



Yale INSTITUTE OF SACRED MUSIC

Year in Review

2016 – 2017



From the Director's Desk

Our pattern with the annual reports of the Institute of Sacred Music is to review the year's activities that were formed by students, faculty, staff, and the many visitors who grace our work. I hope these pages will give you a glimpse into the bounty of learning opportunities the Institute provides at Yale. We are blessed with resources that connect easily to students and faculty around campus and throughout our region and beyond. Of course, such a retrospective inevitably calls to mind the world context in which so many of these events and experiences took place.



As first glance, the 2016-2017 academic year seemed a peculiarly vexed time in history: tensions among world leaders continued to mount, ideologies of every kind attempted not only domination in their own political spheres, but the annihilation of opposing worldviews. We are still plagued by the uneven and unfair distribution of goods, which lead to hunger, disease, and death in every country on the globe, and people continue to be brutalized on the basis of their gender, sexual orientation, religion, race, ethnicity, economic status, and a host of other markers.

Of course, even though the year's trials are still fresh in our minds, there was little that was truly unique about any of it. One has only to read a bit of history to realize these behaviors have been with us forever and are much closer than we prefer to imagine. Sadly, members of our own community have been affected directly by the violence and evil that fuels so many of the ills in our world.

The Miller family, whose generosity founded the ISM, were leaders in movements to work against many of the troubles that plague us, and they wrote the following words as they began this Institute 44 years ago:

We perceive men and women becoming steadily (though 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. The Christian Gospel has always claimed to have the word for such troubled and tormented persons. . . 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 the 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. (from the 1973 Letter of Intent, Irwin-Sweeney-Miller Foundation, Columbus, IN)

The arts, worship practices, and theology we study and engage at the ISM is no panacea to what ails us, but these things do have the unique potential, when used well, to blur lines of difference – to provoke easy assumptions – to dislodge the comfortable – to comfort the dislodged. The arts can challenge the status quo and cultivate and shape our individual and collective memories.

Engagement across lines of difference is central to the work of this Institute. Our members embody this reality because they work in different disciplines, come from different parts of the world, and represent a diverse set of identities, worldviews, and practices. Within the pages of this report, you will discover a few ways this work is done: through courses and lessons, through ensembles and other performances, through worship in the various chapels at Yale, through the many artists, scholars, and leaders that visit our campus, and in many other ways.

Even as I write this, we are in the final planning stages of Miller Hall (406 Prospect Street), the new home of the Institute of Sacred Music. Excitement is mounting around the potential of this new space to serve as a focal point at Yale for those with interests in sacred music, worship, and the arts. It will be a central hub for the students we train as clergy and church musicians, and likewise for performers, artists, scholars, and other leaders across disciplines and religious traditions, as together we share and explore the sensory and conceptual worlds that make meaning in our lives. We hope to welcome all of you as we open in Fall 2018.

Martin Jean
Director

ISM Community 2016-2017

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 in the Practice
Individual Instruction and Seminar – Organ
Performance Class

VOCAL PERFORMANCE

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

James Taylor, Professor in the Practice
Individual Instruction and Seminar – Voice
Latin Diction and Gregorian Chant for Singers
(with Susan Hellauer)
Vocal Chamber Music

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

Ethan Heard, Lecturer
Acting for Singers

SACRED MUSIC

Maggi E. Dawn, Dean of Marquand Chapel;
Associate Professor
Psalms, Hymns, and Spiritual Songs – Songwriting
for Congregations

Mark Miller, Lecturer
Marquand Gospel Choir
Liturgical Keyboard Skills

MUSIC HISTORY

Moira Hill, Lecturer
German Passions of the 18th Century
Keyboard Music of the 17th and 18th Centuries

Henry Parkes, Assistant Professor
History of Western Music: Middle Ages and Renaissance
Liturgical Books of the Middle Ages
Liturgy, Ritual, and Chant of Medieval England
(with Bryan Spinks)
Sacred Music in the Western Christian Tradition:
From the Bible to Modernity

Markus Rathey, Professor in the Practice
(on leave fall 2016)
Music before 1700
In the Face of Death: Worship, Music, Art
(with Teresa Berger)

LITURGICAL STUDIES

Teresa Berger, Professor
Catholic Liturgy
Digital Media, Liturgy, and Theology
(with Kathryn Tanner)
In the Face of Death: Worship, Music, Art
(with Markus Rathey)
Reel Presence: Explorations in Liturgy and Film

Melanie C. Ross, Assistant Professor
Baptism and Eucharist in Ecumenical Dialogue
Foundations of Christian Worship (with Bryan Spinks)
Liturgy and Life
Ritual Theory for Liturgical Studies

Bryan D. Spinks, Professor
English Reformation, Liturgical Traditions, and the
Evolution of the Books of Common Prayer
Eucharist Prayers and Eucharistic Theology
Foundation of Christian Worship (with Melanie Ross)
Liturgy, Ritual, and Chant of Medieval England
(with Henry Parkes)

RELIGION AND THE VISUAL ARTS

Felicity Harley, Lecturer

Cult of Saints in Early Christianity and the Middle Ages
(with Vasileios Marinis)

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

Vasileios Marinis, Associate Professor (Tenured 2017)
(on leave fall 2016)

Cult of Saints in Early Christianity and the Middle Ages
(with Felicity Harley)
Passion of Christ in Scripture, Literature, and Visual Arts
(with Peter Hawkins)

Sally M. Promey, Professor, ISM Deputy Director
Religion and Performance of Space (with Margaret Olin)
*Sensational Materialities: Sensory Cultures in History,
Theory, and Method*

RELIGION AND LITERATURE

Peter S. Hawkins, Professor

Dante's Journey to God (two semesters)
Religious Lyric in Britain
Passion of Christ in Scripture, Literature, and Visual Arts
(with Vasileios Marinis)

Ronald S. Jenkins, Visiting Professor
*Performance behind Bars: Sacred Music, Sacred Texts, and
Social Justice*

David Mahan, Lecturer
Literature of Trauma
Reading Poetry Theologically

Christian Wiman, Professor in the Practice
(on leave fall 2016)
Accidental Theologies
Creative Faith: A Writing Course

Faculty News

Teresa Berger recently completed and published her latest book project: *@ Worship: Liturgical Practices in Digital Worlds*. Liturgy, Worship and Society Series. New York: Routledge, 2017. She had the honor of offering the official *Laudatio*, for the honorary doctorate of Karl Cardinal Lehmann and Bishop Wolfgang Huber in Germany, at the Catholic-Theological Faculty of the Ruhr-University Bochum in April. She continues to write regularly for the liturgy blog *PrayTell*.

Marguerite Brooks was invited for a weeklong residency last fall at Indiana University Jacobs School of Music, teaching their master's and doctorate conducting students. She took her ISM choral conducting students to Zürich in May for the first part of an international exchange with Zürich Hochschule der Künste. Professor Brooks and her students reciprocated, welcoming the group to Yale in September for the second part of the exchange.

Peter Hawkins completed a new book entitled *The Bible and the American Short Story*, with Lesleigh Cushing Stahlberg, published by Bloomsbury (London). Three previous books first published in the 1980s were reissued by Wipf & Stock in 2016. Professor Hawkins completed numerous articles and book chapters and gave several invited lectures, most recently at the annual meeting of the Dante Society of America, where his topic was "Translating Dante, Dante in Translation."

David Hill continued his busy choral and orchestra conducting activities in the UK when not in residence at the ISM. He led the Bach Choir and Philharmonia Orchestra in several concerts in the Royal Festival Hall, London, and conducted the Leeds Philharmonic Society and Bournemouth Symphony Orchestra in concerts together and separately. David Hill's appearances with the BBC Singers included conducting the world premiere of Judith Weir's *The Land of Uz* for the BBC Proms. He conducted the Royal Liverpool Philharmonic Orchestra and the Chester Festival Chorus in Chester Cathedral.

Martin Jean was invited to deliver the Routley Lectures, entitled "Church Music and its Social Contexts," for the annual Worship and Music Conference in Montreat, NC, sponsored by the Presbyterian Association of Musicians in June. He also led the hymn festival with David Hurd, organist, and the choirs of the conference. He performed recitals in Tucson and Pittsburgh.

Faculty News CONTINUED

Vasileios Marinis presented invited lectures at Columbia and Brown Universities, and gave a paper on the painter Photis Kontoglou at a conference in Florence in May. He was co-organizer of the conference on *Constructing Sacred Space* at the University of Pennsylvania in April. Cambridge University Press published his second book in late 2016: *Death and the Afterlife in Byzantium: The Fate of the Soul in Theology, Liturgy, and Art*. Professor Marinis was tenured in May 2017.

Henry Parkes published an article on medieval understandings of Gregorian Chant in the *Journal of American Musicological Society* in early 2017, and this topic forms the basis of his new research project. He has been awarded a Humboldt Fellowship in support of his research during 2017-18 when he will be based at the Monumenta Germaniae Historica in Munich and Institute für Musikforschung at the University of Würzburg.

Sally Promey organized and convened the first five-day seminar of “Material Economies of Religion in the Americas,” the second project cycle of the Center for the Study of Material and Visual Cultures of Religion (MAVCOR). The seminar met at the University of San Diego in June 2017. Forty-eight interdisciplinary and multi-generational Fellows were in attendance. Professor Promey has been invited to be Mellon Distinguished Scholar in Residence for 2018-2019 at the American Antiquarian Society.

Markus Rathey was named the Robert S. Tangeman Professor in the Practice of Music History. His book on Bach’s major vocal works was published in a Japanese translation. He is serving as President of the American Bach Society for a four-year term, and he will bring the annual meeting of the Society to Yale in 2018.

Melanie Ross traveled to Seattle, Portland, Boston, and Tucson to complete ethnographic congregational studies for her forthcoming book on evangelical worship. She presented her preliminary findings at the Henry Luce III Fellows in Theology Conference in Pittsburgh, the Evangelical Theological Society annual meeting in San Antonio, and at the Calvin Worship Symposium in Grand Rapids.

Bryan Spinks presented two international lectures: “Western Use and Abuse of the Eastern Liturgical Traditions Then and Now” for the Society of Oriental Liturgy Conference in Armenia; and “Crossing the Christological Divide: The Anaphoras of St. John Chrysostom, Twelve Apostles and Nestorius” at the University of the Holy Spirit, in Kaslik, Lebanon. He published numerous essays, articles, and book reviews, and completed work on a new book project to be published by SPCK, London, in October 2017: *The Rise and Fall of the ‘Incomparable Liturgy’: The Book of Common Prayer 1559-1906*.

James Taylor sang the role of Harold Bloom in the world premiere of Martin Bresnick’s new oratorio, *Whitman, Melville, Dickerson – Passions of Bloom*. He taught multiple master classes: for the sacred music program at Notre Dame University, at the Deutsche Schule in Middlebury, Vermont; and at the International Baroque Institute Longy in Boston. Professor Taylor collaborated with Masaaki Suzuki on a recording of cantatas by Nicolaus Bruhns.

Christian Wiman edited a new collection of poems to be published by Yale University Press in October. The volume is entitled *Joy: 100 Poems*. His travels took him to the Netherlands last fall, for a series of lectures around the Dutch edition of his book *My Bright Abyss*. He was promoted to Professor in the Practice in May 2017.

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 seven fellows in 2016-2017:

Maya J. Berry

Assistant Professor of African, African American, and Diaspora Studies
University of North Carolina, Chapel Hill
Research Topic: *Afro-Cuban Movement(s): Performing Autonomy in “Updating” Havana*
Course: *Orisa Worship and Afro-Cuban Folkloric Dance*

Anderson H. Blanton

Research Topic: *Toying with the Sacred: Materiality, Prayer and Play*
Course: *Object Lessons: Materiality and Aesthetic Formation in the American Sunday School*

Juliette Jacqueline Day

University Lecturer and Docent in Church History, University of Helsinki; and Senior Research Fellow in Christian Liturgy, Blackfriars Hall, University of Oxford
Research Topic: *Saying Your Prayers: Orality and Christian Worship*
Course: *Words for Worship*

Peter Jeffery

Michael P. Grace II Chair of Medieval Studies, University of Notre Dame
Research Topic: *Civil and Religious Ceremonial in 8th Century Rome*
Conference: *Medieval Rites: Reading the Writing*

Fellows CONTINUED

Rehanna Ksheshgi

Assistant Professor, St. Olaf College

Research Topic: *Crowning the Bihu Queen: Assamese Folk Performance from Ritual to Reality Television*

Courses: *Music in Indigenous Religions: Global Perspectives from Asia*; *Sacred Musics of South Asia*

Josef Sorett

Associate Professor of Religion and African-American Studies, Columbia University

Research Topics: *The Holy, Holy Black*; and *This is the Air I Breathe*

Course: *Gospel Music in Modern America*

James Sykes

Assistant Professor of Music, University of Pennsylvania

Research Topic: *Music, Religion, and Decolonization: Sonic Geographies of the Eastern Indian Ocean*

Course: *Sound, Religion, and Colonial Encounter*

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 2016-2017 include: Teresa Berger, Phyllis Granoff, Peter Hawkins, Martin Jean, Sharon Kugler, Kathryn Lofton, David Mahan, Patrick McCreless, Robert Nelson, Margaret Olin, Andrew Quintman, Henry Parkes, Sally Promey, Markus Rathey, Koichi Shinohara, 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, Financial Assistant, Business Office Support

Melissa Maier, Manager of External Relations and Publications

Tomoko Nakayama, Collaborative Keyboardist/Vocal Coach

Sara O'Bryan, Interim Director of Chapel Music

Laurie Ongley, Concert Production Assistant

Sachin Ramabhadran, Technical/AV Media 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 700 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 and on the website. 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 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), Grace Cathedral (San Francisco), 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).

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



ISM Class of 2017

Photo by Matthew Fried

Alumni CONTINUED

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: 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: 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 – 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, 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.

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, Indiana University Jacobs School of Music, Northwestern University, Princeton University, The Juilliard School, Trinity College Dublin, University of Chicago, University of Minnesota, University of Notre Dame, University of Oregon, University of Pennsylvania, University of Pittsburgh, University of Toronto, University of Wisconsin – Madison, University of Washington, Vanderbilt University, and Yale University.

Student Admissions 2017-2018

APPLICATION STATISTICS

	ISM/YDS	ISM/YSM	Total
Apps	61	175	236
Admits	17	13	30
Matrics	17	13	30

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

Music		Divinity	
Choral	8	M.A.R.	23
Organ	10	M.Div.	11
Voice	9	S.T.M.	2
Total	27	Total	36

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/orchestra 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 ensemble presented *Darkness and Light*, a varied program of works that featured Emil Adler and Julie Flanders' *The Book of Rounds* as well as works by Brahms, Schnittke, Ola Gjelto, Jan Harmon, and Yale School of Music alumna Natalie Dietterich. Camerata's annual Advent concert in Battell Chapel included Robert Sirota's *Tree of Life*, selections from Heinrich von Herzogenberg's *Die Geburt Christi*, and *Dona nobis pacem* from Mass in B-minor. In February, Camerata joined forces with the Yale Symphony Orchestra and Yale Glee Club to perform Carl Orff's *Carmina Burana*. The program also included Elias Brown as guest conductor for Schoenberg's *Verklärte Nacht*. Two concerts of premieres ended Camerata's season: the Palm Sunday concert featured the world premiere of Robert Kyr's *Transfiguration*, the final work in a series of six pieces commissioned by the Yale Institute of Sacred Music through the Robert Baker Memorial Fund for Sacred Music, and the final concert was the U.S. premiere of Philip Moore's *Requiem*.



Marguerite L. Brooks



David Hill

YALE SCHOLA CANTORUM

David Hill, Principal Conductor

Masaaki Suzuki, Principal Guest Conductor

Yale Schola Cantorum performed five concerts 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 Brahms' *Ein deutsches Requiem* in an arrangement for chamber orchestra by Iain Farrington. Schola's Epiphany concert program featured choral works by Eccard, Warlock, Howells, and Victoria, a world premiere of Hannah Lash's *Take My Heart*, and organ solo interludes performed by Martin Jean from Messiaen's *La Nativité du Seigneur*. In March, Schola performed Bach's *Magnificat* and premiered Reena Esmail's *This Love Between Us: Prayers for Unity* with Juilliard415 and Hindustani musicians Rabindra Goswami (*sitar*) and Ramchandra Pandit (*tabla*). In addition to performances at Alice Tully Hall in New York and St. Joseph Church in New Haven, these works were featured on Schola's tour of India during spring recess (more information on page 11). Handel's *An Occasional Oratorio* concluded the season with performances at Woolsey Hall and St. Bartholomew's Church in New York.

Principal Guest Conductor Masaaki Suzuki returned to New Haven in October to lead the program *Mourning in Dresden*, featuring music by Bach, Hasse, and Fasch, with Juilliard415 in New Haven and New York.

Organ Program

The Great Organ Music at Yale series presented three artists in concert on the Newberry Memorial Organ in Woolsey Hall. The series opened with Christophe Mantoux in a program by French composers. Alumnus Olukola Owolabi (MM '03) followed in December, performing music of Stanford, Howells, Whitely, Laurin, Weaver, Utterback, and Dupré. The series concluded with Peter Richard Conte's presentation of works by Dupré and orchestral transcriptions of Wagner and Elgar.

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.

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.

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 Pedal Division in 2017 and restored the console. 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 2016–2017, guest artists Nicholas McGegan, Christian Gerhaher and Gerold Huber, and the vocal group Gallicantus participated in short-term residencies in which they coached individual singers, conducted masterclasses with the group, and, in the case of Gallicantus and Nicholas McGegan, collaborated with the Voxtet in performances.



Yale Voxtet

Liturgical Studies

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 2016–2017 Liturgy Symposium are listed below.

Michael Peppard

Associate Professor of Theology, Fordham University
The Interaction of Art and Rites in Early Christianity

Peter Jeffery

ISM Fellow and Professor of Musicology and Ethnomusicology, University of Notre Dame
Civil and Religious Ceremony in 8th-Century Rome: Ordo Romanus Primus

Juliette Day

ISM Fellow and Lecturer in Liturgical Studies
Words for Worship

Markus Rathey

Professor in the Practice of Music History
Music, Ritual, and Bach: Thinking beyond the Divide between Sacred and Secular

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 a faculty advisory committee 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.

For 2016–2017, the faculty sought guest speakers to address a wide diversity of fields and perspectives, covering subjects ranging from the influence of musical recordings on African-American religion to the history of twentieth-century architecture in Jerusalem. Several ISM faculty were invited to present talks on their recent work as well. A complete list of Colloquium presentations can be found in the Appendix on page 20.

Religion and the Arts

The ISM's Religion and the Arts program presented several public events throughout the academic year: two art exhibitions, a film series exploring science fiction and spirituality, and a Literature and Spirituality lecture series.

EXHIBITIONS

Malay Theater: Intangible Cultural Heritage and Islam

Curated by **Kathy Foley** (Wayang) with **Patricia Ann Hardwick** (Mak Yong)



Mak Yong performers

This exhibition highlighted the intangible cultural heritage forms of Islamic Malaysia, which include shadow puppetry *wayang kelantan* (formerly *wayang siam*) and the 2005 UNESCO recognized female dance drama *mak yong*.

The Complexities of Unity

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

Featuring works by Edgard Rodriguez Luiggi, Esteban Cabeza de Baca, Jeremy Wright, Noe Jimenez, Jane Winfield, and Lily Kuonen.

Jon Seals describes the concept of the exhibition: "Many artists explain that unity is the combination of parts or elements into an effective whole. But what distinguishes a part from the whole? . . . And if our strategies toward building unity can be developed, can they also be stunted or even reversed? . . . How do artists negotiate the perforated boundaries between variety and unity to create a dynamic work? . . .



Jon Seals

The intent of this exhibition is to investigate these questions and the various strategies and complex ways artists create unity with seemingly disparate elements. From this diverse collection of artists' work, viewers may become artists themselves as they seek to find a harmonious sense of unity within the boundaries of

the exhibition space and possibly build upon their own strategies of reconciliation beyond those boundaries, into the urgent social, political, and spiritual realities of our time."

LITERATURE AND SPIRITUALITY SERIES

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

Carolyn Forché

In the Lateness of the World
The Lana Schwebel Memorial Lecture in Religion and Literature

Reginald Dwayne Betts

Bastards of the Reagan Era

Kirstin Valdez Quade

Sin, Story, and Salvation

Averill Curdy & Penelope Pelizzon

Reading from selected works



Kirstin Valdez Quade

FILM SERIES

During the 2016-2017 academic year, the ISM co-sponsored a series of four different film screenings on the topic of science fiction and spirituality: *Dune*, *2001: A Space Odyssey*, *Solaris*, and *Advantageous*. The film screenings were introduced or followed by a conversation with faculty and/or guest presenters. Science Fiction and Spirituality 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.



Schola at the Taj Mahal

Yale Schola Cantorum Concert Tour to India

David Hill conducted Yale Schola Cantorum and Juilliard415 on a tour to India in March 2017, performing J.S. Bach's Magnificat and a newly commissioned work by Indian-American composer Reena Esmail. Entitled *This Love Between Us: Prayers for Unity*, the piece explores the theme of unity by juxtaposing texts from seven major religious traditions of India (Buddhism, Sikhism, Christianity, Zoroastrianism, Jainism, Hinduism, and Islam). Esmail, a graduate of both Yale and Juilliard, draws from both the Western and Hindustani (North Indian) classical music idioms in her work. (Reflections by the composer and by a Schola student follow.)

The tour involved more than concert appearances. Schola took part in the Sunday service at historic St. Mary's Church in Chennai, both the oldest Anglican church and the oldest British building in India. Of special interest to Yale friends, the church was the site of the 1680 marriage of Elihu Yale to Catherine Hynmers, the first marriage recorded there. The singers and instrumentalists also participated in school visits. They attended a performance of Indian classical music by students at Gardharva Mahavidyala Music School in Delhi, and collaborated with students in an outreach program called Songbound while in Mumbai.

Throughout the tour, students had opportunities to take in some of the renowned sights, museums, temples, and markets of this fascinating and complex country.



Elephanta Caves

Performances

Delhi - Sunday, March 12
Bahá'í House of Worship

Mumbai - Thursday, March 16
National Center for the Performing Arts, Tata Theater

Chennai - Saturday, March 18
Government Museum Theater (Juilliard Only)

Chennai - Sunday, March 19
Sir Mutha Venkatasubba Rao Hall



Kapaleeswarar Temple

Composer Reflection

Returning to India for these concerts meant more to me than I can put into words. In one way, it felt surreal to finally be back in the country I've only been able to dream about for the past five years. And in another way, it felt completely natural - as if I just picked up my life in India from right where I left it in 2012. There were moments in every performance, in Delhi, Mumbai, and Chennai where I looked out into the audience and had to fight back tears. At times, these countries have felt even further away to me than the 7,000 miles or 14 hours of travel between them. And yet here we were, Hindustani and Western musicians, side by side, in major Indian concert halls, giving the premier performances of my piece called *This Love Between Us: Prayers for Unity*. At times I wasn't sure if I was a Hindustani or Western musician - in one moment, I would exchange a quick nod with conductor David Hill, and then immediately turn to Rabindra Goswami, the sitar player, and offer a gentle nod, and an open-palmed invitation to enter with a phrase of *Raag Yaman*. To David, my gestures were quick, clean and understated, and to Rabindra Ji they were rounder and more descriptive, drawing the shape of the phrase that was to follow. In those moments, I was able to be the musical conduit in performance that I strive to be through music I write.

Every time we traveled, sitting in planes, trains, buses, cabs and rickshaws, I found myself instantly engaged in conversation with a different person in the group. As a composer, this is the first time I've had the opportunity to converse with almost everyone in a large ensemble that is performing my work. Each musician perceived

India through a unique lens, and it was incredible to get a glimpse of the country through each person's eyes - to think about India in new ways through each person's questions. . .

I cherished the discussions that blossomed from each of these questions, asked not only out of intellectual curiosity, but also from a place of warmth, from a deep desire to engage and connect with the culture. As a child growing up in America, I always felt that I had to separate my Indian heritage out from the rest of my life - that I had to present a version of myself to the outside world that was stripped of my family's culture. I got very good at creating this pared down version of myself - most children of immigrants do. But with each question, with each time I had the opportunity to share my perspective and learn a new one, I felt my heart opened up a little bit, too.

Reena Esmail (Excerpted from a longer article)



Ramu Pandit, Reena Esmail, Rabindra Goswami

Student Reflection

... The experience of singing *Prayers for Unity* while traveling through India was nothing short of astounding. It was humbling to witness the variety of religious practices present in India by day, and to present a work of musical and cultural synthesis to an Indian audience by night. The first full day of the tour, which began in Delhi, we visited the ruins of a thirteenth-century mosque alongside the Qutb Minar, a towering minaret constructed of red sandstone and marble and completed in 1220 A.D. The rich reds and browns of the walls and pillars served as the canvas for carvings of astounding intricacy and detail. During our time in Mumbai, a few of us ventured to an island off the coast to see the Elephanta Caves, a network of Hindu cave-temples that date back to the fifth century A.D. Inside the caves are enormous statues of gods and goddesses, and a relief of Shiva on the back wall of the largest cave stands sixteen feet tall. In Chennai, the final city of the tour, we visited the Kapaleeswarar Temple, the largest Hindu temple in the Tamil Nadu region. The kaleidoscopic exterior of the entrance features hundreds of colorful gods and goddesses dancing, conversing, celebrating, and gazing pointedly at the viewer. We also made a special visit to the St. Thomas Cathedral Basilica in Chennai, where the body of the apostle Thomas was purportedly interred. . .

Throughout the tour, *Prayers for Unity* perfectly expressed the amalgamation of religious practices that we encountered, but it did more: it highlighted the yearning for love, the communion that all of us long for. After visiting Muslim and Hindu sacred spaces and feeling a kinship with the worshippers there, I sang the music differently. The cultures and religions that I encountered in India shaped the way that I understood the music I performed, and the music caused me to see an unfamiliar place and the people who inhabit it with a renewed vision of what all of us share. “See yourself in others. Then whom can you hurt? What harm can you do?” we sang night after night as we offered up a musical prayer for wisdom and for oneness.

Above all, the eleven days we spent in India opened our eyes to unity in multiplicity – the world we inhabit is vast, and the cultures innumerable, and yet we share a common humanity. From the aromatic spice market of Delhi to the majestic Taj Mahal in Agra, from the coastal sunsets of Mumbai to the seaside temples near Chennai, each new city we visited revealed to us a different way of being the same: endless variations of how we understand what it is to be human, and the ways that we respond to that understanding through craftsmanship, through creation, and through song.

Abigail Storch (MAR '18)



Visit with Songbound students and teachers

Marquand Chapel

It has been a remarkably happy and worshipful year in Marquand Chapel. According to our records, attendance was slightly higher than in previous years, but attendance is by no means the only way to measure success. More importantly, perhaps, is the flourishing of those who take part in worship. Our team of twelve Chapel Ministers truly excelled at designing and curating worship services, drawing in many participants from among the community, and welcoming visitors who brought us their talents and expertise.

Once again, we have had a year rich with music from many genres and traditions. Mark Miller led the Marquand Gospel and Inspirational Ensemble in twelve services spread throughout the year, and inspired the community with some more of his own compositions. Matthew Cramer and David McNeil were our Choral Conducting students who, together with the Marquand Chapel Choir, inspired and led the community with sung worship. Three organ scholars – Gabriel Benton, Christopher Keady, and Nicholas Quardokus – accompanied both choir and congregation on our organs and piano.

Our Chapel worship program has a team of wise advisors behind us, in the shape of the Marquand Advisory Committee, which meets once a month to consider all manner of issues that arise around community worship. The committee is chaired by Professor Peter Hawkins, and includes four faculty members, one staff member, and two students.

During this year we initiated national searches for two new members of the Chapel staff. After meeting some outstanding candidates for both posts, we were delighted to appoint Nathaniel Gumbs (Yale MM '11) as our new full time Director of Chapel music, to oversee music in Marquand, Battell and St. Luke's Chapels, and Emilie

Casey (Yale MDiv '16, STM '17) as our Liturgical Minister and Director of Marquand Communications. Nat and Emilie join the Chapel staff in August 2017.

We owe a huge debt of gratitude to Sara O'Bryan (Yale MM '12) who served in the role of Interim Director of Chapel Music from 2014 to 2017. She inspired the community with her wonderful leadership in music, and did truly outstanding work on expanding, correcting and cataloguing our extensive repertoire of music for the Marquand congregation.

Our aim in Marquand is to provide a place where all those who work and study in Sterling Divinity Quadrangle, as well as friends from the local community and visitors from further afield, can come together each weekday to worship. There is no doubt that we learn constantly as we do this, but our primary aim in Chapel is not to create a teaching experience, but an environment for worship. We seek to create worship that draws extensively from many genres and traditions, but holds together around a common core that is uniquely and authentically our own style of worship. It is a delight this year to have seen so many different voices, musical genres, and ritual practices woven together in Marquand.

By working closely in our daily worship, many of our students gain experience as worship leaders that they take with them after graduation. One of the great pleasures of presiding over Marquand is hearing so many stories from alumni of the ways in which their skills in leading music and song, and designing and curating worship, are now enhancing the worship of communities all across the globe.

Maggi Dawn
Dean of Marquand Chapel



Other Events, Conferences, and Publications

Guest Artists and Special Events

Edvard Grieg Kor

with Yale Voxtet

Music of Landau, Lang, Grieg, and Frances-Hoad

Abyssinian Baptist Church Choir

Listen to the Lambs

Music from the African American Worship Experience

Roomful of Teeth

Grammy-winning experimental vocal ensemble

Christian Gerhaher, baritone

Gerold Huber, piano

Lieder of Gustav Mahler

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"

James Taylor, tenor

with Ted Taylor, piano

Songs from My Mother's Piano Bench

Kammerchor Stuttgart

Music of Fasch, Mendelssohn, Mahler, and more

Masaaki Suzuki, artistic director and organist

with James Taylor, Dann Coakwell, Paul Max Tipton, and Robert Mealy (violin)

Solo Cantatas of Nicholas Bruhns

Prahlad Singh Tipanya

North Indian devotional folk music of Kabir and others

Pedrito Martinez & Roman Diaz

Yoruba Soy

A celebration and demonstration of Yoruba music and dance

Saint Romanos the Melodist Byzantine Choir

Orthodox Great Vespers Service

Led by Dr. Grammenos Karanos (Holy Cross Greek Orthodox School of Theology). Comments by ISM Fellow Peter Jeffery (University of Notre Dame)



Prahlad Singh Tipanya

Symposia, Conferences, and Lectures

The Afterlives of Amazing Grace: Religion and the Making of Black Music in a Post-Soul Age

Organized by Josef Sorett (ISM Fellow) and

Ambre Dromgoole (MAR '17)

A daylong symposium investigating questions associated with the entangled trajectories of contemporary Christianity and black popular music – from Gospel, to Praise and Worship, and Hip Hop – in the years since Aretha Franklin's chart-topping album, *Amazing Grace* (1972). Preceded by a screening and discussion of the classic documentary *Say Amen, Somebody* (1982).

Presenters: Melonee Burnim, Robert Darden, Birgitta Johnson, Alisha Lola Jones, Emily Lordi, Daniel Moore, Matthew Morrison, Mark Anthony Neal. Moderators: Daphne Brooks and Melinda Weekes-Laidlow

Medieval Rites: Reading the Writing

Organized by Peter Jeffery (ISM Fellow) and

Henry Parkes (Assistant Professor of Music)

A multidisciplinary conference exploring the breadth of possible literate interactions with Christian liturgy during the Middle Ages, in both Eastern and Western traditions.

Presenters: Andrea Myers Achi, Stefanos Alexopoulos, Jesse Billett, Harald Buchinger, Donna Alfano Bussell, Ann Marie Caron, Nathan Chase, Daniel Galadza, Nina Glibetic, Richard Gyug, Sarah Hamilton, Andrew Irving, Rebecca Maloy, Rob Meens, David Michelson, Agnes Mihalyko, Elena Nonveiller, Gabriel Radle, Els Rose, Gerard Rouwhorst, Carol Symes, Kris Trujillo, Arthur Westwell

Kavanagh Lecture

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

Lizette Larson-Miller, Huron-Lawson Professor of Liturgy, Huron University College, University of Western Ontario

Renewing Sacramentality: A Sacramental Worldview as Liturgical Roots and Wings

Lana Schwebel Memorial Lecture in Religion and Literature

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

Carolyn Forché, poet

In the Lateness of the World

Tangeman Lecture

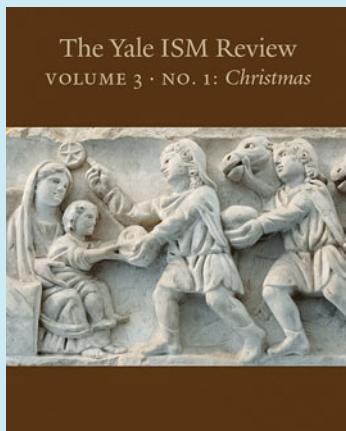
Named for Robert Stone Tangeman, professor of musicology at Union Theological Seminary, in whose name the Institute's founding benefactor endowed the Institute at Yale.

Ellen Harris, Class of 1949 Professor of Music Emeritus, MIT

Handel's Occasional Oratorio: Witnessing Great Rebellion of 1745 and Milton's Psalms

Publications

The *Yale ISM Review* released Vol. 3 No. 1 “Christmas” in November 2016. Edited by Rita Ferrone, the online magazine explores ideas and issues relevant to active engagement with music, worship, and the arts. This issue featured articles by Markus Rathey, Felicity Harley-McGowan and Andrew McGowan, Arthur P. Urbano, Wendy Farley, Nicholas E. Denysenko, Susan K. Roll, Bruce Gordon, Oana Sanziana Marian, and R. Guy Erwin. Free access to *The Yale ISM Review* is available anytime [here](#).



The *Yale Journal of Music and Religion* 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. In 2016 Jeffers L. Engelhardt assumed the role of editor-in-chief, succeeding Robin A. Leaver, who was involved in the long gestation period of the journal and had served as general editor since the YJMR’s launch in 2015. The current issue (Volume 3, Number 1), published in March 2017, featured articles on such topics as the effect of performance on relations between Christians and Hindus in Odisha, India, glimpses into the music and worship life of a Victorian Colonial cathedral in Grahamstown, South Africa, the prescription and practice of identity in Acadian patriotic songs, liturgical singing in the Lutheran Mass in early modern Sweden, the emotional efficacy of congregational song, and Marian theology in printed cantata librettos for the German Lutheran church in the eighteenth century. In September 2016, YJMR published Vol. 2, No.2: *The Sounds of Processions*, exploring the role of music in religious processions. That issue was guest-edited by Suzel Reily.

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 issues each year are printed and mailed.) *Letters* is an online student literary journal; it was not published in 2016–2017 but is being revived for 2017–2018.



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 2016–2017, staff again deployed a team of students to cover ISM events, uploading photos to Instagram that were then pushed into Facebook posts and tweets.

Community Outreach

The Institute of Sacred Music seeks to support and strengthen the worship practices and ministries of local churches through educational opportunities for clergy, musicians, and lay leaders. Several initiatives were presented for this purpose in 2016-2017.

“any-angled light”: Poetry and the Mission of Your Church

This second, bi-annual conference featured inspiration and practical guidance in the many uses of poetry in worship, preaching and teaching, witness, and service and work in the world. Presenters drew upon the rich heritage of poetry from the Psalms and the Prophets, to the poetry of the ancient church and Middle Ages, to Hopkins and the many fine poets of today. Plenary sessions, workshops, worship, and a “poetry salon” helped attendees to think poetry, integrate poetry, and even speak poetry to one another as they considered the church’s calling in this age.

Keynote speakers:

Mary Karr: *Sinners Welcome:*

Ignatian Spirituality for ‘Eijits’

Christian Wiman: *Hammer Is the Prayer:*

Poetry and the Language of Faith

Workshop presenters: Kenyon Adams, Danielle Chapman, Maggi Dawn, Anthony Domestico, John Hare, Peter Hawkins & Karin Coonrod, David Mahan, Kayla Beth Moore, Austin Rivera, Janet Ruffing, James Shivers



Keynote speaker Mary Karr

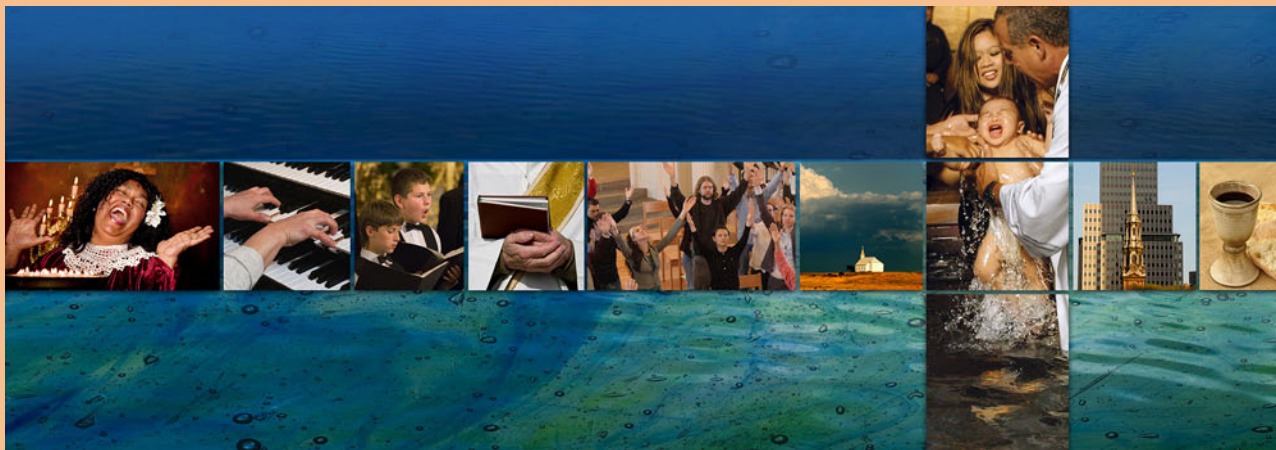


Parish-Based Music Schools: Developing a Program for the Local Community

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 ISM presented workshops at Yale in October 2015, and in St. Louis, MO, in May 2016. A third workshop was offered in February 2017, in a webinar format. Approximately fifty people participated in the comfort of their own homes and offices via an online platform. Three presenters were on site at the Institute to host the workshop, while two others participated remotely from Tennessee and Minnesota. The workshop material was pared down to two hours for this unique format, but covered the same general topics as previous gatherings. Based on the success of this pilot webinar, the ISM plans to offer another online workshop in 2017-18.



Congregations Project

The 2017 summer conference of the ISM Congregations Project brought together individuals and leadership teams from 30 different parishes around the country to consider this year's theme: *When Dancing Turns to Mourning: Worshiping God in the face of violence.*

Over the course of three days, they wrestled with questions posed by the conference planning team:

- Amid today's media-driven awareness and widespread fear, how do the worship, music, and art of the church make public witness to the human pain violence brings and to God's presence with those who suffer in its wake?
- In the face of violence, how can the worship, music, and art of Christian congregations offer praise to God, and how can they bring courage to those who are anxious, help to those who are suffering, and long-term formation in ways of peace?

Through prayer services, plenaries, panel discussions, music-making, and meals, they shared the experiences of their own communities and received insights from a team of nineteen Yale and guest faculty and leaders from congregations who played a vital role when violence erupted in their local communities.

A team of six students served as reporters for the conference. Catherine Amy Kropp (M.Div. '17) captured some of the issues, insights, and experiences that most resonated with her in the excerpt from her reflection, below.

Concerned with the response of their communities to acts of violence, church musicians and parish leaders gathered in June 2017 at the Yale Institute of Sacred Music for the ecumenical conference "When Dancing Turns to Mourning: Worshiping God in the Face of Violence." Joining in prayer and song, they expressed their compassion and advocacy for the victims of violence. They considered local and global phenomena of human brutality and trauma. And they learned from leaders who knew firsthand the experience of responding to major acts of violence. In stories of recovery, they glimpsed how beauty contributes to healing, and how hymn singing and artistic performances, as well as youth ministry and inter-faith worship, can provide moments of transformation. Yet, the conference went beyond the role of the arts and worship in the face of violence. It guided participants into a place of profound introspection, resonating in personal and deep-seated ways even among those who had not witnessed a major incident of human brutality in their communities.



In his presentation on the psalms, theologian Don Saliers described "the complicity of praying against violence when it lurks within you." He invited participants to consider the language of violence within the psalms of lament. The psalms, Saliers said, provide a voice for human anger and despair. They speak when anguish runs deeper than words. They articulate what humans don't comprehend about themselves. Because these sacred hymns name the things people know but refuse to say out loud — such as their desire

Congregations Project CONTINUED

for vengeance or retribution – they offer a form of truth-telling that is often missing from Christian liturgy, as well as from everyday speech. Saliers referred to “lament denial” to describe the tendency of human beings to suppress their dread and fear. “Who are these enemies in the psalms?” he asked. “What is this aspect of the other projected out of our fears?”

The emphasis on naming painful things honestly was also evident in the presentations that followed. Leaders of St. Monica’s Catholic Community, Santa Monica, CA, and Trinity Episcopal Church, Boston, shared their experiences of responding to a mass shooting (St. Monica’s College, 2013) or a terrorist bombing (Boston Marathon, 2013) in their communities. Naming human fears, according to Christine Gerety from St. Monica’s, is essential if people are to discover the courage they have within themselves to overcome them.

During the visit of conference participants to Grace Farms in New Canaan, CT, the power of the arts to name human fears in the midst of violence was palpable. In a workshop rehearsal of a new ballet and performance piece, “Practicing



Panelists Donyelle McCray, Cheryl Cornish, Sarah Farmer

Silence,” directed by Kenyon Adams, there was a particular moment in which time seemed to stop. On the stage within the glass-enclosed amphitheater a ballet dancer knelt over her loved one, a victim of gun violence. She then turned to the audience and revealed her face. She was screaming, in silence. There was no music. Just her face. The dancing had turned to mourning.

Congregations Project Faculty 2017

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

Tony Alonso – Composer, theologian, and doctoral candidate, Emory University, Graduate Division of Religion

Dorothy Bass – Senior Fellow, Lily Fellows Program, Valparaiso University

Teresa Berger – Professor of Liturgical Studies and Thomas E. Golden, Jr. Professor of Catholic Theology, Yale Divinity School and Yale Institute of Sacred Music

John J. Collins – Holmes Professor of Old Testament Criticism and Interpretation, Yale Divinity School

Cheryl Cornish – Senior Minister, First Congregational Church, Memphis, TN

Maggi Dawn – Dean of Marquand Chapel and Associate Professor (Adjunct) of Theology and Literature, Yale Divinity School and Yale Institute of Sacred Music

Sarah Farmer – Associate Research Scholar, Center for Faith and Culture, Yale Divinity School

John Ferguson – Elliot & Klara Stockdal Johnson Professor of Organ and Church Music Emeritus, St. Olaf College

Christine Gerety – Associate Director, Outreach and Pastoral Care, St. Monica Catholic Community, Santa Monica, CA

Martin Jean – Director and Professor of Organ, Yale Institute of Sacred Music

Beverly Lapp – Professor of Music and Core Curriculum Director, Goshen College

Colin Lynch – Associate Director of Music and Organist, Trinity Church Boston

Donyelle McCray – Assistant Professor of Homiletics, Yale Divinity School

Rita Powell – Associate Rector for Liturgy, Trinity Church Boston

Don Saliers – William R. Cannon Distinguished Professor Emeritus of Theology and Worship, Emory University

Dale Sieverding – Director of Music and Liturgy, St. Monica Catholic Community, Santa Monica, CA

Bryan Spinks – Bishop F. Percy Goddard Professor of Liturgical Studies and Pastoral Theology, Yale Divinity School and Yale Institute of Sacred Music

Patrick Ward – Associate Rector for Pastoral Ministries and Welcome, Trinity Church Boston



Tony Alonso, Don Saliers



Dorothy Bass

FALL 2016

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|--------------|--|-------------|--|
| September 7 | Introductions | November 16 | Francesco Spagnolo , Curator,
The Magnes Collection of Jewish Art
and Life; Associate Adjunct Professor,
Dept. of Music, UC-Berkeley
<i>Synagogue Songlines: Jewish Christian
Musical Encounters in the Italian Ghettos</i> |
| September 14 | 2016-2017 ISM Fellows: Maya Berry ,
Anderson Blanton , Juliette Day ,
Peter Jeffery , Rehanna Kheshgi ,
Joseph Sorett , James Sykes | | |
| September 21 | Sally M. Promey , Professor of Religion
and Visual Culture
<i>Religion in Plain View: The Aesthetics of
American Belief</i> | November 30 | Student presentations:
Victor Gan , Weston Jennings
& Mark Schultz
<i>Profaning the Sacred: Transgressive
Approaches to the Mass</i> |
| September 28 | Presentations Workshop | | |
| October 5 | Teresa Berger , Professor of
Liturgical Studies
<i>Confessions in the Digital Age</i> | | Michael Gilbertson
<i>Shooting at a Moving Target: Aiming
for a New Soviet Style in Prokofiev's
Cantata for the Twentieth Anniversary
of the Revolution</i> |
| October 12 | Paul J. Grant-Costa , Ph.D, J.D.,
Executive Editor
Tobias Glaza , Assistant Executive Editor
The Yale Indian Papers Project | December 7 | Student Presentations:
Emily Dolan & Natasha Schnur
<i>This Moment Immortal:
Emily Dickinson and Aaron Copland</i> |
| October 26 | Adina Hoffman , author
<i>Till We Have Built Jerusalem:
Architects of a New City</i> | | Zachary Fletcher & Jacob Swindells
<i>Cathedral Music Is Worth Sharing:
An Interrogation of Access, Prestige, and
Class in Anglican Choral Culture</i> |
| November 2 | Vera Shevzov , Professor of Religion,
Smith College
<i>The Marian Face of Contemporary Russia:
Public Orthodoxy and its Discontents</i> | | |
| November 11 | Ali Hill , Chief Choir Leader Trainer
and UK Operations Manager
<i>Songbound</i> | | |
| November 9 | Student presentations:
Dustin Gavin & David Simon
<i>Silence: A Ritual in Transfigured Time</i>
Sakina Abdus Shakur &
Matthew Cramer
<i>If I Was Your Girlfriend: Prince and
Divine Love</i> | | |

SPRING 2017

January 18	<p>Student presentations: Isaac Johnson & Bradley Burgess <i>Liturgical Improvisation: At the Organ and Beyond</i></p> <p>Brendan Dempsey & Daniel McGrew <i>Twilight of the Idols: Nietzsche, Wagner and the Idea of Decadence</i></p>	March 29	<p>Elaine A. Pena, Associate Professor, American Studies, George Washington University <i>Paso Libre (Open Border): Ritual as Crisis Resolution at the Port of Laredo (1954-1957)</i></p>
January 25	<p>Small Group Discussions</p>	April 5	<p>Lerone A. Martin, Assistant Professor of Religion and Politics, Washington University in St. Louis <i>Preaching on Wax: The Phonograph and the Making of Modern African American Religion</i></p>
February 1	<p>The Red Skies Music Ensemble <i>Emily Dickinson and the New England Hymn Tradition</i></p>	April 12	<p>Student Presentations: Andrew Doss & Joseph Fala <i>Paperless Music as a Liturgical Tool for Embodied Theology</i></p> <p>Emma Brown & Janet Yieh <i>"Le roi est mort. Vive le roi!" The Revolutionary Exhumations at Saint-Denis, October 1793</i></p>
February 8	<p>Student presentation: Molly Channon & Hannah Carr <i>Lumina and The Art of Transcendence</i></p>	April 19	<p>Student Presentations: Katherine Scahill & Adele Grabowski <i>La via al libero canto, la via dell'anima</i></p> <p>Elisabeth Spitz & Christopher Keady <i>Encountering "Indian Melodies": Learning from the Sacred Music of the Brothertown Indian Nation</i></p>
February 22	<p>Melanie Ross, Assistant Professor of Liturgical Studies <i>'Seeker Services' Then and Now: The Liturgical Theology of America's Most Influential Megachurch</i></p>	April 26	<p>Student Presentation: Jane Meditz <i>Sit and Weep: Crisis, Mourning, and Religious Ideology in the Concertos of Matthias Weckmann</i></p> <p>Small Group Discussions</p>
March 1	<p>Student presentations: Ambre Dromgoole <i>Pray You Catch Me: Acknowledging the Social and Spiritual Labor of Famed Black Women Singers</i></p> <p>Samuel Ernest <i>You Are of Me, That's What: Frank O'Hara, Fertility, and the Future</i></p> <p>Stephen McCarthy <i>Conned by Text or Context? Hippolytus, Antiquarianism & Vatican II</i></p> <p>Nathan Reiff <i>Rupture and Continuity in Alfred Schnittke's Concerto for Choir</i></p>		
March 8	<p>Student Presentations: Xiao Situ & Evan Cogswell <i>The Terrifyingly Normal World of Sweeney Todd, as Imagined by Tim Burton</i></p> <p>Maria Terss & Mary Pan <i>Light in the Easter Vigil: An Experience of the Senses</i></p>		

