



Year in Review
2017 — 2018

Yale INSTITUTE OF SACRED MUSIC



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From the Director's Desk

Welcome to the ISM Annual Report for the 2017-2018 academic year. We hope you enjoy this small window into our activities.

Transitions marked this year for us. In addition to the usual procession of students who pass through our halls each year, several faculty members signaled their plans for retirement. We also welcomed several new staff, and said goodbye to others as they set off on new adventures.

Perhaps the most visible transition that took place this year was the renovation of 406 Prospect, now renamed Miller Hall in honor of our founding benefactors Clementine Miller Tangeman and Xenia S. and J. Irwin Miller. The firms of Apicella + Bunton Architects, Standard Builders, Ltd., and our own Yale Facilities labored by our side for months to prepare floor plans, specifications, and purposes for each aspect of this beautiful old mansion across the street from Sterling Divinity Quadrangle (SDQ). In mid-August, twenty-five of our faculty, staff, and fellows took up residence here, and we have been settling in ever since.



In addition to office space that permits much of our community to be under one roof, or at least in closer proximity, Miller Hall has spaces for teaching,



meeting, and informal gatherings of the Institute – the first time since the days of the old ISM student lounge in the back of the SDQ. Numerous celebrations throughout 2018-19 will mark the inauguration of this beautiful new facility.

While it is coincidental, we note with gratitude that this move coincides with the 45th anniversary of the ISM, just as in 2018 we celebrate the 90th anniversary of the founding of the Union School of Sacred Music. It is remarkable to think that the ISM has now been at Yale for the same number of years that the School of Sacred Music was at Union Seminary. Timely too is our twin administrative goal of connecting our mission with even more units at Yale, all the while reviewing one of our most central programs: the training of professional church musicians.



I never had the honor of knowing our founders, but through conversations with those who knew them, and through careful examination of documents they left to form the legacy of the ISM at Yale, it is clear that at its core, the Institute's purpose was always meant to be toward worship and music in churches. And yet, the breadth of vision, the abundance of resources, and the importance of our work easily connects us to the worship and artistic practices of other religious communities. I don't remember a time in our history when this work stands to be more needed and more important.

You will see evidence of it, I hope, as you read these pages, and much more of it to come. Thank you for your support of and prayers for the Yale Institute of Sacred Music.

Martin Jean
Director

ISM Community 2017-2018

Faculty (with course titles)

CHORAL CONDUCTING

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

David Hill, Professor Adjunct 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

James Taylor, Professor in the Practice
Individual Instruction and Seminar – Voice
Vocal Chamber Music

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

Ethan Heard, 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

Henry Parkes, Assistant Professor
(on leave 2017-18)

Markus Rathey, Professor in the Practice
Johann Sebastian Bach in the Early 1730s
Music and Theology in the 16th Century
Music before 1700
Sacred Music – Unity and Diversity

LITURGICAL STUDIES

Teresa Berger, Professor
Daily Prayer: Liturgical Developments, Theological Principles, Contemporary Practices
Gender and Liturgy
Liturgical Movements of the 20th Century
(with Bryan Spinks)
The Theology of Vatican II

Melanie C. Ross, Associate Professor
Foundations of Christian Worship (with Bryan Spinks)
History of American Evangelical Worship
Liturgical Theology
What Is a Sacrament?

Bryan D. Spinks, Professor
Churches of the East (with Ramez Mikhail)
English Reformation, Liturgical Traditions, and the Evolution of the Books of Common Prayer
Foundations of Christian Worship (with Melanie Ross)
Liturgical Movements of the 20th Century
(with Teresa Berger)

RELIGION AND VISUAL ARTS

Maria J. Feliciano, Lecturer
Arts of Medieval Iberia

Felicity Harley, Lecturer
Cult of Saints in Early Christianity and the Middle Ages
(with Vasileios Marinis)

Vasileios Marinis, Associate Professor
Christian Art and Architecture: 13th to the 21st Centuries
(with Sally Promey)
Cult of Saints in Early Christianity and the Middle Ages
(with Felicity Harley)
Death and Afterlife: East and West (with Peter Hawkins)
From House Churches to Medieval Cathedrals: Christian Art and Architecture from the 3rd Century to the End of Gothic
(with Sally Promey)

Sally M. Promey, Professor
Christian Art and Architecture from the Renaissance to the Present (with Vasileios Marinis)
From House Churches to Medieval Cathedrals: Christian Art and Architecture from the 3rd Century to the End of Gothic
(with Vasileios Marinis)
Pilgrimage and Religious Tourism (with Orgu Dalgic)

Faculty CONTINUED

RELIGION AND LITERATURE

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

Designing and Curating Worship

Poetry for Ministry (with Christian Wiman)

Songwriting for Congregations

Peter S. Hawkins, Professor

(on leave, spring 2018)

Death and Afterlife: East and West

(with Vasileios Marinis)

Religious Themes in Contemporary American Short Fiction

Ronald S. Jenkins, Visiting Professor

*Performance behind Bars: Sacred Music, Sacred Texts,
and Social Justice*

David Mahan, Lecturer

Faith-[In]forming: Christian Poetics for the 21st Century

Spiritual Topographies in Modern Poetry and Fiction

Christian Wiman, Professor in the Practice

Creative Faith: A Writing Course

Modern Faith

Poetry and Faith

Poetry for Ministry (with Maggi Dawn)

Faculty News

Teresa Berger presented papers in the spring of 2018: one at the American Theological Society Annual Meeting in Princeton, NJ, the other at an international conference (Zukunftsraum Liturgie) in Graz, Austria. Her publications included “All Are Welcome?” for *Liturgy with a Difference: Beyond Inclusion in the Liturgical Assembly*, ed. Bryan Cones and Stephen Burns. As convener of the ISM program in liturgical studies, Professor Berger took the lead in organizing the 2018 liturgy conference (detailed on page 19). She will be editing the conference papers for publication.

Maggi Dawn delivered two keynote addresses at conferences in the UK in December 2017: the first at “Divine Creation & Linguistic Creations: A Conference in Celebration of Prof. Janet Soskice’s Work” at the University of Cambridge; the second at “Curating Worship, Pioneering Liturgy,” organized by Beyond Church, and the Diocese of Chichester. She returned to the UK for the summer of 2018, where she was Honorary Visiting Fellow at St. John’s College, University of Durham.

Peter Hawkins was invited to present the Richard Lectures at the University of Virginia in April 2018, where his topic for the three talks was *First Person Singular: Voicing the Christian “I”*. In May he gave a talk entitled “Divinity School Dante” for the Dante Society of America Meeting at Boston College. His most recent book, *The Bible in the American Short Story*, co-authored with Lesleigh Cushing Stahlberg, was published by Bloomsbury in 2017.

David Hill was awarded The Medal of the Royal College of Organists at Southwark Cathedral during the College’s Conferment ceremony in March 2018.

Martin Jean delivered the annual Routley Lectures at the Montreat Conference on Worship and Music in North Carolina in 2017. He also played concerts and gave master-classes in Baltimore, Gettysburg, Dallas, New Haven, Ann Arbor (for the University of Michigan annual organ conference), and Indianapolis.

Vasileios Marinis presented a paper entitled “Architecture and Liturgy in the Early Churches of Constantinople: A Reappraisal,” at the interdisciplinary conference “Towards the Prehistory of the Byzantine Liturgical Year,” July 3-6, 2018, in Regensburg, Germany.

Henry Parkes had a productive leave during 2017-2018, spending much of the year in Munich and Würzburg, Germany as recipient of a fellowship from the Alexander von Humboldt Foundation. He has been preparing an edition and study of the liturgical writings by Bern of Reichenau (d. 1048), and has had articles accepted by the journals *Early Music History* and *Early Medieval Europe*.

Faculty News CONTINUED

Sally Promey was invited in autumn 2017 to serve as senior mentor and co-seminar leader (with Sylvester Johnson) to the 2018-2019 Cohort of the Young Scholars in American Religion Program. With co-director Sarah Rivett, she organized and led the second convening of 50+ international fellows for the “Material Economies of Religion in the Americas” project, meeting at University of Toronto, 26-30 June 2018. She also continued creative work with Emily Floyd (curator and editor) on the *MAVCOR Journal* and website. Prof. Promey delivered the Keynote Lecture for the Aesthetics of Religion working group conference in Munich, Germany, in November 2017.

Markus Rathey, president of the American Bach Society, hosted its biennial conference at Yale in April 2018. During the conference, he presented conductor Masaaki Suzuki with an honorary membership. Prof. Rathey recently published two articles: “Setting the Stage: Drama Libretti and the Invention of Opera in Leipzig in the 1680s” (*Cambridge Opera Journal* 2017); and “In Honor of God and the City” (*Compositional Choices and Meaning in the Vocal Music of J.S. Bach*, Lantham 2018).

Melanie Ross has been promoted to associate professor of liturgical studies, effective July 1.

Bryan Spinks published articles in *Sewanee Theological Review* (Christmas 2017) and in *Journal of Anglican Studies* 16 (2018); he has six more forthcoming in various journals and books. He will give the keynote paper at the Society of Liturgical Study 40th Anniversary conference in August 2018 under the title “Selective Anamnesis: Authenticating the Present with an Imagined Past.” Professor Spinks looks forward to conducting research in Ireland during his fall 2018 leave with the support of a Conant Grant from the Episcopal Church.

James Taylor performed a recital with lutenist Nigel North (lutenist) at the Center for British Art in April in conjunction with/inspired by the Paston Treasure exhibit. He also participated in a recital with Yale Early Music faculty, which included pieces by Telemann and Buxtehude. In summer 2018, Prof. Taylor taught at the Middlebury German School in Vermont and at the International Baroque Institute at Longy, where the theme was French Baroque.

Christian Wiman was a guest on Krista Tippett’s radio program *On Being* in January 2018. The broadcast can be heard online at: <https://onbeing.org/programs/christian-wiman-how-does-one-remember-god-jan2018/>

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 six fellows in 2017-2018. They were supported in their work by Yale faculty and scholars/practitioners in the region who serve as Fellow Associates of the Institute. The ISM Fellows engaged with students and faculty from across the university through monthly talks and conversations on work-in-progress.



ISM Fellows: Charrise Barron, Ramez Mikhail, Finnian Gerety (standing); Barbara Hagg-Huglo, Anderson Blanton, Hyun Kyong Chang (seated)

Charrise Barron

Harvard University: Ph.D. in African and African American Studies (2017)

Research Topic: *The Platinum Age of Gospel*

Course: *Gospel Music in the Church and World*

Anderson H. Blanton

Research Fellow, Max Planck Institute for the Study of Religious and Ethnic Diversity

Research Topic: *Toying with the Sacred: Materiality, Prayer and Play*

Courses: *Anthropology of Playthings; Object Lessons: Materiality and Aesthetic Formation in the American Sunday School*

Hyun Kyong Hannah Chang

Research Professor in Musicology, Ewha Women’s University (Seoul, Korea)

Research Topic: *Singing and Praying in Christian Pyongyang, 1900s-1930s: Borderland Voices in the Trans-Pacific*

Course: *Performing Rituals in East Asian Traditions*

Lecture/Recital: *Bridging the Sacred and the Secular:*

Art Songs (Gagok) in 20th-century Korea, with Hannah Chang, lecturer & piano; Daniel Suk, tenor

Fellows CONTINUED

Finnian M.M. Gerety

Visiting Assistant Professor of Religious Studies, Brown University

Research Topic: *Mantras to the Max: Sacred Sound in South India*

Course: *Sensing the Sacred in India: Sensory Culture in South Asian Religions*

Barbara Haggh-Huglo

Professor of Music, University of Maryland, College Park

Research Topic: *Repetition, Creativity, and Value in Medieval Ghent: Lives of Saints, Monastic Reform, and Foundations of Offices and Masses*

Course: *Church Music in Early Cities, 700-1700*

Ramez Mikhail

University of Vienna: Ph.D. in Theology (2017)

Research Topic: *The Presentation of the Lamb: A Historical and Theological Analysis of the Prothesis and Preparatory Rites of the Coptic Liturgy*

Course: *Challenges of Survival: The Worship Life of Egypt's Coptic Christians and Its Continuity to the Modern Era; and Churches of the East*

Staff

Antonia Abildgaard, ISM Student Financial Aid Services

Laura Adam, Manager of Music Programs and Concert Production

Jacqueline Campoli, Senior Administrative Assistant

Kristen Forman, Executive Assistant to the Director

Stephen Gamboa-Diaz, Assistant for Publications and Communications

Nathaniel Gumbs, Director of Chapel Music

Andrea Hart, CPA, Assistant Director of Finance and Administration

Trisha Lendroth, Financial Assistant

Melissa Maier, Manager of External Relations and Publications

Tomoko Nakayama, Collaborative Keyboardist/Vocal Coach

Laurie Ongley, Concert Production and Camerata Manager

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 more than 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 published several times a year, two times in print and mailed to alumni and friends of the Institute. Coordinated with the website news feed. Alumni profiles are featured there and in the print and PDF versions of Prism. 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: Durham Cathedral (Durham, England), 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, Colorado Christian University, Deerfield Academy, Drew Seminary, East Carolina University, Florida State University, Fordham University, Garrett–Evangelical Theological Seminary, Grove City College, Hamburg School of Music, Harvard Divinity School, Harvard University, Indiana University Jacobs School of Music, Mount Holyoke College, Muhlenberg College, Rutgers University, Southeastern University, St. John's University, Scripps College, Swarthmore College, Syracuse University, Tufts University, Union Theological Seminary, University of Chicago, University of Colorado, University of Michigan, University of Notre Dame, University of Thessaloniki, Wesleyan University, Western Michigan University, Williams College

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



ISM Class of 2018

Photo by Matthew Fried

Alumni CONTINUED

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 Michigan, 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 2018-2019

APPLICATION STATISTICS

| | ISM/YDS | ISM/YSM | Total |
|---------|---------|---------|-------|
| Apps | 71 | 170 | 241 |
| Admits | 19 | 17 | 37 |
| Matrics | 18 | 14 | 32 |

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

| | Music | Divinity | |
|--------------|-----------|--------------|-----------|
| Choral | 8 | M.A.R. | 24 |
| Organ | 12 | M.Div. | 11 |
| Voice | 8 | | |
| Total | 28 | 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/orchestra work. The ISM maintains a close and happy partnership with the Yale Glee Club (primarily undergraduates).

YALE CAMERATA

Marguerite L. Brooks, conductor

The Yale Camerata and its smaller Chamber Chorus performed four concerts over the course of the academic year. In November, a tripartite concert opened with the Chamber Chorus performing Gabriel Jackson's *To the Field of Stars*, a work about pilgrimage and the Camino de Santiago in Spain. The full Camerata rounded out the program focusing on the dangers of climate change with Mohammed Fairouz's *Anything Can Happen* and Paul Hindemith's *Apparebit Repentina Dies*. In December, Camerata presented their annual Advent concert in Battell Chapel featuring Arvo Pärt's *Berliner Messe*, Ottorino Respighi's *Lauda per la Natività del Signore*, and their annual performance of the *Dona nobis pacem* from J.S. Bach's *Mass in B-minor*. In March, guest conductor Grete Pedersen led the group in a performance of Haydn's *Theresienmesse* in a joint concert with the Yale Schola Cantorum and the Yale Glee Club. All three choirs joined together for a performance of Haydn's *Te Deum in C Major*. For the final concert of the year, the Camerata joined the Yale Philharmonia and the Yale Glee Club under the baton of guest conductor Marin Alsop for a performance of Leonard Bernstein's *Chichester Psalms* and the epic *Symphony No. 9* of Ludwig von Beethoven.

Marguerite Brooks conducts the annual Advent Concert in Yale's Battell Chapel





Yale Schola Cantorum 2017-2018

YALE SCHOLA CANTORUM

David Hill, Principal Conductor

Masaaki Suzuki, Principal Guest Conductor

The Yale Schola Cantorum performed seven programs during the 2017-2018 academic year, five of them conducted by principal conductor David Hill. In September, Schola opened the season with an Evensong at Christ Church New Haven featuring a commissioned

Magnificat by Tawnie Olson with the Elm City Girls' Choir. Principal Guest Conductor Masaaki Suzuki came to New Haven in October to lead Schola and Juilliard415 in a program of music celebrating J.S. Bach and the 500th anniversary of the Reformation. The repertoire included Cantatas 79 and 80 and the *Mass in G Major, BWV 236*. In November, Schola performed Joby Talbot's modern masterpiece *Path of Miracles* both at Christ Church in New Haven and at St. Michael's Church in New York City, before taking it on tour to Spain the following June. The music of Heinrich Schütz was the focus of the January program; Schola performed his polychoral *Magnificat*, various motets from *Geistliche Chormusik*, and the *Weinachshistorie*. The February concert, titled "At the Foot of the Cross," featured the 10-voice *Stabat Mater* of Domenico Scarlatti and the chilling setting of *The Seven Last Words from the Cross* by Scottish composer James MacMillan. Guest conductor Grete Pedersen directed Schola in a performance of *Three Psalms, Op. 78* by Felix Mendelssohn in March as part of a joint concert with the Yale Camerata and the Yale Glee Club. To close out the year, Prof. Hill led Schola in a presentation of J.S. Bach's *St. John Passion* in the arrangement of Robert Schumann as part of the American Bach Society's national conference.

Yale Schola Cantorum Spain Concert Tour — June 2018

Immediately following the ISM Study Tour to Spain, Schola presented five performances of Joby Talbot's *Path of Miracles* — a four-movement, hour-long journey depicting major cities along the Camino de Santiago in music. Schola is the first choir to have performed *Path of Miracles* in all four cities for which it was written.

June 3: Convento de las Mercedarias de la Purísima Concepción (Convento de "las Góngoras"), Madrid

June 4: Real Colegiata de Santa Maria de Roncesvalles, Roncesvalles

June 5: Catedral de Burgos, Burgos

June 6: Iglesia Santa Marina de Real, León

June 8: Igrexa da Compañía, Santiago de Compostela



David Hill conducts Schola in concert at "las Góngoras", Madrid

Organ Program

The Great Organ Music at Yale series presented two artists in concert on the Newberry Memorial Organ in Woolsey Hall. Martin Baker performed works by Buxtehude, Widor, J.S. Bach, and an improvisation of his own. Martin Jean's program comprised Widor's *Symphonie romane* and Vierne's *Symphony No. 5*. The third concert in the series featured Boyd Jones performing a wide range of works at United Church on the Green.

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.

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 will correct tonal inconsistencies that creep into any organ of this age and repair literally thousands of leaky valves and cracks in the core mechanism. ATA completed work on the relay system and are also in process with the Echo division. The entire project is expected to complete in 2019, leaving only the façade of the organ to be restored. This portion of the work will wait until renovation of the entire hall is done.

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 2017–2018, guest artists Jakob Lindberg, Simon Carrington, and J. Arden Hopkin participated in short-term residencies in which they coached individual singers and conducted masterclasses with the group. Two of the residencies culminated in public performances: *Histoires et Dialogues: Music from the French Baroque*, directed by Simon Carrington; and *¡España!*, an evening of Spanish vocal solo and chamber works directed by J. Arden Hopkin.



Photo by James Taylor

Voxtet members with Sibylla Rubens and Mechtild Winter following their masterclass in the Chamber Music Room of the Thomasschule.

In June, following the ISM study trip and Schola concert tour in Spain, Professor Taylor and his nine students traveled to Leipzig at the invitation of conductor Masaaki Suzuki, to participate in a performance of Mendelssohn's *Elias (Elijah)* with Bach Collegium Japan. They attended other concerts during their stay in Leipzig, participated in a masterclass with soprano Sibylla Rubens, and spent a day exploring the city of Dresden.

Church Music Studies

The ISM offers 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.

Liturgical Studies

The ISM program in Liturgical Studies presented a series of four guest lectures on topics of interdisciplinary interest, the annual Kavanagh Lecture, and an international conference in June 2018. (Conference details appear on page 17.)

KAVANAGH LECTURE

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

Edward Foley

Duns Scotus Professor of Spirituality and Professor of Liturgy and Music, Catholic Theological Union
Preaching in an Age of Disaffiliation: Respecting Dissent while Keeping the Faith

LITURGY SYMPOSIUM SERIES

Ramez Mikhail

ISM Fellow and Lecturer in Liturgical Studies
The Preparation and Presentation of the Gifts in Egypt: Reflections and Prospects

Molly Lester

Assistant Professor, Medieval European History, United States Naval Academy
The Scales of Orthodoxy: Music, Sacraments, and the Mass in Seventh-Century Iberia

Claúdio Carvalhaes

Associate Professor of Worship, Union Theological Seminary
A Liberation Liturgical Theology

Barbara Hagg-Huglo

ISM Fellow in Musicology and Professor of Music, University of Maryland
Creativity in Medieval Church Music in Ghent



Cláudio Carvalhaes

Religion and the Arts

The ISM's Religion and the Arts program presented an art exhibition and a series of literary readings, all open to the university community and wider public.

EXHIBITION

From Shape to Form

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

Works by six contemporary Latinx artists: Gaby Collins-Fernandez, José Delgado Zúñiga, Carmen Flores, Sarett Franco, Rocío Olivares, Xavier Robles de Medina

The exhibition highlighted artists working through varied materials and processes to explore a range of topics including communal/individual memory and progress/regress. As described by curator Jon Seals: "*From Shape to Form* enters into conversation with these artists in rejecting flattened notions of sameness and difference. The art assembled here embraces a more nuanced and dimensional approach filled with depressions, reliefs, and fantastic textures. Featured artists from across the Americas utilize diverse studio practices including digital collage, painting, photography, sewn or stitched collaborations with drawn elements, and other mixed media processes."



José Delgado Zúñiga's 2015 work "Shape Up"

LITERATURE AND SPIRITUALITY SERIES

ISM faculty in Religion and Literature invited three poets/writers to present readings of their work. Book-signing followed in collaboration with the Yale Divinity School Student Book Supply.

Adam Kirsch, poet and critic

Becoming a Jewish Writer
Lana Schwebel Memorial Lecture in Religion and Literature

Nadia Bolz-Weber, writer

and pastor
Truth Telling in a World of Spin

Mary Szybist, poet

Readings from her work



Nadia Bolz-Weber



Group photo at Monasterio de Santo Domingo de Silos

ISM Study Trip to Spain

One of the capstone experiences of ISM student life is the biennial study trip, which took 72 students, faculty, and staff to Toledo, Burgos, and Madrid for twelve days in June. In addition, there were two optional “extension tours:” one for those interested in arts and architecture, who traveled to Seville, Córdoba, and Granada; and

another for organists that took them to Salamanca, Rueda, Tordesillas, and San Sebastián. And a third group—Yale Schola Cantorum—performed a whirlwind concert tour along the Santiago de Compostela (as detailed on page 8).

May 22 – Depart New York

May 23 – Arrive Toledo: Archaeological and historical walking tour: Mezquita del Cristo de la Luz; Iglesia de San Roman; Museo de los Concilio; Cuevas de Hercules

May 24 – Toledo: Burgos Cathedral, with talk on music and ritual by David Catalunya; Alcazar, 13th century baths; Museo de Santa Cruz; small group visit to cathedral archives

May 25 – Toledo: Church of Santo Tome, for private viewing of El Greco’s *The Burial of the Count of Orgaz*; Jewish quarter: Synagogue of Samuel ha Levi, Synagogue of Santa Maria la Blanca; Monasterio de San Juan de los Reyes; “Merienda” with the sisters of the Convento de las Comendadoras de Santiago

May 26 – Lerma: tours of Ducal Palace and Collegiate Church; **Silos:** tour

of cloister at Monasterio de Santo Domingo de Silos, conversation with monks, prayer service; travel to Burgos

May 27 – Burgos: tours of Monastery of Santa Maria la Real de Huelgas; visit Miraflores Charterhouse

May 28 – Burgos: tour of Burgos Cathedral with David Catalunya; walking tour of Burgos as a mercantile city; travel to Madrid

May 29 – Madrid: walking tour of Habsburg Madrid; tours of Monasterio de las Descalzas Reales; small group visit to archives at Biblioteca Nacional; visit Museo Arqueologico Nacional; Chamber concert of Spanish Baroque music with Victor Sordo, tenor.

May 30 – Madrid: tours of Museo Nacional del Prado; visit to Catedral del Redentor (Anglican) for vespers service, discussion on religious issues in contemporary Spain with Bishop

Carlos López, Fr. Spencer Reece, and others

May 31 – Madrid: free day; optional day-trip to Valencia; organist visit to Madrid Cathedral

June 1 – Madrid: tours of San Lorenzo de El Escorial; visit to Valle de los Caídos, including choir school and basilica

June 2 – Madrid: tours of Museo Reina Sofia; tours of Museo de America, and views of Franquist Madrid; Flamenco talk, performance, and dinner at Fundacion Conservatorios Flamenco Casa Patas

June 3 – Madrid: Mass and performance of *Path of Miracles* by Schola; closing banquet

June 4 – Study Trip ends; optional excursions and Schola tour begin



Student Reflections

The benefit of these trips to ISM students and faculty lies only partly in the actual travel experience. The study tour's lessons are first explored throughout the previous year in the ISM Colloquium (see pages 20-21), in classes, in concerts, and in a host of other program-related experiences.

Several students from a variety of disciplines contributed individual reflections on their experiences in Spain. As their words attest, no encounter with sacred objects, sounds, and rites can be encompassed fully in a single viewpoint. All of these authors drew different conclusions from their shared experience, providing a fascinating glimpse into the interdisciplinary enterprise and the diversity of perspectives within the ISM. Excerpts are provided below; complete essays are available on the ISM website: [<https://ism.yale.edu/news/2018-ism-study-tour-and-schola-tour-spain>]

... On the road from Toledo to Burgos, we spent a day visiting the small towns of Lerma and Silos. In the Ducal Palace of Lerma, the organists were over the moon to learn that we would get to play our first Spanish organs of the trip. As in most major cathedrals, the sanctuary was constructed with a horseshoe shaped choir in the center of the building, which featured two gilded organs facing each other in the balconies above, one from 1616 and the other from 1617. These instruments were designed to accompany the liturgy and play distinctly Spanish repertoire. They featured hallmarks of Spanish design, such as horizontal trumpets and a keyboard split at middle C, allowing one to play a melody in the right hand and accompany oneself on a completely different set of sounds in the left hand. We

quickly established a routine as we traveled: we heard each of the five, ten, or fifty stops on each organ individually first, from sweet flutes to spicy mixtures and brassy trumpets, before trying out different registration combinations. In many ways, playing the organ is like cooking a dish: you have an array of different ingredients that are full of flavor on their own, and the art is in mixing them together to produce a blended chorus – every time you get something slightly different. (It is also worth mentioning that there is a Spanish organ stop called a tapadillo, which may have inspired this particular gastronomic analogy.)

Janet Yieh, M.M.A., Organ, '18

Spanish sunshine. Crimson poppies and migrating swallows welcomed us into the European spring. Then, the rain in Spain began to fall. On a wet Toledo morning early in the trip, we took shelter in the Church of Santo Tome before El Greco's The Burial of the Count of Orgaz. This work is monumental. El Greco divides the earthy and heavenly realms with variations of his signature brush strokes, recognizable throughout the artist's oeuvre. Professor Vasileios Marinis guided our eyes through the emotive composition and up towards the crowd of saints and angels among the clouds. "What is this work saying?" he asked us. This question evoked various responses from the student artists, musicians, theologians, and historians. We each responded with a perspective on the painting's significance from our discipline and physical point of view. The opportunity to sit before this tour de force with these generative thinkers and makers was incredible. . .

Laura Worden, M.A.R., Religion & Visual Arts '19



Photos by Melanie Ross

On a very sunny afternoon, students and faculty of the ISM visited the Valle de los Caídos. For almost two weeks, we had been visiting cathedrals, thinking deeply about how art impacts the spiritual and physical resonance of a particular place, and meeting with nuns and monks who kindly shared their stories with us. But for me, the visit to the Valley marked a shift—it was a moment of shared distress. Furthermore, it was a moment of questions because it was also a moment of song. This aspect in itself was interesting because the ISM group had been singing throughout the tour.

Before our trip to the Valley, we sang as a way to explore the sound and acoustic possibilities of a space. In Madrid we sang to express our gratitude for musicians who prepared a concert for us. In Toledo we sang for cloistered nuns who served delicious marzipan with warm smiles. In Silos we sang for monks who shared their art and their stories with us. We sang and we sang. Until we didn't—at the Valle de los Caídos. In the Valley, several ISM students and faculty expressed an active desire NOT to sing.

. . . I am certainly grateful for the opportunities to sing for the monks and nuns and in the beautiful spaces. Furthermore, I have been overwhelmed by the talents of my colleagues who produce gorgeous and deeply meaningful music, words, material arts, and ideas. But what I perhaps most value from the entire trip was the moment in which we walked as one group—in a kind of unified, self-supporting silence—towards a place where we were all scared to go. It

was hard for us to be at the Valle de Los Caídos. It was hard to listen to the choir boys sing “Siyahamba.” It was hard to walk into the church, to see the cross, and below to see Franco’s grave strewn with flowers. In new ways, we questioned songs, the cross, and the church.

It was hard to know whether to sing or not to sing—perhaps we shall continue to ask what we should have done.

It gives me hope, though, that we indeed did this together. That we asked the questions, and that we are still asking the questions. It gives me hope that we sang later. Our song is forever different—it must be. We know more now; we’ve seen a new kind of hurt. Perhaps a new kind of peace will follow. Of course, Spain was beautiful. We shared so much goodness. But there is something singularly powerful about sharing the challenges too. . .

Sarah Fox, M.A.R., Religion & Music, '19



The arts and architecture extension of the ISM’s 2018 Study Tour included visits to sites in Sevilla, Córdoba, Jaén, and Granada. In each of these locations, with the guidance of local guides and our own professors, we had the opportunity to delve into the specific history and current use of many sacred spaces. Through an examination of the complicated histories and current controversies of these diverse locations, a more nuanced picture of Spanish history emerged. As we learned that many of the churches and cathedrals were built on the sites of demolished mosques, and that often mosques and synagogues were simply repurposed as Christian churches, we began to understand that the story of religion in Spain is far more complicated than we had imagined. . .

Hannah Sachs, M.Div '20



. . . Looking back over the art and architecture tour, I’ll remember the sunny streets of Sevilla with their tea stalls and flamenco shops, and I’ll recall the introverted and glimmering courtyards of

Córdoba. I’ll remember the communities of monks and nuns that welcomed us into their cloisters, the museums of Iberian history, the ancient Roman remains that litter the countryside with the remnants of dining rooms. I’ll remember divisions of cityscapes into Jewish, Muslim, and Christian quarters, the countless battle murals, the relentless remnants of royal insignia, and the propaganda that legitimated the expulsion and erasure of religious and ethnic communities. I’ll definitely remember what a Baroque façade looks like. Our guides, teachers, and the spaces themselves have given me tools to read the past and to sense its presence.

Perhaps even more importantly, I’ll carry with me dear conversations with fellow students, now friends, on subjects ranging from medieval Catholic devotional practice to the innumerable merits of falafel. These friends have taught me new languages for our shared experiences, and, I feel sure, will continue to shape my story.

Sally Hansen, M.A.R., Religion & Literature, '18

Marquand Chapel

The program at Marquand Chapel continued to flourish during 2017-2018. The Dean of Chapel, Maggi Dawn (also Associate Professor of Theology and Literature in the ISM), steers a team of professional staff, and student Chapel Ministers, organ scholars and choral conductors, to plan and execute the liturgical program.

There was a big change in Marquand in the fall of 2017 as two full-time positions were filled. Nathaniel (Nat) Gumbs (M.M. '11) joined us as Director of Chapel Music, to work with students, faculty, and guests to coordinate music not only for Marquand Chapel, but also for the University Church in Battell Chapel, and St. Luke's Chapel at Berkeley Divinity School. Nat cut his teeth in church music at Trinity Baptist Church in the Bronx, and was already leading congregational singing by the time he was in high school. He continued to lead church music while he was an undergraduate music major at the Shenandoah Conservatory in Virginia, and later came to the ISM and YSM where he received the Master of Music degree, and served as Marquand's organ scholar. Since 2011 he has been Director of Music and Arts at Friendship Missionary Baptist Church in Charlotte, NC, and has also been a regular guest musician at Abyssinian Baptist Church in Harlem. His first year as Director of Music in three of our chapels at Yale has been a rich experience for us all; he has instantly become a well-loved member of the community as he has taken the reins of our musical ministry.

Emilie Casey began in fall 2018 in the new post of Marquand Liturgical Minister and Chapel Communications Manager. Emilie studied music education and clarinet at the University of Tennessee, Knoxville, before coming to YDS and ISM as a student in 2013, graduating with an MDiv ('16) and STM ('17), During that time she served twice as a Chapel Minister, as well as assisting with the ISM Congregations Project. Emilie is a very welcome addition to the Marquand Chapel team. She is passionate about liturgy and worship, homiletics, and collaborative worship planning. Emilie is in the ordination track in the ELCA.

Stephen Gamboa-Díaz joined the ISM team as Assistant for Publications and Communications, and assisting the Marquand Chapel team in our publications is part of his remit. He, too, has proved an invaluable addition to our team.

With all those new faces on the team, together with the ongoing work of the Marquand Advisory committee, chaired this year by Peter Hawkins (fall '17) and Chloe Starr (spring '18), and the skills and enthusiasm of our team of student Chapel Ministers, choir conductors, and organ scholars, we were well placed for an exciting year, and so it proved to be.



Stephen Gamboa-Díaz, Emilie Casey, Maggi Dawn, Nathaniel Gumbs

As always, we featured the arts in worship. One day in the fall we invited a fantastic gospel choir from New York City to lead our worship, which was one of the most memorable services of the year.

The Advent Service is an annual feature of our program, but in 2017 we had a record attendance, for the first time ever having to turn people away. We are looking into a second room with a livestream option for the 2018 service in case the same happens again. Connecting together the traditional Advent idea of new beginnings, the fourth Advent antiphon *O Clavis*, and the Hispanic Posada tradition, the service was themed around doors. We built a theatrical rolling doorway, and every movement of the service began with a reader stepping through the door and reading a passage of scripture about doors or gateways. At the close of the service, every member of the congregation was given an antique key on a piece of string, to remind them of God's promise to the church in Philadelphia: "I have placed before you an open door that no one can shut."

Until last year, vocalist Abigail Zsiga was a regular visitor to Marquand, and we have missed her leadership in worship since she returned to live in the UK, but in January 2018 we were lucky enough to have her return for five days as our artist-in-residence. As well as leading us in our worship services, she also took part in a lunchtime panel, and gave two masterclasses in worship leadership.

In February we were delighted to welcome pastor and bestselling author Nadia Bolz-Weber, first to give a lecture in the ISM Literature and Spirituality series, and then to preach and preside at our Community Eucharist. It was no surprise that she drew a huge crowd on both occasions, and left the congregation both touched and encouraged by her words and presence.

A new feature in the Marquand program is an occasional evening service, making possible certain forms of worship that are not possible in the daytime. One of these was a service of Compline organized by Simon

Lee, one of our choral conductors, and there was a warm response to this service that so beautifully closes the day with prayers and songs of reassurance and rest.

Two Monday evenings were devoted to small preaching festivals. We call these “5x7” – five preachers have seven minutes each on the same topic, or a linked theme. In the fall, we asked five preachers to give a response to the popular hymn, *Great is Thy Faithfulness*, after which we sang the hymn together. The five short sermons were quite different from each other, but together created a highly illuminating reflection on this great hymn.

The day after Easter Sunday, we invited another five of our student preachers to choose one Easter hymn each as the starting point for their sermon. On this occasion, we heard the sermon and then sang the hymn to which it related.

Both of our 5x7 festivals have been celebratory occasions, with time to eat and drink and chat together afterwards, and both were outstandingly well attended. We look forward to continuing the 5x7 tradition this coming year.

As always in Marquand, we draw on the skills and interests of our students in planning our worship, and this year we have been lucky enough to have students

who take part in Yale’s Sacred Harp (Shape Note) singing. A group of Sacred Harp singers came to chapel to lead us in worship on one occasion, and we are looking forward to a return visit from them this coming year. In addition to our regular Marquand Chapel Choir, and the Marquand Gospel and Inspirational Choir (led by Mark Miller) other musical forms we have featured this year have included bluegrass, Americana, gospel, Taizé, rock, and folk-rock.

Both the ISM and YDS have given much thought recently to the way in which we steward our planet’s resources. We have spent time thinking through details such as our usage of energy, but one area that was clearly a candidate for change was our paper usage, which across the course of a year can be very heavy. Two years ago we conducted an extensive study into our paper usage, and the possible ramifications on our worship of changing our habits. After two years we have very significantly reduced our paper usage. The ways we have achieved this include asking people to share a bulletin between two people, reducing the amount of information we print so that our bulletin can be a half sheet instead of one or two sheets, and organizing our printing so we can re-use pages of our bulletins. On occasion we have used screens, removing the need for any bulletin, but this has not proved particularly popular among our congregation.

Finally, one of our most exciting pieces of news is that we have launched our own webpages, offering news about forthcoming Chapel events, and some short articles on the background to the methodology and experience of our worship program. We will be continuing to add to these pages on a regular basis. Check out our pages at <https://marquandchapel.yale.edu/>.

Rev’d Dr Maggi Dawn
Associate Professor of Theology and Literature, and
Dean of Marquand Chapel



Advent service



A service of Word and Table with special guest Rev. Canon Stephanie Spellers

Other Events, Conferences, and Publications

Guest Artists and Special Events

Jakob Lindberg, lute

James Taylor, tenor

Sweet Sights: Lute song recital

Songs and lute solos from Italy, England, and France

Rabindra Goswami, sitar

Ramchandra Pandit, tabla

Evening Ragas



Rabindra Goswami

Cappella Pratensis

*Missa Lutherana: The Beginnings
of Lutheran Church Music*

Preceded by the **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.

M. Jennifer Bloxam,

Herbert H. Lehman Professor of Music,
Williams College

*Reflections on Sacred/Secular Music in
Secular/Sacred Contexts*



2017 Tangeman lecturer
M. Jennifer Bloxam

Bach Collegium Japan

Masaaki Suzuki, conductor

J.S. Bach: Christmas Oratorio

Preconcert talk by Professor Markus Rathey

Voices Beyond the Wall

Twelve love poems from the murder capital of the world

Film screening and conversation with Spencer Reece

Reinis Zarins, piano

Messiaen: Vingt regards sur l'enfant-Jésus

A Freedom Oratorio: From Prison to Release

Formerly incarcerated men and family members recount their journeys, framed by Dante's journey from Inferno through Purgatory to Paradise

Paul Winter & Friends

In Celebration of the Earth

The Thirteen

Northern Lights

Music of Scandinavian, Baltic, and Northern composers

Lorelei Ensemble

Impermanence/Reconstructed

Music from the Renaissance to the present

Paul Schrader, director, screenwriter, critic

Rethinking Transcendental Style

Lecture and discussion

Academy of Sacred Drama

Jeremy Rhizor, artistic director

Antonia Draghi: *Judith*

Conferences

ISM Liturgy Conference

Full of Your Glory: Liturgy, Cosmos, Creation

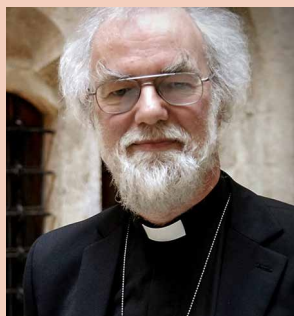


Under the direction of the ISM liturgical studies faculty, this conference explored ideas of creation and cosmos embedded in the worship life of the church at a time of unprecedented attention to ecological and cosmological concerns. Invited speakers highlighted some of the rich traditions of the past (ritual, visual, and musical, among others) and also addressed contemporary concerns. The broader aim was to offer the resources of the liturgical tradition – and its particular insights – to the ongoing conversations around ecology and cosmology.

Keynote speaker:

The Rt. Rev'd.

Dr. Rowan Williams,
Master of Magdalene
College, University of
Cambridge, Former
Archbishop of Canterbury
*Naming the World:
Liturgy and the
Transformation
of Time and Matter*



The Rt. Revd. Dr. Rowan Williams

Presenters:

Anathea Portier-Young, Andrew McGowan, Felicity Harley-McGowan, Nathan Ristuccia, David Grumett, Kevin Irwin, Mary McGann, Duco Vollebregt, James Sabak, Peter Jeffery, Margot Fassler, Nicholas Denysenko, Steylios Muksuris, Arman Shokhikyan, Basilius Groen, Mebratu Kiros Gebru, Gail Ramshaw, Paul Galbreath, Joris Geldhof, Benjamin Stewart, Rhodora Beaton, M. Jennifer Bloxam, Gerald C. Liu, Braxton Shelley

Sacred Arts Conference

Sacred Arts in North American Contexts

Part of a multi-site symposium on The Arts and Ecumenism:

What Theology Risks in Artistic Creation

Presenters: Timothy Verdon, Jerome Cottin, Denis Hetier, Christian Wiman, William Dryness, Maggi Dawn, Jeffrey Kosky, Ben Quash, Josef Sorett, Kostis Kourelis, Sally M. Promey, Susan Kanaga, Filippo Rossi; Responders: John Hare, Peter Hawkins, Vasileios Marinis, David Mahan

Conference of the American Bach Society

Bach Re-Worked—Parody, Transcription, Adaptation

Members of the American Bach Society gathered in New Haven for their biennial conference, hosted by Professor Markus Rathey, current president of the organization. The ISM presented a full weekend of concerts in conjunction with the conference, billed as *Back-to-Back Bach*:

Bach Reworked: Pipe Organs in Dialogue

Performances by ISM organ professors Martin Jean and Thomas Murray and their students

St. John's Passion (as arranged by Robert Schumann),
David Hill, Conductor

Yale Schola Cantorum with the Elm City Girls' Choir and a period-instrument orchestra

Mass in B minor, Masaaki Suzuki, conductor

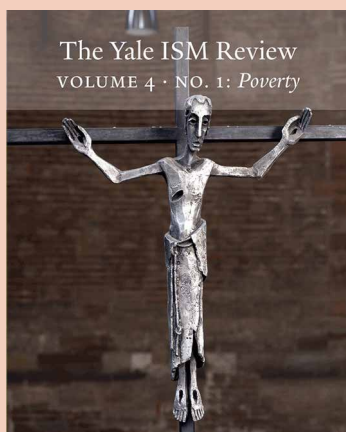
ISM alumni chorus and soloists: Sherezade Panthaki, Mindy Ella Chu, Virginia Warnken, Sara Yanovitch, Gene Stenger, Sarah Couden, Dashon Burton, Nola Richardson, Daniel Moody, Paul Tipton, Dann Coakwell, and Jay Carter; and Juilliard415.



ISM alum Dashon Burton performs under the baton of conductor Masaaki Suzuki

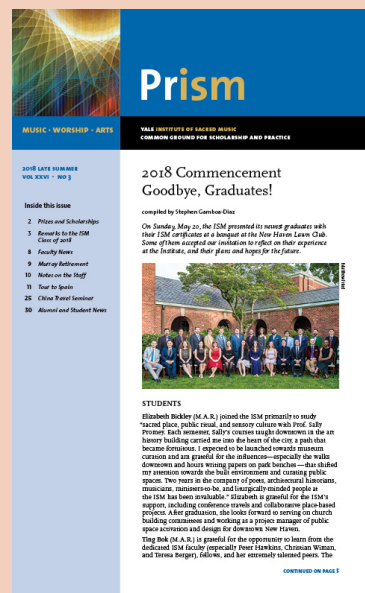
Publications

The Yale ISM Review released Vol. 4, No. 1 “Poverty” in February 2018. 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 Sara Miles, Patrick Jordan, Ron Jenkins, Roberto Sosa (trans. Spencer Reece), Carlota Duarte, Adam M.L. Tice, Don E. Saliers, Ayla Lepine, Ruth Meyers, and Helen Rhee. *The Yale ISM Review* is available free online at ismreview.yale.edu.



The Yale Journal of Music and Religion (YJMR; ism.yale.edu/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. Jeffers L. Engelhardt is the editor-in-chief. The current issue, Volume 4, Number 1, published in March 2018, was a special issue on “Voice, Media, and Technologies of Sound” that featured articles on language performance in Islamic ritual; the role of audiovisual recording in Lisu worship; and the mediations active in Christian congregational song and Sundanese sung poetry. In September 2017, YJMR published Vol. 3, No. 2, a general issue with articles on sound and Afro-Brazilian religion; music, ritual, and the work of memory in Cambodia and Thailand; and humanist conceptions of good taste in 18th-century musical thought.

The ISM newsletter, *Prism*, (ism.yale.edu/print-media/prism-newsletter-ism) 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 (www.lettersjournal.com) is an online student literary journal; it was relaunched in 2017-2018 with a completely redesigned format as a semiannual born-digital publication.

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 2017-2018, 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. The primary means of reaching this audience is through the Congregations Project, an annual ecumenical conference initiated in 2011.



Congregations Project

The 2018 summer conference of the ISM Congregations Project brought together individuals and leadership teams from 25 parishes around the country to consider this year's theme: *As Creation Groans: Worshiping God on Holy Ground*.

Over the course of three days, they wrestled with the question: In this time of urgent awakening to Earth's peril, how do worship, music, and art draw congregations into faithful relationship with God and creation? Through prayer services, plenary talks, panel discussions, workshops, music-making, and meals, they explored the challenges, complexities, and possibilities for churches to witness to ecological concerns.

Three congregations with ministries and leadership experience in environmental issues initiated the conversation by sharing aspects of their work and programs: **Holy Trinity Catholic Church** (Washington, DC), **Kingdom Living Temple** (Florence, SC), and **The United Church of Santa Fe** (New Mexico).

A team of fifteen Yale faculty, guest speakers, and workshop leaders provided guidance, insights, and encouragement throughout. Music, worship, and the arts were central elements of the conference program—from the opening hymn festival (*All that Have Life and Breath...Sing to God from Creation's Holy Ground*) through daily worship services enhanced by the work of artist Ted Lyddon Hatten.

Congregations Project Faculty and Presenters 2018

Dorothy C. 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

Jill Y. Crainshaw – Blackburn Professor of Worship and Liturgical Theology, Wake Forest School of Divinity

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

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

Rita Ferrone – Writer and editor, *The Yale ISM Review*

Ted Lyddon Hatten – Artist and theologian; Director, Wesley Foundation; and Adjunct Professor, Drake University

Betty W. Holley – Associate Professor of Ecological Theology, Payne Theological Seminary, Wilberforce, OH

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

Michelle Lewis – Pastor, New Rochelle United Methodist Church, New Rochelle, NY

Larry Rasmussen – Reinhold Niebuhr Professor of Social Ethics emeritus, Union Theological Seminary, New York, NY

Anne and Jeffery Rowthorn – Co-editors, *God's Good Earth* (Liturgical Press, 2018)

Estrella Sainburg – Circle Organizer, GreenFaith

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

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 2017-2018, the faculty invited guest speakers to address a range of topics related to Spain, as preparation for the study trip.

FALL 2017

| | | | |
|--------------|--|-------------|--|
| September 6 | Introductions | October 25 | Pamela Patton , Director, Index of Christian Art, Princeton University <i>Living with Others: Art in Medieval Iberia</i> |
| September 13 | Antonio Feros , Associate Professor of History, University of Pennsylvania <i>Speaking of Spain: Past and Present</i> | November 1 | Antonio Carreño-Rodríguez , Assoc. Prof. of Spanish, George Mason University <i>Gypsy Lives Matter: García Lorca's Avant-Garde Ballads and the Spanish Civil War</i> |
| September 20 | ISM Fellows: Charrise Barron Anderson H. Blanton Hyun Kyong Hannah Chang Finnian M. M. Gerety Barbara Haggh-Huglo Ramez Mikhail | November 8 | Student presentations: Laura Worden & Josiah Hamill <i>Religious and Musical Culture in the Manzanar Incarceration Camp</i> Hedy Bok & Addy Sterrett <i>Hearing the Sacred in India</i> |
| September 27 | Maria J. Feliciano , Lecturer in Religion and Visual Culture; Study Trip Coordinator <i>Mudéjar Art</i> | November 15 | Student Presentations: Sally Hansen & Will Doreza <i>Musical Movement: Sacramental Translation in Joby Talbot's Path of Miracles</i> Michael Kurth & Nicholas Quardokus <i>Hymnal 1982 Revision</i> |
| October 4 | Presentations Workshop | November 29 | Student presentations: Hans-Jacob Schmidt & Octavia McAloon <i>The Body Responds: Frisson and ASMR</i> Elizabeth Bickley & James Reese <i>"The Sacred Oath of Office:" Use of Sacred Symbols and Performance in the 2017 Presidential Inauguration</i> |
| October 11 | Lorenzo F. (Frank) Candelaria , Associate Provost and Professor of Music History and Literature, The University of Texas at El Paso <i>Catholic Practices in the New World</i> | December 7 | Small Group Discussions |

APPENDIX: ISM COLLOQUIUM 2017-2018

SPRING 2018

| | | | |
|-------------|--|----------|---|
| January 17 | Louise Stein , Professor of Musicology, University of Michigan <i>Music of the Spanish Golden Age</i> | March 28 | Student Presentations: Aaron Wong, Gabriel Benton & Megan McDermott <i>Blended Worship: The Best of Both Worlds?</i> David McNeil <i>Text and Subtext in an Anthem of Henry Purcell</i> |
| January 24 | Student Presentations: Jonathan Sanchez & Joseph Kemper <i>"The Cave"</i> Emily Wing & Bradley Sharpe <i>The Conversion of Hugo Ball</i> | | |
| January 31 | Cynthia Robinson , Professor of History of Art & Visual Studies, Cornell University <i>Immaculate Conceptions: Incarnations, Incarnationism and Palm Trees</i> | April 4 | Student Presentations: Andrew Hendrixson <i>(no title)</i> Samuel Stella <i>Assemblies of God Religious Media Politics in the Mexico/US Borderlands: 1914-1919</i> |
| February 7 | Susan Boynton , Professor of Music, Historical Musicology, Columbia University <i>Mozarabic Liturgy and Chant</i> | April 11 | Student Presentations: Amy Guiliano <i>Abroad but now Accessible: VR Educational Tours</i> Matthew Sullivan <i>From Chapter to Verse: Isaiah Thirty-Four</i> |
| February 21 | Student Presentations: Kathleen Kilcup, Simon Lee & Abigail Storch <i>Reimagining the Body of Christ: Theological Readings of Contemporary Passion Art</i> Janet Yieh <i>Spanish Organists: A Window into the Cloistered Sacred Music of Spain (1650-1900)</i> | April 18 | Small Group Discussions |
| | | April 25 | Study Trip Preparation |
| February 28 | George Greenia , Professor Emeritus of Modern Languages, and Founder, Institute for Pilgrimage Studies, College of William and Mary <i>Resurgence of Camino Pilgrimage Practices in the 20th-21st centuries</i> | | |
| March 7 | Luce López-Baralt , Professor Emerita of Spanish and Comparative Literature, University of Puerto Rico <i>"Spain is Different:" The Cultural, Historical and Religious Uniqueness of Early Modern Spain</i> | | |

