennelle* at the Proms in August.

Faculty News CONTINUED

Martin Jean performed in recital as part of the Atlanta Summer Organ Festival on June 29, 2016, at All Saints' Episcopal Church in Atlanta, GA. He chaired juries at the 9th Mikael Tariverdiev International Organ Competition in Kaliningrad, Russia in September, 2015, and the 2016 Northern Ireland International Organ Competition in Armagh, Northern Ireland. Jean has been invited to give the Erik Routley Lectures in Church Music at the 2017 Montreat Conference of Worship and Music.

Vasileios Marinis is currently a Humboldt fellow at the Ludwig-Maximilians-Universität in Munich, Germany. His second monograph titled *Death and the Afterlife in Byzantium: The Fate of the Soul in Theology, Literature, and Art* will be published by Cambridge University Press in December 2016.

Thomas Murray presented solo recitals for two regional conventions of the American Guild of Organists – in St. Louis and New Haven – and for another AGO gathering in Bradenton, FL. Other guest recital appearances took him to Birmingham, AL, Rochester, NY, and Cincinnati, OH. He also served as faculty for the AGO “Advanced Pipe Organ Encounter” students at Oklahoma University.

Henry Parkes had essays published in the collections *Understanding Medieval Liturgy* and *Reading the Bible in the Middle Ages* (both 2015), and had an article accepted by the *Journal of the American Musicological Society* for publication in 2017. He was awarded an A. Whitney Griswold grant to support summer research in Germany and the UK, in preparation for a new book project tentatively entitled *When Chant Became Gregorian*. In July and August, he gave conference presentations in Dublin, Regensburg, Cambridge, and Sheffield.

Sally Promey has been awarded a substantial grant from The Henry Luce Foundation for the second project cycle of the Center for the Study of Material and Visual Cultures of Religion (MAVCOR). Promey is founder and director of the Center. The five-year interdisciplinary and international project cycle, “Material Economies of Religion in the Americas: Arts, Objects, Spaces, Mediations,” will support the collaboration of 40+ fellows from many institutions and all ranks of the academic profession. Sarah Rivett (Princeton University) will co-direct the project cycle with Promey. Fellows will convene at least three times over the project’s course and will produce study collections of objects as well as scholarship in print and electronic media. A capstone international conference in 2022 will be separately funded.

Markus Rathey published two books in close succession in 2016: *Bach’s Major Vocal Works: Music, Drama, Liturgy* (Yale University Press) and *Bach’s Christmas Oratorio* (Oxford University Press). He currently serves as president of the American Bach Society and on the editorial boards for *BACH: Journal of the Riemenschneider Bach Institute* and the *Yale Journal for Music and Religion*. Rathey was promoted to Professor in the Practice of Music History as of July 1, 2016.

Bryan Spinks contributed two essays to the collection he co-edited with colleague Teresa Berger: *Liturgy’s Imagined Past/s. Methodologies and Material in the Writing of Liturgical History Today*. He presented the 150th anniversary lecture for the Church Service Society (Scotland) in October while on research leave as a Fellow at the University of Edinburgh. Spinks published an article and a book review in the *Scottish Journal of Theology*, and another review in *Church History and Religious Culture*. His current projects include a commissioned book and essays. He serves as president of the Society for Oriental Liturgy, which he will address at their next conference in Armenia.

James Taylor spent much of the summer teaching: first, for the Middlebury German for Singers Program in Vermont, and then at the Wintergreen Music Festival in Virginia, where he presented seminars on diction and performance practice and performed a recital of Handel arias and duets with Arianna Zuckerman. He also spent a week at the International Baroque Institute, held at the Longy School of Music in Boston.

Christian Wiman won two prizes and gave readings in conjunction with each: the Aiken-Taylor Prize in Modern Poetry at Sewanee University of the South, and the Balcones Poetry Prize at Austin Community College. He also read and/or lectured at the University of Minnesota, the Festival of Faith and Writing at Calvin College, Davidson College, Faith and Life Lecture Series in Minneapolis, and the University of Chicago. Wiman edited an anthology of poetry called “And Souls Are Candles” for Grace Farms Foundation. His latest book, *My Bright Abyss*, was published in the Netherlands and in Bulgaria.

Fellows

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, and organize symposia or guest performances during their terms. The ISM hosted eight fellows in 2015-2016:

Andrew Albin

Assistant Professor of English, Fordham University
 Research Topic: *Richard Rolle's "Melody of Love": Alliterative Translation and Commentary*
 Guest Performance: *Sine Nomine, Melos Amoris: Music from a Mystical Manuscript*

Michael Dodds

Associate Professor of Music History, University of North Carolina School of the Arts
 Research Topic: *From Modes to Keys: The Organ in Baroque Liturgy*
 Course: *Tonal Affect and Allegory in the Vocal Music of J.S. Bach*

Meredith Gamer

Assistant Professor of Art History, Columbia University
 Research Topic: *Art and Capital Punishment in 18th Century Britain*
 Course: *Art and Punishment*

John Graham

Research Topic: *The Transcription and Transmission of Georgian Liturgical Chant*
 Course: *Polyphonies East and West* (with Henry Parkes)
 Guest Performance: *Anchiskhati Church Choir, The Orthodox Paschal Cycle*
 Symposium: *Georgian Orthodoxy: The Revival of Art and Religion in the Caucasus*

Eben Graves

Mellon Postdoctoral Teaching Fellow, Columbia University
 Research Topic: *Sacred Songs in Shrinking Markets: Religious Aesthetics, Temporal Organization, and Padavali-Kirtan in West Bengal*
 Courses: *Bollywood: Music, Image, and Culture; Music and Hinduism*
 Guest Performance: *Singing at the Gurū's Court: The Dhrupad of the Gurbānī kīrtan Tradition*

Hugo Mendez

Postdoctoral Fellow in Religious Studies, University of North Carolina, Chapel Hill
 Research Topic: *The 'Liturgical New Year' in Christianity: Origins, Theory, and Behavior*
 Courses: *English Exegesis: Gospel and Epistles of John; New Testament Poetry: Hymns and Prayers; Parting of Ways: Synagogue and Church*



2015-16 ISM Fellows: (front, l. – r.) Claire Pamment, Tala Jarjour, Meredith Gamer, Eben Graves, (rear) Andrew Albin, Michael Dodds, John Graham
 Photo by Katharine Luce

Tala Jarjour

Excellent Junior Researcher, University of Tübingen
 Research Topic: *Edessan Chant and the Musical Aesthetics of Emotion*
 Course: *Music, Religion, and Pop Culture in the Middle East*
 Symposium: *Religiosity, Relationality, and Musicality in the Twenty-First Century*

Claire Pamment

Assistant Professor of World Theatre, The College of William and Mary
 Research Topic: *Divinising Transgender Performance in Pakistan: "Hijraism" and Sufi Hermeneutics*
 Courses: *Performance in South Asia: Traditions and Transformations; Islam Performance Traditions in Contemporary South Asia*
 Guest Performance: *Teesri Dhun (The Third Tune)*

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 2015-2016 include: Timothy Barringer, Teresa Berger, Phyllis Granoff, Daniel Harrison, Sharon Kugler, David Mahan, Margaret Olin, Patrick McCreless, Robert Nelson, Markus Rathey, Koichi Shinohara, Bryan Spinks, and Michael Veal. The ISM Fellows, Fellow Associates, and faculty and students from around the university 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

Laura Adam, Manager of Music Programs and Concert Production

Nicole Benevenia, Special Events Coordinator

Jacqueline Campoli, Senior Administrative Assistant

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

Trisha Lendroth, Senior Administrative Assistant, Business Office

Katharine Arnold Luce, Senior Administrative Assistant, Outreach and Publications

Melissa Maier, Manager of External Relations and Publications Media

Tomoko Nakayama, Collaborative Keyboardist/Vocal Coach

Sara O'Bryan, Interim Director of Chapel Music

Laurie Ongley, Senior Administrative Assistant, Concert Production

Sachin Ramabhadran, Technical/AV Coordinator

Elizabeth Santamaria, Financial and Chapel Program Assistant

Glen Segger, ISM Fellows Program Coordinator

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.

Brief news reports from a few recent graduates and representative lists of church, academic, and performance activities provide a glimpse into the range of pursuits and accomplishments of our remarkable alumni.

Kat Banakis (M.Div. '09) has been named the new theologian-in-residence at St. Luke's Episcopal Church in Evanston, IL. She also serves as senior vice president at Grenzebach Glier and Associates in Chicago. Banakis is a co-founder of the 18th Street Singers chorus (Washington, DC), an alumna of the Youth Theology Initiative, and member of the board of directors of the Beatitudes Society--an ecumenical Christian organization that fosters a new generation of entrepreneurial leaders for the church of tomorrow. Her new book from Chalice Press, *Bubble Girl: An Irreverent Journey of Faith* asks readers to consider how their stories are wrapped up in God's story.

Colin Britt (M.M. '10), who received his D.M.A. in Choral Conducting from Rutgers University in May, has been appointed Artistic Director and Conductor of the West Village Chorale in New York City. This fall, he will also serve on the conducting faculty at SUNY New Paltz. Britt served on the ISM staff as Interim Director of Chapel Music for Marquand Chapel from 2010 to 2013.

Dashon Burton (M.M. '11) and **Nathaniel Gumbs** (M.M. '11) released a new album entitled "Songs of Struggle & Redemption: We Shall Overcome," produced by Acis Records. The album features arrangements by Burleigh, Hayes, Johnson, and even Burton and Gumbs themselves.



ISM Class of 2016

Photo by Matthew Fried

Stephen Buzard (M.M. '13) has been named Director of Music at St. James Cathedral of the Episcopal Diocese of Chicago, effective September 1, 2016. At St. James, Buzard will be organist/choirmaster for the Cathedral Choir and principal musician of the Cathedral, responsible for leading, managing and coordinating the music program as an effective part of the Cathedral's overall ministry. He leaves the post of Acting Director of Music and Organist of St. Thomas, Fifth Ave., New York City, which culminated in a concert with the choir of men and boys at the national convention of the American Guild of Organists in Houston, TX in July, 2016.

Judith Dupré (M.Div. '11) has published a new book, entitled *One World Trade Center: Biography of the Building* (Little, Brown and Company; April 26, 2016). Incorporating over seventy interviews and behind-the-scenes moments with the people who brought the project to life, the book includes boldface names such as architects David Childs, Daniel Libeskind, and Santiago Calatrava as well as engineers, ironworkers, government officials, private developers, and civic and museum leaders. In telling the story of the new WTC, memorial, museum and transportation hub, Dupré chronicles the fourteen years of effort and ingenuity that resulted in a 1,776 foot-tall engineering marvel.

Nola Richardson (M.M. '16), soprano, received a shared first prize at The Biennial Bach Vocal Competition sponsored by The American Bach Society and The Bach Choir of Bethlehem, held in May 2016. She also was awarded Third Prize and Audience Favorite Prize in the fourth annual Handel Aria Competition, held in Madison, WI, in July 2016. The Handel Aria Competition is an event for emerging talented singers of Handel's operas and oratorios.

Josh Stafford (M.M. '12) was honored with first place at the 2016 Longwood Gardens International Organ Competition, held June 14-18, in Kennett Square, PA. The competition drew musicians from around the world to compete for the largest cash award for an organ competition anywhere: the \$40,000 Pierre S. du Pont First Prize.

Alumni CONTINUED

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. James Cathedral (Chicago), St. Paul's Cathedral (San Diego), St. Thomas Church (New York), Trinity Church (Boston), Trinity Episcopal Cathedral (Columbia, SC), Trinity Episcopal Cathedral (Portland, OR), Trinity Wall Street (New York).

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 Michigan, 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.

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, St. John's University, Scripps College, Southeastern University, SUNY – Purchase, Swarthmore College, Syracuse University, Tufts University, Union Theological Seminary, University of Chicago, University of Colorado, University of Massachusetts, University of Michigan, University of Notre Dame, University of Thessaloniki, Wayne State University, 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, Quodlibet Choir (Canada), Seraphic Fire, Telemann Chamber Orchestra, Trinity Church Wall Street (New York), West Village Chorale (New York)

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

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

AWARDS & PRIZES: Albert Schweitzer Organ Competition, American Choral Directors Association – Master Classes, 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, Iron Composer 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.

Student Admissions 2016-2017

APPLICATION STATISTICS

	ISM/YDS	ISM/YSM	Total
Apps	74	143	217
Admits	17	13	30
Matrics	15*	12	27

*(incl. 1 defer)

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

Music

Choral	8
Organ	12
Voice	8
Total	28

Divinity

M.A.R.	24
M.Div.	10
S.T.M.	1
Total	35

ISM Program Highlights

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 five concerts over the course of the academic year. In November, the Chamber Chorus presented a *Sacred Music Tribute to St. Paul's Within the Walls* at St. Bede's Chapel in Greenwich, Connecticut. The varied program concluded with a new work for mixed chorus and string quartet, *The Tree of Life* by Robert Sirota. Camerata's annual Advent concert in Battell Chapel included three works by contemporary Estonian composer Arvo Pärt and two by J.S. Bach (*Fallt mit Danken, fallt mit Loben* BWV 248/4 and *Dona nobis pacem* from Mass in B-minor). British conductor Matthew Halls led the annual joint concert with the Yale Glee Club and Schola Cantorum in a program entitled *Magnificats Old and New*. Stravinsky's *Les noces* (*Svadebka*) was the featured work in Camerata's final concert of the year, which also included Tavener's *Village Wedding*, J.S. Bach's cantata BWV 196, and Bartok's Sonata for Two Pianos and Percussion (performed by the Icarus Quartet).

Prof. Brooks conducts the annual Advent Concert in Battell Chapel
Photo by Robert A. Lisak



Choral Program CONTINUED

YALE SCHOLA CANTORUM

David Hill, Principal Conductor

Masaaki Suzuki, Principal Guest Conductor

Yale Schola Cantorum performed seven programs in the course of 2016-17, four under the baton of principal conductor David Hill beginning with an Evensong service in September at Christ Church New Haven. Later in the fall, Prof. Hill led the group in Handel's *Dixit Dominus* and other works, including a reprise of Roderick Williams' *O Brother Man*, which had its premiere the previous year. Schola performed the same program in Portland, Oregon as part of the National Collegiate Choral Organization annual conference. Arvo Pärt's *Passio* was the highlight of Prof. Hill's program in February, performed at the Cathedral of St. John the Divine in New York, at Christ Church in New Haven, and on tour in the Baltics in June. (See left.) A performance of Monteverdi's *Vespers* (1610) concluded the season.

Principal Guest Conductor Masaaki Suzuki returned to New Haven in October to lead a program of Bach Masses (BWV 234 and 235) with Juilliard415 in two performances, in New Haven and New York. Founding conductor Simon Carrington led the ensemble in a concert entitled "Christmas in Lübeck," conceived with Kerala Snyder, professor emerita at Eastman School of Music and a recognized scholar of Buxtehude and German Baroque music.



David Hill conducts Schola in performance at Christ Church New Haven
Photo by Tyler Gathro

Yale Schola Cantorum Concert Tour 2016

Immediately on the heels of the ISM Study Trip to the Baltics, conductor David Hill led members of Yale Schola Cantorum and five instrumentalists on a whirlwind tour, performing three concerts in three consecutive nights.

June 8 - Lutheran Church of St. Peter and St. Paul, St. Petersburg

June 9 - St. Nicholas Church, Tallinn, Estonia

June 10 - St. John's Church, Riga, Latvia

While each city and performance venue were special in their own right, a particular highlight for the group was the opportunity to sing Arvo Pärt's *Passio* with the composer in the audience in Tallinn.



Composer Arvo Pärt greets David Hill following Schola's concert in Tallinn.
Photo by Kristel Uksvärav

Organ Program

The Great Organ Music at Yale series presented four artists in concert on the Newberry Memorial Organ in Woolsey Hall. The series opened with Renée Anne Louprette in a program by French composers. Professor Thomas Murray followed in October, performing music of Duruffé, Grieg, Rheinberger, and Saint-Saëns, as well as three composers with ties to Yale, including current faculty member Christopher Theofanidis. Michel Bouvard's concert featured works of Franck and Widor, and his grandfather's (Jean Bouvard's) *Variations sur un Noël basque*. The series concluded with Erik Wm. Suter's presentation of the complete organ works of Maurice Duruffé.

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.



Michel Bouvard



Renée Anne Louprette



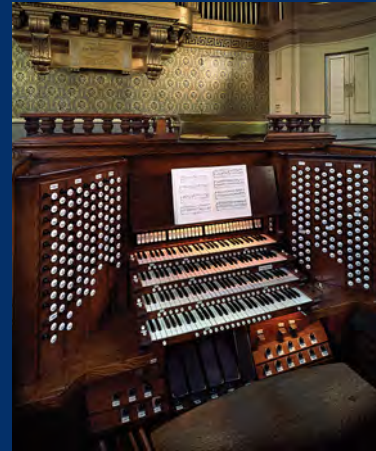
Erik Wm. Suter



Thomas Murray

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 40 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, above, (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 Orchestral Division in 2015 and is working now on the Great division. The entire project is expected to complete in 2018.

Voice Program: Early Music, Oratorio, and Chamber Ensemble

Professor James Taylor teaches and directs the Institute's voice program in Early Music, Oratorio, and Chamber Ensemble. The eight voice majors, collectively known as the Yale Voxtet, study and perform a range of repertoire in annual degree recitals, solo roles and ensemble singing with Yale Schola Cantorum, and collaborative chamber music projects. In 2015-2016, guest artist Julie Kaufmann, renowned lyric soprano, spent a week in residence, coaching each individual singer and conducting masterclasses with the group. Following the 2016 Study Trip and Schola Concert Tour to the Baltics, Professor Taylor organized and led a week-long residency for the Voxtet members in Munich, Germany, where they performed music of Mozart, Brahms, Rossini, Bellini and Donizetti in recital with Christoph Hammer on historic fortepianos. Their week also included opportunities to sing in various churches and other spaces associated with Orlando di Lasso, Hassler, and Mozart, including the Cuvillies Theater, the Residenz, and St. Michael's Church.

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. ISM Liturgical Studies faculty have begun planning for the next conference in June 2018, entitled *Full of Your Glory: Liturgy, Cosmos, Creation*. Speakers in the 2015-2016 Liturgy Symposium are listed below.

Andrew McGowan

Dean of the Berkeley Divinity School
A Missing Sacrament? Footwashing in Ancient Christianity

Henry Parkes

Assistant Professor of Music
When Chant Became Gregorian



Voxtet members rehearse at a church in Munich

Photo by James Taylor

Religion and the Arts

The ISM's Religion and the Arts program presented several public events throughout the academic year: an exhibition curated by an ISM alum, a robust film series about religion and social change, a Literature and Spirituality lecture series, a student-produced dramatization of T.S. Eliot's poetry, and an artist-in-residence program. All of these endeavors were enriched through collaboration.

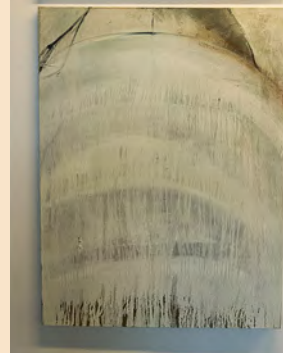
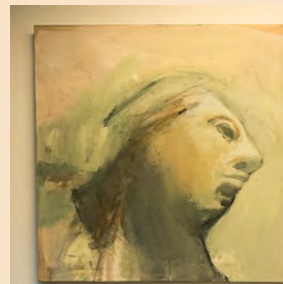
EXHIBITION

Between Clock and Bed

Curated by **Jon Seals** (M.A.R. '15)

Featuring works by Laura Mosquera, Natalija Mijatovic, Kristen Moran, Stephen Knudsen, Kenny Jensen, and Ronnie Rysz.

What can we learn from the visual arts about mortality within a context of a Divinity School? The intent of this exhibition was to challenge students, faculty, staff, and visitors to Yale Divinity School and the Institute of Sacred Music with works of art that investigate the motif of mortality through six distinct artistic explorations.



According to curator Jon Seals: "Each artist directly or indirectly works with themes of death in myriad ways. They encourage us to learn more about our own life in the midst of death, and ask us to help others do the same, as we all stand, between clock and bed, surrounded by what has been made and what is to be made of it."

Painting by
Kirsten Moran,
Untitled (Ruin 4),
oil on canvas
Photo by Jay Henington

Religion and the Arts CONTINUED

RELIGION & SOCIAL CHANGE ON FILM

During the 2015-16 academic year, the ISM co-sponsored a series of five different film screenings that addressed religion and social change: *Malcolm X*, *Boycott*, *A Time for Burning*, *Investigation of a Flame: A Portrait of the Catonsville Nine*, *American Reds*, and a digital media conversation entitled “Faith and Social Change in the Digital Era.” The film screenings were followed by a conversation with faculty and/or guest presenters. Religion and Social Change on Film was presented in collaboration with Films at the Whitney, the Program in American Studies, the Department of Religious Studies, the Film Studies program, and the Center for the Study of Material and Visual Cultures of Religion.

POETRY COURSE

T.S. Eliot: A Soul Stretched Tight

Peter Hawkins, Professor of Religion and Literature, and Karin Coonrod, Lecturer in Directing at the Yale Drama School taught a course focused on the poetry of T.S. Eliot, entitled “Performance of Text.” Poems were turned into scripts, and literary analysis into dramatic renderings. A culminating public event built upon interpretive work done week-by-week over the spring semester, ranging from very early poems to Eliot’s crowning achievement in the *Four Quartets*. Because of his notorious difficulty, Eliot is often treated as a complex puzzle to be solved. Performance, however, turned it into a world to be explored as silent texts were vocalized, embodied, and shared with an audience.

ISM ARTIST-IN-RESIDENCE

Kenyon Adams

The ISM invited alumnus Kenyon Adams (M.A.R. ’15) to return in a new capacity as artist-in-residence. A collaborative artist and arts advocate, Adams is known as *little ray*. For his residency project, Adams developed a creative platform around questions of faith and social conscience. Guided by an interdisciplinary committee of Yale faculty, he gathered a cohort of artists—Yale undergraduate and graduate students—into a collaborative performance group called Primary Sources. The group met regularly for dinners and workshops, focusing upon the question of empathy: its plausibility in light of the limits of knowing and of language, its contingency in relation to structures of power, and its apparent necessity for the maintenance of justice and civility in contemporary society. The group’s work was shared in public performance at the end of the spring semester, entitled *Practicing Empathy*, and featured dancers Talli Jackson and Jenna Riegel (courtesy of Bill T. Jones/Arnie Zane Dance Co.) and musicians led by drummer Jake Goldbas, woodwind artist Pawan Benjamin, vocalist Julia Easterlin, and pianist Fabian Almazan.



Practicing Empathy performance

Photo by Katharine Luce

In addition to this performance, Primary Sources produced two other works during the year: *Prayers of the People: a public secular liturgy*, presented at the Yale Cabaret Satellite Series Festival in April, and *Song of Psalms: a poem-play* by Sakina Alia Abdus Shakur, presented at the Long Arc Festival in Brooklyn, NY.

LITERATURE AND SPIRITUALITY SERIES

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

Patricia Hampf

*The Art of the Wasted Day:
A Reading*

Krista Tippett

*The Mystery and Art of
Living*

Jacqueline Osherow
*Lifting the Gemstones:
Writing Contemporary
Poems in the Biblical
Tradition*

The Lana Schwebel
Memorial Lecture in
Religion and Literature

Eliza Griswold

What We Talk About When We Talk About Witness
Poynter Fellow in Journalism

Colm Toibin

Creating the Modern Mary



Krista Tippett Photo by Tyler Gathro

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 2015-2016 were selected to address a topics related to the Baltic region in preparation for the Study Trip at the end of the academic year. A complete list of Colloquium presentations can be found in the Appendix on page 24.



Kristin Kuutma and Jeffers Engelhardt, two 2015-2016 Colloquium Speakers, introduced a Seto woman's choir during the Study Trip in Tallinn, Estonia
Photo by Kristen Forman

Marquand Chapel

The Rev'd Dr. Maggi Dawn

Dean of Marquand Chapel, and
Associate Professor of Theology and Literature

We met in Chapel this year for 120 morning services, and 10 special services of Convocation, Commencement, Advent, Easter and Orientation. As in previous years, a team of student Chapel Ministers took a leading role in worship design. This year's team were Alissa Kretzmann, Robert Laughton, Kevin McKoy, Justin Mikulencak, Zachary Nyein, Joshua Sullivan, Liesl Spitz and Susan Wentzy. Katie McNeal worked as our liturgical assistant. Our organ scholars were Bradley Burgess, Evan Cogswell and Janet Yieh, and the Marquand Chapel Choir was conducted by student choral conductors Sarah Paquet and Patrick Murray. Organist Jeremiah Wright-Haynes once again delighted the congregation with his mastery of the Hammond Organ, and ISM graduate Wesley Hall served as Interim Director of Music for a few weeks during the Fall semester, while Sara O'Bryan was on leave.

The arts featured strongly in this year's program. The team of Chapel Ministers included several students with a primary interest in the arts. Joshua Sullivan, who brought a keen understanding of the visual arts to Chapel throughout the year, created a life-sized tree from 300 yards of sisal rope, which became the centerpiece of the Advent service. Liesl Spitz, together



with Sara O'Bryan (MM '12 and Interim Director of Music), developed a group of singers who are now able to lead congregations in "paperless" singing. We were further educated in this form of worship through a weekend visit from [Music Makes Community](#).

Another highlight of the year was having an artist-in-residence for a week in February. Ted Lyddon-Hatten, a Ritual Artist based at Drake University in Iowa, creates amazing ephemeral art for worship with "dry painting".

Ted's materials were a box of liquefaction (the fine sand-like substance that is left behind after an earthquake), coffee grounds gathered from our daily coffee hour and dried, and one hundred pounds of myrrh (see John 19:39). From these he created a twisted vine that ran most of the length of the Chapel floor, and a large feather reminiscent of the cherubim wings in Isaiah 6:2. The services throughout the week drew on themes related to Ted's materials, as well as to the scriptures that inspired his work, and every day he added another layer to his work. In the final service of the week, there were gasps of dismay as the beautiful vine was swept up – but then the myrrh was 'harvested' into tiny spice jars and given to students to take throughout the campus as a symbol of prayer and healing. You can read more about Ted's work [here](#).



ISM Faculty members have contributed wonderfully to the Chapel this year, through preaching, liturgy, music and the arts. Henry Parkes gathered a group of singers to create a Sarum Service, which for many students was their first encounter with chanted Psalms, and an experience they quickly came to love. Mark Miller as usual created wonderful new music with the Marquand Gospel and Inspirational Ensemble.

Visiting preachers included Bishop Michael Curry, Rev. Nancy Taylor, Bishop Jane Middleton, Rev. Kevin Strickland, Rev. Tracey Johnson Russell, Rev. Bonita Grubbs, Rev. Dr. Amy Butler, Dr. Daisy Machado, Rev. Jim Manship, Rev. Susan Sparks, Rev. Donald Schell, and Rev. Dr. Tom Long, who was a visiting faculty member at Yale Divinity School.

Rev. Heidi Neumark, Rev. Nancy Taylor and ISM Fellow Michael Dodds were among our visiting liturgists and prayer leaders, and our musical repertoire was expanded by gospel singer Damien Sneed, contemporary artists Abigail Zsiga and Steve Tobey. YDS alumnus Rev. Spencer Reece brought some of his recently



published poetry to a Marquand service in April. We were also delighted to welcome former faculty member Patrick Evans for a return visit.

The Marquand Advisory Committee plays a vital role in shaping the work of the Chapel. Three faculty, one staff member, and two students gather monthly to discuss everything from music to preaching, under the kind and wise chairing of ISM faculty member Professor Peter Hawkins.

The daily worship of Marquand is not effectively described in a list of people and events that were featured; these make up the scaffolding of the experience, but the live atmosphere in the room has everything to do with the gathered congregation, the cumulative effect of a community that works and worships together over time, and that elusive quality that is so hard to describe, but without which none of what we do would make any sense. In a community as diverse in belief as ours, even describing that quality is sometimes a fraught exercise, but whether you think of it as Divine Presence, or Holy Spirit, we are always grateful when the light seems to break through from beyond the horizon.



Ferry crossing to Helsinki

Photo by Melanie Ross

ISM 2016 Study Trip to the Baltics: Estonia, Finland, and Russia

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 2016, some 85 faculty, students, and

staff traveled to Tallinn, Estonia; Helsinki, Finland; and Saint Petersburg, Russia from May 24 to June 6. Our guide and trip coordinator was visiting associate professor Jeffers Engelhardt, a musicologist at Amherst College whose research centers on the Baltic region. Highlights of each days' program follow below, and reflections by some students appear on pages 17 and 18. Central Spain will be the focus of the 2018 ISM Study Trip.

2016 Study Trip Highlights

May 24 - Depart New Haven

May 25 – Arrive Tallinn: Concert by Vox Clamantis, Jaan-Eik Tulve, conductor.

May 26 – Tallinn: Talk on Arvo Pärt by Prof. Toomas Siitan, at Estonian Academy of Music & Theatre; talk by Anu Kivilo, managing director of the Arvo Pärt Centre. Walking tours of Old Town. Tour of Song Festival Grounds and concert by Mixed Choir of the Estonia Society.

May 27 – Tallinn: Tours of Cathedral of Simeon and Hanna, Nevsky Cathedral, and Dom Church. Organ concert by Kristel Aer. Vespers at Nevsky Cathedral.

May 28 – Tallinn: Choice of museum visits, inc. Tallinn City Museum, Seaplane Harbor museum, Kadrioru, and Kumu Art Museum. Talk on Seto culture by Kristin Kuutma; Seto choir performance at Estonian Open Air Museum.

May 29 – Tallinn; Helsinki: Ferry to Helsinki. Walking tours of the city. St. Thomas Mass at Mikael Agricola Church.

May 30 – Helsinki: Visit churches in Espoo, inc. St. Herman of Alaska (Orthodox), Tapiola Church (Lutheran), Espoo Cathedral (medieval, Lutheran). Lunch and free time at Haltia Nature Centre. Tour of Hvitträsk museum. Concert/Lecture by Helsinki Chamber Choir and Nils Schweckendiek.

May 31 – Helsinki: Choice of tour, inc. Helsinki Music Centre, Kiasma art museum, Finnish National Gallery, Finnish Literature Society. Afternoon choices: Suomenlinna (island/fortress), Design Museum, National Museum of Finland, or Kallio Church organ demonstration.

June 1 – Helsinki; St. Petersburg: Seminars at Faculty of Theology, University of Helsinki. Train to St. Petersburg.

June 2 – St. Petersburg: Choice of tours, inc. churches, (Kazan Cathedral, Church on Spilled Blood, St. Isaac's Cathedral), Russian Museum of Ethnography, Pushkin Museum/ Apartment, Grand Choral Synagogue.

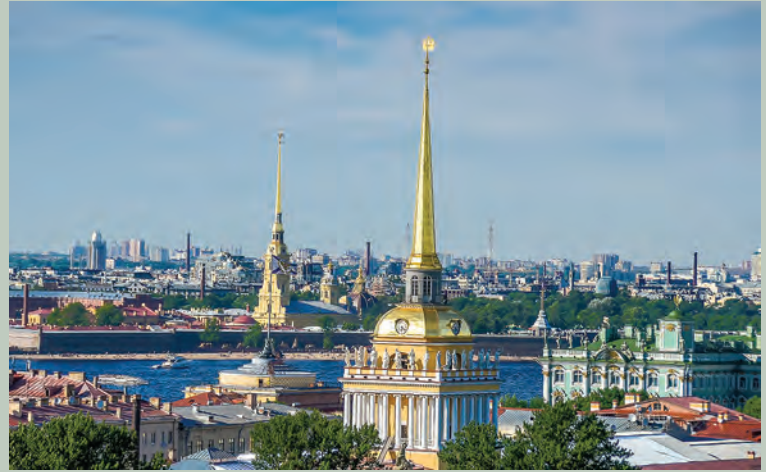
Group visit to Feodorovskaya Cathedral for chant demo by Nathalia Mosyagina and choir, talk with Archpriest Sorokin.

June 3 – St. Petersburg: Tours of the Hermitage. Choice of tours, inc. Alexander Nevsky Monastery and cemeteries, Peter and Paul Fortress and Cathedral. Ballet or opera performance at the Mariinsky Theatre.

June 4 – St. Petersburg: Tours of the Russian Museum. Talk by Prof. Jeanne Kormina and student discussion at Higher School of Economics, National Research University. Ballet performance at Mariinsky Theatre.

June 5 – St. Petersburg: Attend Sunday liturgies. Excursion to the Peterhof (palace and gardens). Closing dinner cruise on the Neva River.

June 6 – Return to New Haven. Schola tour with conductor David Hill. Organist excursion with Prof. Jean through June 11.



Student Reflections

With such a rich and full itinerary, it is no wonder that each participant would have a different perspective on the most meaningful part of the trip, but all agreed that it was a transformative experience. Following are excerpts from reflections on the trip submitted by several ISM students.

...I'll never forget feeling the spray of the Baltic Sea while standing on the deck of a ferry the size of a cruise ship. Throughout our Baltic voyage, I couldn't help but marvel at the effects of being on or near water at all times; a calm happiness washed over us as we succumbed to the majesty of the sea.

While in Finland we continued to revel in nature, finding our own sanctuaries in forests, on islands, and on sunny benches by the harbor. The woods and lakes of Haltia nature center and the cliffs and greenness of the island fortress of Suomenlinna left me blissfully breathless, frolicking through meadows of tall grass and tiny flowers.

Stephanie Tubiolo, M.M. '16, choral conducting

... But the microphones and the soon-to-begin performance held me in my seat. We didn't wait long. Soon, angelic soprano and alto voices softly pierced through the audience's quiet murmuring. The sound of singing began to grow steadily louder and discernibly closer. Up both side aisles slowly marched Vox Clamantis, pouring out their arresting choral harmonies as they arrived at the spot where the transept meets the nave. The following hour felt like a dream, and not only because the whole of the ISM was constantly a knife's edge away from sleep. Vox Clamantis's performance was nothing short of soul-grabbing.

Jeremy Hamilton-Arnold, M.A.R. '16, religion and visual art



Sarah Paquet in the distance at Suomenlinna



Vox Clamantis in concert at St. Nicholas' Church
Photo by Vasileios Marinis

Student Reflections CONTINUED

...In Helsinki, we were fortunate to be able to attend the St. Thomas Mass (Tuomasmessu in Finnish), a service that takes place weekly on Sunday evenings at the Mikael Agricola Church. An ecumenical service that invites “doubters and seekers to celebrate, worship God, serve their neighbor, and grow together . . . named after the Apostle Thomas, who seemed to have more questions than answers in his faith,” it began in that space in 1988 and has now spread to churches through Finland, Sweden, Norway, Denmark, and Germany. The service follows the liturgical tradition of the Western Mass, yet it has been infused with the spirit of present-day ecumenism.

For me, this service was an oasis of calm amidst a busy trip. About halfway through our journey, it provided me the opportunity to rest, reflect, pray, and build community. After the service, we were invited to a wonderful reception hosted by St. Thomas Mass participants in the fellowship hall of the church. There, I was able to make new friends and learn from them what it was that kept them coming back to this service. This time for encounter was a gift that deepened our experience far beyond mere tourism, enabling us to connect and converse with those whom had so warmly welcomed us into their worship.

Kristian Kohler, M.Div. '16



Preparing to sing “Ubi Caritas” before St. Thomas Mass
Photo by Vasileios Marinis

...One connection in particular that struck me on the study tour was that all manner of sacred buildings and objects persisted through the Soviet occupation of Estonia, Latvia, and Lithuania, as if they'd actually been hidden in plain sight. Some churches survived only as shells -- the Feodorovskaya Cathedral in Saint Petersburg was gutted and pierced with ducts and lines to function as a milk processing plant, and the Cathedral of Simeon and Hanna in Tallinn was used as a sports hall, its tower removed. But the sacredness of these buildings remained, somehow, and after the Soviet Era these places were not only restored, but made more beautiful than before. One could more appropriately say, then, that the core of these churches survived, not just an empty shell.

Christopher Keady, M.M. '17, organ



Church of the Savior on Spilled Blood
Photo by Melanie Ross

...Architecture is part of the constellation of components that make up the experience of the sacred. Tallinn was quaint and charming in character, but Saint Petersburg was a massive, architectural wonder. In this Russian city we experienced St. Isaac's Cathedral, colorful mosaics in the Church of the Spilled Blood, and most noticeably an abundance of gold in and on each church and national building. The style of singing, too, resembles this uniquely ornate, grander aesthetic, offering its own flavor of delight and comfort to the listener. We walked into Kazan Cathedral as a service was taking place -- a complex musical dialogue between the priest and the choir resonated with the open, ornate, gold-adorned space to transport the listener to a different world.

Another particularly memorable example of Russian singing was a short, impromptu performance by a group of five or six men at the Fortress of St. Peter and Paul. As singers working for the Russian Orthodox Church, they asked us to not record, photograph, or applaud, out of reverence. After the leader (a marvelous bass) showed off his three-octave range in wonderful a cappella number, as the audience murmured its approbation he confidently proclaimed with a heavy accent, “This is why in Russian Church we do not need organ.” (He was right.)

Daniel Moody, M.M. '16, voice



Meeting with Archpriest Sorokin at Feodorovskaya Cathedral
Photo by Melanie Ross

Other Events and Outreach Initiatives

Guest Artists and Special Events

Emma Kirkby, soprano, and **Jakob Lindberg**, lute
The Golden Age Revived

Heinavanker
Estonian folk hymns and liturgical melodies.

Dialogos
Swithun! One Saint, Three Furies, and a Thousand Miracles from Winchester c. 1000

Dante Behind Bars
Incarcerated men re-imagine “The Divine Comedy”
Directed by Ron Jenkins, and performed by students in Jenkins’ course “Sacred Texts and Social Justice.”



Students perform a scene in Dante Behind Bars
Photo by Tyler Gathro

TENET

The Sounds of Time: Music of the Ars Subtilior

Ibrahim Miari | *In-Between: A One Man Show*

A semiautobiographical one-man show that portrays the complexities and contradictions inherent in his Palestinian-Israeli identity.

Azhar Usman | *ULTRA-AMERICAN: A Patriot Act*

A one-man comedy show exploring the tensions and paradoxes surrounding national, cultural, and religious identity in an ever-polarizing world.

Sampled: *Beats of Muslim Life*

Featuring Su’ad Abdul Khabeer
Directed by Sonita Surratt

The Choir of Merton College, Oxford

Benjamin Nichols, conductor
Peter Shepherd and Alexander Litle, organ
Music of Guerrero, Duruflé, Byrd, Howells, and Weir.

Singing at the Gurū’s Court: The Dhrupad of the Gurbānī kīrtan Tradition

Gurbānī kīrtan music and storytelling from the Sikh Gurūs, featuring Francesca Cassio, Parminder Singh Bhamra, and Nirvair Kaur Khalsa.

Gurbānī-kīrtan was established in northwest India during the late 15th century by Gurū Nānak, the founder of Sikhism. The group presented a lecture-demonstration and public performance that coincided with the April meeting at Yale of the United Nations Global Colloquium of University Presidents, whose theme this year was cultural heritage preservation.

Teesri Dhun (The Third Tune)

Documentary theater on transgender struggles in Pakistan.

Directed by ISM Fellow Claire Pamment and Olomopolo Media’s Iram Sana.

Featuring Naghma Gogi, Neeli Rana, Jannat Ali, and Anaya Malik.

Four transgender performers from Pakistan shared, through theater performance, their experiences of being neither man nor woman, in a search for God, love and identity. Through music, dance and storytelling, this documentary theater unfolded narratives of history, separation, desire and celebration as the performers jostle for a third space in a polarized gendered world.



Teesri Dhun performance
Photo by Katharine Luce

Guest Artists and Special Events CONTINUED

Sine Nomine

Melos Amoris: Music from a Mystical Manuscript

European vocal and instrumental music before 1500. Janice Kerkkamp, voice, Bryan Martin, voice and lute, Randall Rosenfeld, gittern and voice, Andrea Budgey, voice, rebec, and harp, with special guest David Roth, voice, in collaboration with ISM Fellow Andrew Albin.

Anchiskhati Church Choir

The Orthodox Paschal Cycle

Georgian three-voiced traditional liturgical chant for Holy Week and Pascha, and para-liturgical folk songs accompanied by traditional instruments such as the goatskin bagpipe (chiboni) and a four-string lute (chonguri).



Anchiskhati Church Choir
Photo by Tyler Gathro

Symposia, Lectures, and Workshops

SYMPOSIA

Saving Images: The Cross

An afternoon exploration of the image of the cross in the Bible, liturgy, and art, for the purpose of opening up the worship of our communities and exploring the power of images in general. Presenters: Gordon Lathrop, Gail Ramshaw, Felicity Harley-McGowan.

Georgian Orthodoxy: The Revival of Art and Religion in the Caucasus

Organized by ISM Fellow John Graham. This symposium examined the role of art as a means to renew Orthopraxis (correct practice), re-imagine past identities, and, in some cases, to assert cultural ownership over past political and religious spaces. Participants: Anchiskhati Church Choir, Fr. Theodore Niklasson, art historian Tasha Vorderstrasse, church historian Terry Cowan, and Paul Crego, the Georgian archivist at the Library of Congress.

Religiosity, Relationality, and Musicality in the Twenty-First Century

Organized by ISM fellow Tala Jarjour. An interdisciplinary conversation exploring the constructive potential inherent to intersubjective and intercommunal human encounters by considering interactions between religiosity and musicality from a number of perspectives. Presenters: Nicholas Cook, Jeff Warren, Aku Visala, Morag Josephine Grant, Jonathan Shannon, Mark Slobin, Susanne Fürniss, Braxton Boren, Anthony Seeger, and Tala Jarjour.

LECTURES

KAVANAGH LECTURE

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

Catherine Vincie (M.Div. '83), Professor of Liturgical and Sacramental Theology at the Aquinas Institute of Theology.

Shooting for the Stars: Worship and the New Cosmology

LANA SCHWEBEL MEMORIAL LECTURE IN RELIGION AND LITERATURE

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

Jacqueline Osherow, poet

Lifting the Gemstones: Writing Contemporary Poetry in the Biblical Tradition

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.

Michael Dodds

Style and Spirituality in Monteverdi's Vespers of 1610

Christmas Music from Lübeck: Extracting Gems from the Treasure Trove of St. Mary's Choir Library

Kerala Snyder

Preconcert talk for Schola Cantorum performance

A Saint, A Theologian, and a Painter: Francis, Bonaventure, and Giotto in the Basilica at Assisi

Monsignor Timothy Verdon

Presented with Paraclete Press

ISM Travel Seminar, Spring 2016: Serbia, Macedonia, Kosovo

In addition to the biennial study tours (as described on pages 16-18), the Institute demonstrates a strong commitment to the educational benefits of international experiences by supporting "travel seminars" during the spring term. These seminar-style courses are team-taught and open to students beyond the Divinity School and School of Music, and include a week-long trip during spring break to provide first-hand exposure to the course topic and sources. The most recent example was a course offered in spring 2016 by Vasileios Marinis, Associate Professor of Christian Art and Architecture, and Robert S. Nelson, Professor in the Department of the History of Art. The course was originally organized around "Art and Ritual at Mount Sinai," but security concerns in the Sinai Peninsula necessitated a change in focus at the last minute. The professors adapted the curriculum and the group of twelve students traveled with them to visit monasteries, churches, and museums in Serbia, Macedonia, and Kosovo instead. Excerpts below from one student's reflections witness to the power of this unique learning opportunity.



Church of St. Panteleimon, Goro Nerezi, Macedonia
Photo by Evan Freeman

The next ISM-sponsored travel seminar will be offered in spring 2017: "The Liturgy, Ritual, and Chant of Medieval England (Sarum Use)." Participants will travel to sites in the UK, including Salisbury Cathedral, with co-teachers Henry Parkes, Assistant Professor of Music, and Bryan Spinks, Professor of Liturgical Studies.



Deçani Monastery, Kosovo

Photo by Evan Freeman

... The trip was a whirlwind. Over the course of eleven days, we visited nineteen monastic Eastern Orthodox churches in three separate countries, listened to twelve presentations from our classmates, and gazed in awe at thousands of painted figures and icons. Each church we visited was covered from floor to (often towering) domed ceiling with frescoes depicting narrative biblical scenes, royal figures, saints, bishops, and other icons. They were like nothing I had seen before.

I took notes on my phone for the duration of the trip. Most often, I wrote about the experience of being in a new place, an educational, enriching experience that is altogether more formative than any seminar or library or lecture alone could ever hope to be.

Emma Langham Brown,
M.A.R. religion & visual arts '17

WORKSHOPS

Discovering British Choral Music

Public reading of the latest choral works from Novello and Chester Music (UK) by Bennett, Mealar, O'Regan, Tavener, Weir, and Whitborn.

Paperless Singing

Rev. Donal Schell, musician Paul Vasile and Rachel Kroh of Music that Makes Community present an afternoon workshop in paperless song leading.

Georgian Chant Workshop

Visiting artists from the Anchiskhati Church Choir coached the Yale Georgian Chant Group (directed by ISM Fellow John A. Graham) in the finer nuances of the peculiar vocal production prized among practitioners of Georgian traditional polyphonic singing. Immediately following the masterclass, the visiting artists led an open-ended workshop on folk songs, instrumentals, and dance. Participants learned to sing in close harmony using simple word sheets to guide the pronunciation of Georgian-language texts.

**In 2015–2016, the Institute sponsored
127 events open to the public
(including more than 38 student recitals),
which were attended by
an estimated 25,500 people.**

Parish-Based Music Schools: Developing a Program for the Local Community

As music education programs in public schools face funding challenges across the U.S., many congregations are working to fill the void in their communities by offering innovative programs that provide individual or group music lessons for local children. Such initiatives expand vital outreach and leverage existing resources, such as facilities, personnel, and their inherent role as cultural leaders in their communities. They can also generate an additional revenue stream for the church. They provide a welcome to thousands who do not have easy access to music education and create vibrant communities of artists and teachers. These parish-based music schools exist all around the country, but are relatively unknown.

For all these reasons, in fall 2015 the ISM launched a multi-year project to highlight and advocate for ways that parishes can offer much-needed music education in their communities. The first phase of the initiative collects information about existing programs for the sake of creating a network of like-minded people and facilitating the exchange of ideas. Additionally, the ISM is presenting workshops around the country to introduce the concept to congregation leaders and to teach them how to begin a school/program or strengthen one they may already operate. The first workshop was held at Yale in October, 2015. A second workshop was offered in St. Louis, MO, in May 2016. Future phases will share additional resources useful to such programs and provide continuing training to their leaders.



Publications



Now in its second year of publication, *The Yale ISM Review* released its “Water” issue (Vol. 2, No. 1) in November 2015. Edited by Rita Ferrone, the online magazine explores ideas and issues relevant to active engagement with music, worship, and the arts. This issue featured “Ocean Psalms” meditations by Teresa Berger, a homiletic essay

by Maggi Dawn, contributions by Anne and Jeffery Rowthorn, poems by Martha Serpas, and an article entitled “Praying for Rain in the California Drought” by Megan Sweas, among others. The theme for Vol. 3, No. 1 is “Christmas,” and will be published in October 2016. Free access to *The Yale ISM Review* is available anytime [here](#).

The *Yale Journal of Music and Religion* (YJMR) provides an interdisciplinary forum for the study of sacred music in all of its ritual, artistic, and cultural contexts. Published semi-annually, the journal presents scholarship on religious music of all traditions across a range of methodologies, with the goal of encouraging the study of the full array of musical, ritual, literary, and other artistic forms that co-constitute the worlds of beliefs and practices. The current issue (Volume 2, Number 1), was published on March 16, 2016, and featured articles on such topics as Anglican church music in South Africa, religious identity in “secular” Balinese performing arts, and 17th-century Christian-Muslim encounters involving music and the Psalms. In September 2016, YJMR will release Vol. 2, No.2: *The Sounds of Processions*, exploring the role of music in religious processions.

**YALE JOURNAL OF
Music & Religion**

Online March 2016:
Vol. 2, No. 1, a general issue with articles on 17th-century Christian-Muslim dialogue over Davidic Psalms, the congregational masses of James MacMillan, and the Methodist hymn “And Can It Be.”

Call for Papers:
Papers on a range of music and religion topics are always welcome for consideration for March issues. (Submissions close September 1.)

ism.yale.edu/yjmr

The ISM newsletter, *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 subscribers and unlimited online readers. (Two of the four editions are printed and mailed.) *Prism for Prospects*—an offshoot online publication directed at prospective

applicants and incoming students—continues as an informal blog/newsletter of alumni profiles and student articles about different aspects of ISM life. *Letters* 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. *Yaleism* is the Institute’s handle and hashtag. During 2015-16, staff again deployed a team of students to cover ISM events, uploading photos to Instagram that were then pushed into Facebook posts and tweets.

Prism
YALE INSTITUTE OF SACRED MUSIC
COMMON GROUND FOR SCHOLARSHIP AND PRACTICE

MUSIC • WORSHIP • ARTS

DAVE SUMNER
VOL. 2015 • NO. 4

Goodbye, Graduates!
compiled by Katherine Lane

On Sunday, May 24, the ISM presented its recent graduates with their ISM certificates at a banquet at the New Haven Lawn Club. Some of those accepted our invitation to reflect on their experience at the Institute, and their plans and hopes for the future.

Inside this issue

- 1 Remarks to the ISM Class of 2015
- 7 Good Old Study Tour
- 17 Spring Break Tour
- 20 Faculty News
- 21 Fellow-and-Alumni News
- 22 Alumni Profiles

Emilie Casey (M.Div.) is grateful to the ISM faculty and staff for their support throughout her studies at Yale Divinity School. She deeply enjoyed her coursework with professors Teresa Berger, Melissa Rose, and Tom Truog. Emilie says she especially thrived while serving as a Chapel Minister in Marginal Chapel under the mentorship of Maggi Dawn. She looks forward to continuing her studies at Yale Divinity School through the S.T.M. program, as well as continuing in her ordination process with the Evangelical Lutheran Church in America.

Brendan Fitzgerald (M.A.) is thankful for the opportunity to learn with and get to know wonderful people, work with talented and friendly colleagues and professionals, and have so many life-changing experiences. He would like to thank to all at the ISM who made it such a wonderful place to call home for two years.

Tyler Gethen (M.A.) would like to thank the faculty and staff for their guidance and inspiration as well as his wife, Sarah, whom he met and married while attending Yale. While a student, Tyler worked as the ISM staff photographer for many events and also presented his documentary film, “The Living Stones: Arab Christians in the Middle East.” Tyler often wrote about contemporary art and the Christianity in the Middle East. His work was published in *Reflections* magazine at Yale Divinity School. He

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APPENDIX: ISM COLLOQUIUM 2015-2016

FALL 2015

- | | | | |
|--------------|--|-------------|---|
| September 9 | Introductions and Study Trip Overview | November 4 | Vera Shevzov , Professor of Religion, Smith College
<i>The Marian Face of Contemporary Russia: Public Orthodoxy and its Discontents</i> |
| September 16 | 2015-2016 ISM Fellows: Andrew Albin , Michael Dodds , Meredith Gamer , John Graham , Eben Graves , Tala Jarjour , Hugo Mendez , Claire Pamment | November 11 | Student presentations:
Jonathan White & George Fergus
<i>In the beginning was song: Vaughan Williams, folk-song, and sacred space</i>
Zachary Nyein & Jacob Street
<i>Memorial Acclamations: A Liturgical-Pastoral Response to Trauma and Tragedy</i> |
| September 23 | Kevin Karnes , Winship Professor of Music History, Emory University
<i>Listening, Writing, and the Silence of History in Baltic Europe</i> | November 18 | Juliette Day , University Lecturer in Church History, University of Helsinki
<i>Rukoilkaame (Let us pray) - but where and when? Christian Worship in Contemporary Finland</i> |
| September 30 | Presentations Workshop | December 2 | Student presentations:
Emilie Casey, Daniel Moody & Audrey Fernandez-Fraser
<i>Making Music Sacred: An Inquiry at the ISM</i> |
| October 7 | Jeffers Engelhardt , Associate Professor of Ethnomusicology, Amherst College
<i>Arvo Pärt, Ambient Religion, and the Idea of a Christian Europe</i> | December 9 | Student presentations:
Stephen Douglas & Tyler Ray
<i>Mark in my Heart: Speech, Song, and the Body in Benjamin Britten's The Holy Sonnets of John Donne</i>
Omar Dairanieh & Stephanie Tubiolo
<i>Singing About Me: Conversation, recollection, and reflection in Kendrick Lamar's good kid, m.A.A.d city</i> |
| October 14 | Julie A. Buckler , Professor of Slavic Languages and Literatures, Harvard University
<i>St. Petersburg: A Cultural Poetics</i> | | |
| October 28 | Kristin Kuutma , Professor of Cultural Research, University of Tartu, Estonia
<i>Cultural Heritage of the Baltic Region: From Singing the Nation to the Singing Revolution and Beyond</i> | | |

SPRING 2016

January 20	<p>Student presentations: Robbie Pennoyer & Thomas Williford <i>Words and Music by Ivor Gurney</i></p> <p>Sydney Thomas & Mary Copeley <i>Tournemire and Duruflé: Musical Expressions of Liturgical Reform</i></p>	March 2	<p>Student presentations: Oana Marian, Brendan Fitzgerald & Joshua Sullivan <i>Changes of Light: Wanderers Coming and Going in W.G. Sebald's The Rings of Saturn, Franz Schubert's Winterreise, and Grant Gee's Patience (After Sebald)</i></p> <p>Jacob Drake <i>Gregory of Nyssa: The Lord's Prayer and Pastoral Concern</i></p>
January 27	<p>Student presentations: Sarah Ana Seligman, Aaron Peisner & Jeremy Hamilton-Arnold <i>Shaping Space: The Murals of Marc Chagall at the Metropolitan Opera House</i></p> <p>Nola Richardson <i>Marie Le Rochois and the Performer's Contribution</i></p>	March 9	<p>Student presentations: Tyler Gathro & Patrick Murray <i>Community Engaged Arts and Issues of Evaluation</i></p> <p>Bethany Carlson & Sarah Paquet <i>We have walked out of our lives: Pilgrimage defined in Joby Talbot's Path of Miracles</i></p>
February 3	<p>Small Group Discussions</p>		
February 10	<p>Student presentations: Kathryn McNeal <i>Seeing Congregational Identity through the Visual Arts in the Worship Space</i></p> <p>Natasha Huang <i>Singing in the Face of Death: Hospice Music Therapy as Ritual for the Sacred</i></p> <p>Kristian Kohler <i>Sacred Song and Prophetic Witness: The Theological Significance of Sacred Music in the Singing Revolution</i></p>	March 30	<p>Ilya Kaminsky, Poet and Professor of English and Comparative Literature, San Diego State University <i>"Between Silence and Word"—How John 1:1 and the tradition of Hasychasm have influenced Russian poetics from the very beginning till now</i></p>
February 24	<p>Kaspars Putnins, Conductor, Latvian Radio Choir, Riga, Latvia <i>Contemporary Choral Music from Baltic Countries</i></p>	April 6	<p>Birgit Meyer, Professor of Religious Studies, University of Utrecht, Netherlands <i>Beyond the Second Commandment. Images, Image Wars and the Study of Religion</i></p>
		April 13	<p>Small Group Discussions</p>
		April 20	<p>Toomas Siitan, Professor of Musicology, Estonia Academy of Music & Theatre <i>Lutheran chorales and Herrnhut/Moravian singing movements in the Baltics</i></p>
		April 27	<p>Study Trip Preparation</p>



COVER PHOTOS: CHURCH OF THE SAVIOR ON SPILLED BLOOD, St. PETERSBURG, RUSSIA
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