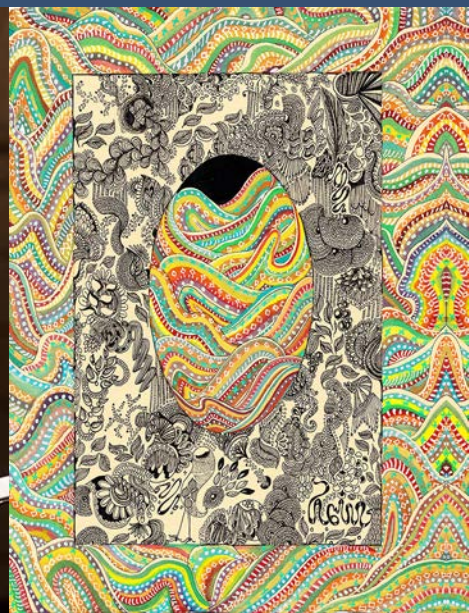




# Yale INSTITUTE OF SACRED MUSIC



## Year in Review 2018 — 2019



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## *From the Director's Desk*

Each year, this report offers a summary, and, therefore, a window into the multi-faceted programs of the Institute of Sacred Music. Our 45th year at Yale was marked by transition: new staff members have joined us, and a beautiful new facility has brought together the largest portion of our program yet. Miller Hall, in part, celebrates the vision and legacy of the Miller Family who were our founding benefactors. The proceedings from the building's dedication in February 2019 have been published in *Prism*, and this new space has strengthened immensely our programs, and our ability to bring people together. We are also contending with four retirements of our longest serving faculty: Marguerite Brooks, Peter Hawkins, Thomas Murray, and Bryan Spinks (now on phased retirement). Profs. Maggi Dawn and Henry Parkes also have announced their departures to tenured faculty posts in their home country of the UK.



As a result, the ISM faculty, in partnership with the Music School, Divinity School and other units at Yale, are taking stock of our current programs, and reviewing how we are training musicians and clergy for work in churches, what unique contributions we are making to the preparation of artists, scholars, and teachers for work in their professions, and how we are engaging more of the world through sacred music, worship, and the related arts.

What you read in the pages that follow provides a foundation for these essential questions, and we ask for your continued prayers and support as we strive to honor and extend the work of our forebears.

**Martin Jean**  
Director



Members of the Miller and Tangeman families with President Salovey and Martin Jean

# ISM Community 2018-2019

## Faculty (with course titles)

### CHORAL CONDUCTING

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

**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

**Jeffrey Grossman**, Lecturer  
*Early Music Repertoire for Singers*  
*Performance Practice for Singers*

**Ethan Heard**, Lecturer  
*Acting for Singers*

**Judith Malafronte**, Lecturer  
*Secondary Instruction for Choral Conductors*  
*Performing Oratorio: A Look at the Major Repertoire*

**Tomoko Nakayama**, Lecturer  
*Art Song Coaching for Singers*

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

### SACRED MUSIC

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

**Carl P. Daw, Jr.**, Lecturer (fall 2018)  
*Hymns and Their Music*

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

### MUSIC HISTORY

**Henry Parkes**, Assistant Professor  
*Communities of Chant*  
*History of Western Music: Middle Ages and Renaissance*

**Markus Rathey**, Professor in the Practice  
*Music before 1750*  
*The Motet in the 16<sup>th</sup> and 17<sup>th</sup> Centuries*  
*The Oratorio in the 17<sup>th</sup> and 18<sup>th</sup> Centuries*  
*The Symphony and the Sacred in the 19<sup>th</sup> Century*

### LITURGICAL STUDIES

**Teresa Berger**, Professor (on leave, spring 2019)  
*Digital Media, Liturgy, and Theology*  
(with Kathryn Tanner)  
*Foundations of Christian Worship*

**Melanie C. Ross**, Associate Professor  
(on leave, 2018-2019)

**Bryan D. Spinks**, Professor (on leave, fall 2018)  
*Christian Marriage: Biblical Themes, Theological*  
*Reflections, and Liturgical Celebrations*  
*Eucharistic Prayers and Eucharistic Theology*

### RELIGION AND THE VISUAL ARTS

**Örgü Dalgic**, Lecturer  
*Islamic Art and Architecture in the Mediterranean*  
*Pilgrimage and Religious Tourism* (with Sally Promey)

**Felicity Harley**, Lecturer  
*Origins of Christian Art in Late Antiquity*  
(with Vasileios Marinis)

**Vasileios Marinis**, Associate Professor  
(on leave, spring 2019)  
*From House Churches to Medieval Cathedrals:*  
*Christian Art and Architecture from the Third Century*  
*to the End of Gothic*  
*Origins of Christian Art in Late Antiquity*  
(with Felicity Harley)

**Sally M. Promey**, Professor (on leave, fall 2018)  
*Pilgrimage and Religious Tourism* (with Örgü Dalgic)

**Edmund Ryder**, Lecturer (spring 2019)  
*Christian Art and Architecture from the Renaissance*  
*to the Present*

**Nicole Sullo**, Lecturer  
*Art and Cognition in the Pre-Modern World*  
*The Art of Memory in the Pre-Modern World*

### RELIGION AND LITERATURE

**Karin Coonrod**, Lecturer (spring 2019)  
*Performance of Text: Poetry of T. S. Eliot*  
(with Peter Hawkins)

**Maggi E. Dawn**, Dean of Marquand Chapel;  
Associate Professor  
*Designing and Curating Worship*

## Faculty CONTINUED

**Peter S. Hawkins**, Professor  
*Dante's Journey to God I and II*  
*Performance of Text: Poetry of T. S. Eliot*  
 (with Karin Coonrod)  
*Religious Lyric in Britain*

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

**David Mahan**, Lecturer  
*Faith, Doubt, and Redemption in 20<sup>th</sup> - 21<sup>st</sup> Century Fiction*  
*Literature of Trauma*

**Christian Wiman**, Professor in the Practice  
*Creative Faith: A Writing Course*  
*Poetry and Faith*  
*Suffering* (with Miroslav Volf)

## Faculty News

**Teresa Berger** presented several lectures during 2018-19: at the Catholic Theological Faculty of University of Bonn, Germany, in October; at the Catholic Academy of Liturgy Annual Meeting in Denver, where her topic was “Sacraments in Bits and Bytes? Reflections on Liturgy in Digital Mediation;” and at the University of Notre Dame in March on “Worship in an ‘Ekklesia of Life’? Challenges for Liturgical Studies in the Anthropocene.” She also served on a panel about “Mediated Faith” at the American Academy of Religion Annual Meeting in November.

**Maggi Dawn** announced this summer that she is leaving the ISM and Yale Divinity School after eight happy years as Dean of Chapel and Associate Professor of Theology and Literature. She has been appointed Professor of Theology and Principal of St. Mary's College, Durham University (UK). St. Mary's is one of 17 constituent colleges in the University, with 1,100 undergraduate and graduate students.

**Peter Hawkins** published two articles online in November 2018: “Isaiah 11: 1-10” in *Visual Commentary on Scripture* (VCS), a publication developed at King's College London – <https://thevcs.org/war-and-peace>; and “Dante's Beatitudes: Climbing the Mountain of the Beatitudes” in *The Yale ISM Review* (ISMR), Vol 4, n. 2 – <http://ismreview.yale.edu/article/climbing-the-mountain-of-the-beatitudes/>. More recent articles include: “Irish Murdoch: Atheist, although unapologetically an Anglican” in *Church Times* (19 July 2019); and “Paradiso 10: “Dentro al Sol” in *L'Alighieri* 53 (2019).

**Vasileios Marinis** was awarded the Wolfgang Fritz Volbach Fellowship at the University of Mainz, Germany, where he spent the month of June. Forthcoming publications include the three-volume translation and commentary on Michael Glykas'

*Theological Chapters*, under contract with Dumbarton Oaks Medieval Library and Harvard University Press (in collaboration with Emmanuel Bourbouhakis, Princeton), as well as articles in *Studies in Iconography*, *Journal of Late Antiquity*, and *Byzantine and Modern Greek Studies*.

**Thomas Murray** joined Martin Jean in playing for a memorial service for Professor and former ISM Director John Cook in Marquand Chapel on June 17, using both organs. In addition to his continuing roles as Principal Organist and Artist in Residence at Christ Church, Episcopal, in New Haven, Professor Emeritus Murray has several engagements forthcoming this fall, including a performance and lecture for the Organ Historical Society at “Stoneleigh,” the new headquarters of the Organ Historical Society in Villanova, Pennsylvania, as part of a symposium devoted to the work of Boston's Skinner Organ Company.

**Henry Parkes** spent the summer of 2019 completing a Humboldt Fellowship at the Institut für Musikforschung at the University of Würzburg. He put the finishing touches on a critical edition of liturgical texts by the medieval polymath Bern of Reichenau, to be published in the series *Corpus Christianorum*. Prof. Parkes also recently published an article on one of the most famous manuscripts of Gregorian Chant, “Behind Hartker's Antiphoner” in *Early Music History* 37 (2018).

**Sally Promey** continued her work with the “Material Economies of Religion in the Americas” project, for which she organized and convened the second gathering of MERA at University of Toronto in June 2018. She published three academic articles. Two of these (one on African American sculptor Elijah Pierce and one on “testimonial aesthetics”) appeared in different peer-reviewed online journals. The third article is a theoretical piece appearing in a four-volume set of books on the senses and sensation, edited by anthropologist David Howes. In addition, one substantial digital humanities pedagogical essay (co-authored with Emily Floyd) appeared in a special issue of the journal *Religion*. While on leave in fall 2018, Prof. Promey focused on her current book project, *Religion in Plain View: Public Aesthetics of American Belief*.

**Markus Rathey** published an article on the development of 17<sup>th</sup> century opera in *Cambridge Opera Journal* and one on Bach and the medieval mystic Bernard of Clairvaux in *Bach Perspectives*. He presented lectures at Harvard University, New York University, for the Boston Symphony Orchestra, and in collaboration with Danielle Rathey at conferences in Toronto and Oxford. Prof. Rathey was also featured in a documentary by Swedish Radio on Bach's *St. Matthew Passion* and continued his work as President of the American Bach Society.

## Faculty News CONTINUED

**Melanie Ross** was on leave for the 2018-2019 academic year, working on research for her next book. She published two journal articles during that period: “The Evolution of the ‘Frontier Ordo’: Anton Baumstark Visits Willow Creek” in *Worship* 93.2 (2019): 139-157; and “Evangelical Worship: A Conversation with Three Publics” in *International Journal of Public Theology* 12.2 (2018): 178-194.

**Bryan Spinks** attended the Society for Liturgical Study conference in August 2018 and presented his paper “Selective Liturgical Anamnesis: Authenticating the Present with an Imagined Past,” published in *Anaphora* 12 (2018/19) 151-186. During his leave in the fall, he was in residence at the Church of Ireland Theological College, Dublin, researching the Irish Book of Common Prayer. In January 2019, he delivered a paper at the Berkeley Conference on Dean Ladd, entitled “The Intersection of ‘English Use’ Liturgy and Social Justice: Snapshots of Augustus Pugin, Percy Dearmer, Conrad Noel and William Palmer Ladd,” forthcoming in the *Journal of Anglican Studies*.

**Christian Wiman** published *He Held Radical Light: The Art of Faith, the Faith of Art* in the fall. It was also published in the Netherlands (in Dutch), where Prof. Wiman presented a series of lectures in the spring.

## Fellows

The ISM Long-Term 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 2018-2019. 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.

### Ileri Chavez-Barcenas

Princeton University: Ph.D. in Musicology; Certificate in Latin American Studies  
Research Topic: *Singing in the City of Angels: Race, Identity, and Devotion in Post-Tridentine Puebla de los Angeles*  
Course: *Early Song Tradition in the Habsburg Spanish Empire*  
Performance: *La Galanía* (see page 13)

### Matthew Isaac Cohen

Professor of International Theatre; Director, Centre for Asian Theater and Dance, Royal Holloway, University of London  
Research Topic: *A Visual History of Wayang: Indonesian Puppet Theatre Traditions in Modernity*  
Lecture/Demonstration: *Rod Puppet Theatre and Islamic Tales: A Lecture and Demonstration of Wayang Golek Menak from Java* (see page 13)

### Ashon Crawley

Assistant Professor of Religious Studies and African American and African Studies, University of Virginia  
Research Topic: *Made Instrument: The Hammond B-3 Organ and the Black Church*  
Course: *Blackness and Mysticism*  
Symposium: *Antiphony, Otherwise* (see page 14)

### Michelle Karnes

Associate Professor of English, University of Notre Dame  
Research Topic: *Medieval Marvels and Fictions*

### Kelsey Seymour

University of Pennsylvania: Ph.D., East Asian Languages and Civilizations  
Research Topic: *The Buddha’s Voice: Ritual Sound and Sensory Experience in Medieval Chinese Religious Practice*  
Courses: *Chinese Opera; Death and the Afterlife in Chinese Cultures*  
Lecture/Demonstration: *Visualizing Sound: A Lecture and Demonstration on the Notation System and Music of the Chinese Qin* (see page 13)

### David Sperber

Bar-Ilan University, Israel: Ph.D., Gender Studies  
Research Topic: *Liberating Body, Earth, and God: Helène Aylon’s Jewish-Feminist Art in the United States, 1970-2017*  
Course: *Jewish Identity and Feminist Art* (with Margaret Olin)  
Conference: *New Perspectives on Jewish Feminist Art in the United States* (see page 14)



2018-2019 Fellows: Rear – Ashon Crawley, Eben Graves (staff), Michelle Karnes. Front – Matthew Cohen, Kelsey Seymour, Ileri Chavez-Barcenas, David Sperber

## Short-Term Collections Based Fellows

The Institute launched this new one- to three-month fellowship program to support research on the aural, material, visual, ritual, and textual cultures of religion based in Yale's non-circulating collections at the Beinecke Rare Book & Manuscript Library, the Collection of Musical Instruments, the Yale Center for British Art, the Yale Peabody Museum of Natural History, and the Yale University Art Gallery.

**Dewanto Sukistono** served as the inaugural fellow in the fall of 2018, working in the Angst Collection of Indonesian Puppets, acquired by Yale University Art Gallery in 2017. Sukistono holds a Ph.D. in Performance and Visual Arts Studies from Gadjah Mada University and is artistic director of Boneku Janu, an independent puppetry company in Yogyakarta, Java, Indonesia.



Matthew Cohen and Dewanto Sukistono examine puppets from the Angst Collection

## Staff

**Laura Adam**, Manager of Music Programs and Concert Production

**Erin Ethier**, Lead Administrator

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

**Stephen Gamboa-Díaz**, Assistant for Publications and Communications

**Eben Graves**, Program Manager

**Nathaniel Gumbs**, Director of Chapel Music

**Sally Hansen**, Admissions Coordinator

**Aric Isaacs**, Concert Production Assistant

**Trisha Lendroth**, Assistant Administrator

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

**Caitlin MacGregor**, Senior Administrative Assistant

**Tomoko Nakayama**, Collaborative Keyboardist/Vocal Coach

**Laurie Ongley**, Concert Production and Camerata Manager

**Sachin Ramabhadran**, Technical A/V Media Coordinator

**Elizabeth Santamaria**, Financial Assistant

**Raymond Vogel**, Events Assistant

## 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:** Christ Church Cathedral (Montreal, QC) 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), Harvard Memorial Church (Cambridge, MA), Grace Cathedral (San Francisco), Second Presbyterian Church (Indianapolis), St. James Cathedral (Chicago), St. James Cathedral (Toronto, ON), 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, Eastman School of Music, 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 Rochester, 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



ISM Class of 2019

Photo by Bryan Gillespie

## Alumni CONTINUED

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, National Organ Playing Competition of the Royal Canadian College of Organists, 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	73	130	203
Admits	18	17	35
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	12	M.Div.	11
Voice	8		
<b>Total</b>	<b>28</b>	<b>Total</b>	<b>34</b>



## Miller Hall – A New Home for the ISM

On February 23, 2019, the Institute formally dedicated its new home, Miller Hall, bringing to fruitful conclusion a dream and a project more than a decade in the making. A capacity crowd of more than 125 people attended the dedication ceremony and lunch following. The dedication program included remarks by Dean Gregory Sterling (Divinity School), Dean Robert Blocker (School of Music), Professor Emeritus Nicholas Wolterstorff, Yale President Peter Salovey, and William Miller, President of the Wallace Foundation, and the son of J. Irwin Miller, one of the ISM founding benefactors. Sharon Kugler, University Chaplain,



Sharon Kugler

opened the service with an invocation. Students participated as well: Carmen Denia ('19 MAR) read an Emily Dickinson poem, and the Yale Voxtet performed Ralph Vaughan Williams's *Serenade to Music*. David Simon ('17 MM; '23 DMA) provided accompaniment for the hymn selection, *For the Splendor of Creation*.

The Saturday morning ceremony was part of two days of special events, beginning on Friday afternoon with an opening reception and gallery talk for the Miller Hall Inaugural Art Exhibition, *Ineffable Manifestations* (see p. 11). The symposium on "The Wisdom of Job" followed the dedication on Saturday afternoon (see p. 14), and the weekend festivities culminated with the Yale Schola Cantorum concert at Christ Church, featuring Judith Weir's *In the Land of Uz*; and Ralph Vaughan Williams' *Mass in G Minor*.

As early as 2012 the ISM embarked on a visioning and planning process for the renovation of the Tudor Revival mansion at 406 Prospect as its dedicated facility; the project was approved in the fall of 2016, and the following year Yale University honored the ISM's generous benefactors with the naming of Miller Hall and the Tangeman Common Room.



Yale Voxtet



The building opened just in time for the start of the 2018–2019 academic year.

Miller Hall is now a home where the Institute will grow even more into its broad interdisciplinary mission, a gathering place where people and their ideas and disciplines can enlighten one another to promote greater synergy and collaboration within the ISM community, across the university, and beyond.



Nicholas Wolterstorff, President Peter Salovey, Martin Jean, Will Miller, Robert Blocker, Gregory Sterling

# 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. Camerata's first program focused on the centennial of the Armistice of Compiègne with Herbert Howells's *Take him, earth, for cherishing* and Carol Barnett's *The World Beloved: A Bluegrass Mass*, along with John Tavener's *Requiem Fragments*, performed by the Chamber Chorus. In December, Camerata presented their annual Advent concert in Battell Chapel, featuring Josef Rheinberger's *Der Stern von Bethlehem* and concluding as always with the carol *See amid the winter's snow* (arr. John Goss) and the *Dona nobis pacem* from J.S. Bach's *Mass in B-minor*. In February, the Camerata joined forces with the Yale Glee Club and Yale Symphony Orchestra for a performance of Francis Poulenc's *Gloria* under the baton of Glee Club director Jeffrey Douma. The final concert of the year featured the cantata *Ad manus* from Dieterich Buxtehude's *Membra Jesu Nostri*, YSM alumna Caroline Shaw's *To the Hands* (composed as a response to the Buxtehude), Arvo Pärt's *Beatitudes*, Ludwig von Beethoven's *Meeresstille und glückliche Fahrt*, and Samuel Barber's *Prayers of Kierkegaard*.



Marguerite L. Brooks

### YALE SCHOLA CANTORUM

**David Hill,** Principal Conductor

**Masaaki Suzuki,** Principal Guest Conductor

The Yale Schola Cantorum performed six programs during the 2018–2019 academic year, five of them conducted by principal conductor David Hill. Schola opened the season with an Evensong at Christ Church New Haven featuring music of Dering, Vivanco, Harris, and Holst, as well as the world premiere of Margaret Burk's (M.M. '19) *Preces and Responses*. Principal guest conductor Masaaki Suzuki was in residence in October to lead Schola and Juilliard415 in a pair of performances of Georg Frederic Handel's oratorio *Alexander's Feast* in New Haven and New York. In November, Schola performed a program of Charles H.H. Parry's *Songs of Farewell* and Ildebrando Pizzetti's *Messa di Requiem*. Schola's January program featured settings of the text "O magnum mysterium" by Tomás Luis de Victoria, Pierre Villette, Francis Poulenc, Javier Busto, and Morten Lauridsen, as well as other music for the Christmas and Epiphany seasons by Gustav Holst, Edvard Grieg, and Hildegard von Bingen. Schola's second concert of the spring featured Ralph Vaughan Williams's *Mass in G minor* alongside the North American premiere of Judith Weir's dramatic oratorio on the Book of Job, *In the Land of Uz*, featuring ISM Professor Jimmy Taylor in the central role. Schola united with Juilliard415 once more for a pair of U.S. concerts followed by a Scandinavian tour, performing a program featuring the world premiere of a new commissioned work, Paweł Łukaszewski's *Ascensio Domini*, alongside Joseph Haydn's *Missa in angustiis* ("Lord Nelson Mass") and J.C. Bach's *Grand Symphony in D Major*. (See next page.)



Yale Schola Cantorum 2018-2019 with Principal Conductor David Hill (bottom, right)

## Yale Schola Cantorum and Juilliard415 Concert Tour to Scandinavia May/June 2019



Domkirke Oslo

Immediately following commencement weekend, David Hill led Yale Schola Cantorum in a concert tour of Scandinavia with Juilliard415, the baroque orchestra composed of students in The Juilliard School's historical performance program. In four joint

concerts, the two ensembles presented a program featuring the world premiere of a new commissioned work, Paweł Łukaszewski's *Ascensio Domini*, alongside Joseph Haydn's *Missa in angustiis* ("Lord Nelson Mass") and J.C. Bach's *Grand Symphony in D Major*. In Lund, Sweden, the players of Juilliard415 also presented a performance of chamber music and Schola provided the music for a Sunday morning mass at Lund Cathedral, featuring William Harris's *Faire is the Heaven*, Gerald Finzi's *God is Gone Up*, and Tomás Luis de Victoria's *Missa Ascendens Christus*.

**May 24:** Gustaf Church (Copenhagen, Denmark)

**May 25:** Juilliard415 chamber music concert at Allhelgona Church (Lund, Sweden)

**May 26:** Sunday mass sung by Schola Cantorum at Lund Cathedral (Lund, Sweden)

**May 27:** Västerås Cathedral (Västerås, Sweden)

**May 30:** Rock Church (Helsinki, Finland)

**June 1:** Domkirche (Oslo, Norway)



Lund Cathedral Sweden



Rock Church – Helsinki

## Organ Program

The Great Organ Music at Yale series welcomes guest artists to perform on the Newberry Memorial Organ in Woolsey Hall. Thomas Trotter's November performance featured music by Bach, Widor, Ginastera, Elgar, and others. In February, the Chenaults – "The World's Premiere Duo-Organ Team" – gave a performance of music for four hands and four feet by Gaston Litaize, Philip Moore, David Briggs, and others.

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. This year the organ students also participated in masterclasses led by James O'Donnell, organist and master of the choristers at Westminster Abbey, including a workshop on Anglican chant.

### 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,



Newberry Organ

meantone temperament, 2007); a two-manual instrument built for the ISM organ studio by Martin Pasi in 2011; and the Newberry Memorial Organ in Woolsey Hall, at left, (E. M. Skinner, four manuals, 1928), one of the most famous romantic organs

in the world. The Institute also possesses a Taylor & Boody continuo organ (2004). In addition, two-manual practice instruments by Flentrop, Holtkamp, Casavant, and others are located in Woolsey Hall and at the ISM (which also houses five Steinway grand pianos, a C. B. Fisk positive, a Dowd harpsichord, and a two-manual Richard Kingston harpsichord).

The Institute has engaged the A. Thompson-Allen Company (ATA) to conduct the first complete restoration of the Newberry Organ since its installation in Woolsey Hall in 1903. The multi-year project commenced in 2012 and 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 of the instrument. ATA completed work on the relay system and are also in process with the Echo division. The entire project will be completed in 2020 when the Echo division is reinstalled, leaving only the façade of the organ to be restored.

## 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 the Yale Schola Cantorum, and collaborative chamber music projects. This year, guest artists Nicholas McGegan and Masaaki Suzuki participated in short-term residencies in which they coached individual singers and conducted masterclasses with the group. Each of these residencies culminated in a public performance. In November, Nicholas McGegan conducted a performance of Alessandro Scarlatti's *Il primo omicidio*, an oratorio on the story of Cain and Abel. In February, Masaaki Suzuki conducted a program of cantatas of J.S. Bach. The Voxtet singers also presented a Christmas Vespers service in December as the culmination of their Latin Diction class with Professor Taylor and guest artistic director Susan Hellauer.



Yale Voxtet 2018-2019

## 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.

## Liturgical Studies

The ISM program in Liturgical Studies presented two lectures for the public during 2018-2019:

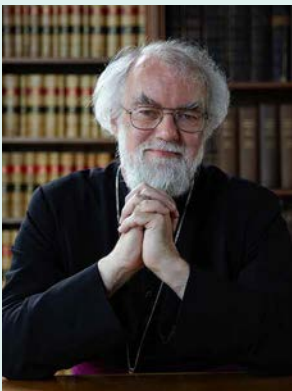
### KAVANAGH LECTURE

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

#### 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*

This lecture was the keynote address for the ISM Liturgy Conference in June 2018, as noted in the ISM annual report for 2017-2018.



The Rt. Rev'd Dr. Rowan Williams

### LITURGY SYMPOSIUM

**Kristine Suna-Koro**, Associate Professor of Theology, Xavier University

*Sacraments and Postcolonial Planerarity: Reimagining the Sacramental Signature of All Things in the Era of Environmental Degradation*

Ryan Foster, *Setting Sunset #3*, oil on canvas

## Religion and the Arts

The Religion and the Arts program presented a series of literary readings and the inaugural art exhibition in Miller Hall.

### LITERATURE AND SPIRITUALITY SERIES

Readings and talks followed by book-signings in collaboration with Yale Divinity School Student Book Supply.



Tracy K. Smith

#### Tracy K. Smith

Reading from *Wade in the Water*

#### Naeem Murr

Reading from the forthcoming novel *The Sheikh of Salt Street*

#### Andrew Sullivan

*Technology and The Soul*

### ART EXHIBITION

#### *Ineffable Manifestations*

Inaugural art exhibition in Miller Hall, featuring a selection of artwork celebrating the Institute of Sacred Music's support of the visual arts, past and present. Curated by **Jon Seals** (M.A.R. '15). The exhibition included works by thirteen contemporary artists: Eoin Burke, Gaby Colins-Fernandez, Ryan Foster, Bill Greiner, Camille, Hoffman, Kenny Jensen, Natalija Mijatovic, Kirsten Moran, Laura Mosquera, Margaret Olin, Meg Pierce, Marium Rana, Jon Seals, plus works from the ISM's permanent collection by: Rick Bartow, Nalini Jayasuriya, Ellen Priest, He Qi.

Jon Seals said that his goal in curating the exhibition was "to gather a diverse collection of artists whose visual work gives expression to the life affirming gifts of the sacred." Current student Laura Worden (M.A.R.'19), who assisted Jon in hanging the artworks, reflected on how the exhibition spoke to her: "*Ineffable Manifestations* embodied the plurality of sacrality; it aptly showcased the variety of the sacred visual arts. The works allowed us to reflect communally on our shared and quite varied experiences of the divine, as well as on our futures together."



## Marquand Chapel



Nat Gumbs and Rev'd Dr. Maggi Dawn

The liturgical program at Marquand Chapel has continued to flourish during 2018-2019, led by Dean of Chapel, Maggi Dawn (also Associate Professor of Theology and Literature in the ISM) with Emilie Casey (Liturgical Minister) and Nat Gumbs (Director of Chapel Music), and a team of student Chapel Ministers, organ scholars and choral conductors.

Over the course of this past academic year, we hosted 147 unique worship events, including daily chapel services, special events such as the Advent Service and Commencement Worship, and occasional memorials.

One of the features of Marquand worship is our continuous attempt to involve as many people as possible in worship leadership. This year 44 faculty and staff, more than 165 students, and 30 special guests took part in planning and leading worship. Attendance was similarly high: overall, we averaged around 100 worshippers per day. Perhaps predictably, our most highly attended service was the Advent Service, which is always a highlight of the year.

As always, we featured the arts in worship. One major highlight was a jazz service featuring jazz piano legend Cyrus Chestnut, who improvised interpretations woven through a sermon by Professor Willie Jennings on themes of jazz, theology, and improvisation. On another occasion, the Chapel was packed to hear U.S. Poet Laureate Tracy K. Smith offering a poetry reading during a Sung Worship service themed “Wade in the Water.” In collaboration with the ISM art exhibition “Ineffable Manifestations,” curator and alumnus Jon Seals spoke during one Chapel service about his work in creating the exhibit. Worship that day featured a piece from that collection in Marquand Chapel as an object for personal reflection, which helped the entire YDS community to engage more deeply with the Miller Hall exhibit.

There are many other examples. For the second year running, we hosted a “Shape Note Hymn Sing,” led by song leaders from Yale’s group of Sacred Harp singers. Tap dance artist Andrew Nemr offered a sermon dance for a service entitled, “Praying without Words.” This worship offered an expansive understanding of homiletics, challenging us to consider how God’s word might be proclaimed beyond traditional preaching. We welcomed back ISM alumni Charles A. Gillespie and Justin E. Crisp to lead us in worship featuring liturgical drama for a service entitled, “Feeding the 5,000.” This

service was followed by a well-attended Liturgical Drama Workshop led by Dr. Gillespie and Rev. Crisp.

Throughout the month of January, we devoted weekly Sung Worship services to singing and praying the Psalms. All our words, prayers, and songs came directly from the poetry found in the book of Psalms, and over the course of three services we sang the Psalms in many different musical traditions and genres – from Russia to Mongolia, from Orthodox to Anglican hymnody, and from Celtic to Mark Miller’s unique gospel-Broadway style.

In honor of the Martin Luther King, Jr. holiday, the Marquand Gospel and Inspirational Choir sang an impressive thirteen-minute anthem: “Let Justice Roll” by Mark Miller. And to honor Women’s History Month, weekly Sung Worship services throughout March featured music written by women songwriters. In one service, students enacted a dramatic retelling of the stories of Tamar, Rahab, Ruth, Bathsheba, and Mary, from the Matthean Genealogy, woven together with activist Sojourner Truth’s famous speech, “Ain’t I a Woman.”

As always, I want to thank everyone who has participated in Marquand worship this year. But this time I also have to say ‘goodbye’. After eight years as Dean of this magnificent and vibrant Chapel, I have now been appointed as Principal of St. Mary’s College, and Professor of Theology, at the University of Durham in the UK. It is an exciting move for me, but it is with no small sadness that I say goodbye to Marquand Chapel, the Divinity School, the ISM, and all the partner institutions on Sterling Divinity Quad. It has been a brilliant eight years, and I shall watch with interest to see what adventures Marquand gets up to next.

### Rev'd. Dr. Maggi Dawn

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



Advent Service 2018 – JaQuan Beacham, reader

## Other Events, Conferences, and Publications

### Guest Artists and Special Events

#### Inspire: A Choir for Unity

*Don't Shoot, Just Listen*

A choral concert commemorating all those lost to gun violence and seeking to inspire unity and peace

#### Aastha Goswami

Lecture and Demonstration of North Indian Vocal Music

#### Sir Jonathan Mills

*Music and the Sacred Dimensions of Time*

One of three lectures at Yale addressing “The Role of Culture in the Contemporary World”

#### Michael O'Siadhail

*The Five Quintets*

Book launch with Q&A and book signing

#### Jeanine De Bique, soprano

Recital: works of Mozart, Strauss, Wolf, Previn and folk songs from Trinidad & Tobago and Jamaica



Jeanine De Bique

#### Alicia Walker

Associate Professor of History of Art, Bryn Mawr College

Lecture: *Erotic Images and Christian Eyes: Seeing with the Body and Soul in Byzantium*

#### Rod Puppet Theatre and Islamic Tales

Lecture and Demonstration of Wayang Golek Menak Dewanto Sukistono and Matthew Cohen

#### Voices from Prison

Incarcerated Men Re-imagine *The Divine Comedy* Fragments of Dante's poem adapted by men in prison and performed by the students in Professor Ron Jenkins' course “Sacred Texts and Social Justice”



Academy Chamber Choir of Uppsala



Urumi Melam

#### Visualizing Sound

Lecture and Demonstration on the Notation System and Music of the Chinese Qin  
Kelsey Seymour and Peiyou Chang

#### Academy Chamber Choir of Uppsala

*Northern Light: Music from Scandinavia*

Stefan Parkman, conductor; Andreas E. Olsson, baritone; Hans Ove Olsson, piano; and graduate choral conducting students of Professors Marguerite L. Brooks and Jeffrey Douma

#### La Galanía

*El blando susurro: Spanish and Italian sacred music from the seventeenth century*

Raquel Andueza, soprano; Jesús Fernández Baena, theorbo; Pierre Pitzl, baroque guitar

#### Testimony Songs and Devotion

A sound-art event bringing together musicians, singers, foodies, and audience members to think about the role of the senses in Black religious practice and sacred traditions. Presented in conjunction with the symposium *Antiphony, Otherwise* (see p. 14).

Participants: Abdul Hamid Robinson-Royal; Kellie Turner; Naomi Washington-Leapheart; Nick Peterson; Marcus Johnson

#### The Mouth: An Instrument for Creating Worlds

Workshop and demonstration by Victoria Hanna, Jerusalem-based vocal artist, composer, and teacher

#### Ramanavi Celebration

Gundecha Brothers, Dhrupad Singers

#### Urumi Melam

Tamil Hindu Drumming from Singapore

#### T.S. Eliot: A Soul Stretched Tight

Performed by students of Peter Hawkins and Karin Coonrod

## Conferences

### *The Wisdom of Job*

A symposium exploring the connections between the Book of Job and its theology with poetry, visual art, and music inspired by its message; organized in conjunction with Yale Schola Cantorum's performance of Judith Weir's work *In the Land of Uz*.

Speakers:

**Judith Weir**, Composer (2019 Tangeman Lecture)

**Felicity Harley-McGowan**, Lecturer in Religion and Visual Culture

**Robert R. Wilson**, Hooper Professor of Religious Studies and Professor of Old Testament

**Christian Wiman**, Professor in the Practice of Religion and Literature

### *Antiphony, Otherwise: A Symposium*

Organized by ISM Fellow Ashon Crawley, this symposium explored the role of the Hammond B-3 Organ in the life of the Black Church, Black Christianity, Black Sacred Music, Black Religion and Black Popular Culture.

Speakers:

**Johari Jabir**, University of Illinois Chicago

**Kimberleigh Jordan**, Drew University

**Fredara Hadley**, Oberlin College

**Lynnée Denise**, California State University, Los Angeles

**Braxton Shelley**, Harvard University

**Kyle Brooks**, Methodist Theological School in Ohio

### *New Perspectives on Jewish Feminist Art in the United States*

Organized by ISM Fellow David Sperber, the conference revisited basic questions about American Jewish feminist art, past and present, as well as introduced new questions about this field of art, and mapped critical strategies and new frameworks of thought. Speakers examined the interplay between feminism and Judaism in works of well-known artists and those representing lesser known trends, such as Jewish religious feminist art in the US. Discussions emphasized the larger social, historical, and intellectual contexts within which these artists operate/d.

Speakers:

**Helène Aylon**, Artist

**Matthew Baigell**, Rutgers University

**Paula Birnbaum**, University of San Francisco

**Lisa E. Bloom**, UC Berkeley

**Laura Kruger**, Bernard Heller Museum at the Hebrew Union College, Jewish Institute of Religion

**Mierle Laderman Ukeles**, Artist

**Gail Levin**, The Graduate Center, CUNY

**Mor Presiado**, Bar-Ilan University


**David Sperber**, Yale Institute of Sacred Music

**Tanya Zion-Waldoks**, Princeton University

YALE INSTITUTE OF SACRED MUSIC PRESENTS

## The Wisdom of Job

an afternoon symposium  
exploring connections between the Book of Job and  
theology, poetry, visual art, and music



featuring composer  
**JUDITH WEIR**  
*Speaking about her piece "In the Land of Uz," which will be performed at 7:30 pm at Christ Church New Haven*

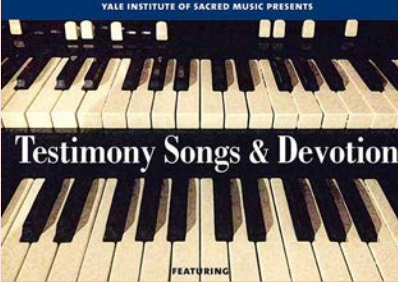
and Yale faculty  
**FELICITY HARLEY-MCGOWAN**  
**ROBERT WILSON**  
**CHRIS WIMAN**

Saturday, February 23  
2:00 – 4:00 PM  
Sterling Library Lecture Hall  
120 High St., New Haven

Free. No tickets or reservations required. [ism.yale.edu](http://ism.yale.edu)

Yale

YALE INSTITUTE OF SACRED MUSIC PRESENTS



## Testimony Songs & Devotion

FEATURING

Abdul Hamid Robinson-Royal & Kellie Turner on the Hammond B-3 organ, with Nick Peterson and Naomi Washington-Leapheart, singers and Marcus Johnson, drums.

Musicians, singers, foodies, and audience members explore the role of the senses in Black religious practice and sacred traditions

Friday, April 5 7:00 PM  
Marquand Chapel ■ 409 Prospect Street ■ New Haven

ism.yale.edu FREE, NO TICKETS OR RESERVATIONS REQUIRED

Yale

YALE INSTITUTE OF SACRED MUSIC PRESENTS

## New Perspectives on Jewish Feminist Art in the United States



One-day conference examining the field of feminist art created by Jewish women and Jewish-themed feminist art.

ARTISTS  
Helène Aylon  
Mierle Laderman Ukeles

SCHOLARS  
Matthew Baigell, Rutgers University  
Paula Birnbaum, University of San Francisco  
Lisa E. Bloom, UC Berkeley  
Laura Kruger, Hebrew Union College – Jewish Institute of Religion  
Gail Levin, The Graduate Center, CUNY  
Mor Presiado, Bar-Ilan University  
David Sperber, Yale Institute of Sacred Music  
Tanya Zion-Waldoks, Princeton University

Sunday April 7 | 9 AM – 5 PM  
Miller Hall  
406 Prospect Street  
New Haven

ism.yale.edu FREE, NO TICKETS OR RESERVATIONS REQUIRED

Yale



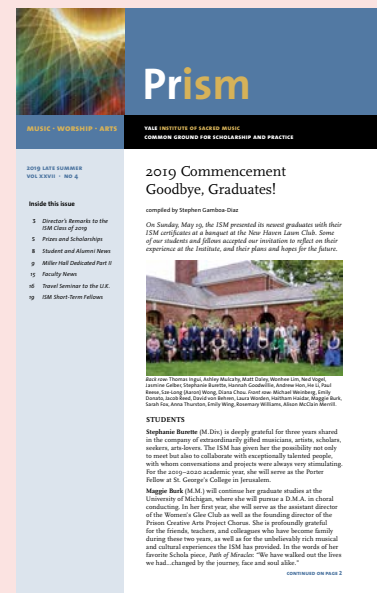
## Publications

*The Yale ISM Review* released Vol. 4, No. 2 “Beatitudes” in November 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 Peter S. Hawkins, Christopher Irvine, Cathy George, Swee Hong Lim, Thomas Long, Teresa Berger, Michelle Lewis, Walter J. Burghardt, Paul Inwood, Hyuk Seonwoo, Benjamin Bergey, Cheryl Cornish, and Herménégilde Chiasson (trans. Jo-Anne Elder). The *Yale ISM Review* is available free online at [ismreview.yale.edu](http://ismreview.yale.edu).



*The Yale Journal of Music and Religion* (YJMR; [ism.yale.edu/yjmr](http://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 journal interface was overhauled and reorganized in 2018–2019, a task that included assuring the accessibility of the content in PDF format, relaunching with the current issue, Volume 5, Number 1, a general issue featuring articles on the theology of music in the Whole Booke of Psalmes, the inculturation of liturgical music in Nigeria, and the impact of August Comte on Malcolm Quin’s hymn-texts. In fall 2018, *YJMR* published Vol. 4, No. 2, a general issue with articles examining Buddhist influence on Unitarian Universalist hymnals, theology and hermeneutics in Georg Frideric Handel’s oratorio Samson, and the culture of liturgical music making in the Scottish Catholic Church. Over this time, the journal has expanded its content, now publishing reviews on a regular basis.

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



*Letters* ([www.lettersjournal.com](http://www.lettersjournal.com)) is an online student-run, born-digital review of literature and the arts engaging creative expression with religion, spirituality, and belief connecting the life of faith to contemporary art. The spring 2019 issue featured work by nationally-known poets and artists alongside works by emerging writers and artists.

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 2018–2019, staff again deployed a team of students to cover ISM events, uploading photos to Instagram that were then pushed into Facebook posts (537) and tweets (432), promoting 165 ISM-sponsored events as well as other content relevant to the Institute’s mission.

FALL 2018

- |              |   |             |   |
|--------------|---|-------------|---|
| September 5  | <b>Introductions</b>  | November 7  | <b>Rosemary Williams &amp; Hannah Goodwillie:</b><br><i>"In Crowns of Thorns:" Christianity's Influence in Musical Responses to the Holocaust</i> |
| September 12 | <b>ISM Fellows:</b><br><b>Ireri Chávez-Bárceñas</b><br><b>Matthew Isaac Cohen</b><br><b>Ashon Crawley</b><br><b>Michelle Karnes</b><br><b>Kelsey Seymour</b><br><b>David Sperber</b><br><b>Nicole Sullo</b>   | November 14 | <b>Allison Merrill &amp; David von Behren:</b><br><i>The Waltons: A Sacred Landscape of American Television</i>                                   |
| September 19 | <b>Mark Chaves</b> , Professor of Sociology, Religious Studies, and Divinity, Duke University<br><i>Religious Trends, Congregations, and the Arts</i>   | November 14 | <b>Sarah Rodeo &amp; Jacob Gelber:</b><br><i>Ambivalence, Affiliation, and the Erosion of Absolutism in Poulenc's Dialogues of the Carmelites</i> |
| September 26 | <b>Presentation Workshop</b>  | November 28 | <b>Carmen Denia &amp; Diana Chou:</b><br><i>"I feel as if I was inside a song:" Music and Creation in JRR Tolkien's Thought</i>                   |
| October 3    | <b>Braxton Shelley</b> , Assistant Professor of Music, Harvard University and Radcliffe Institute<br><i>"Take Me Higher": "Tuning Up" and the Gospel Imagination</i>  | November 28 | <b>Anna Thurston &amp; Haitham Haidar:</b><br><i>Wolfing Wonder: Looking to Animal Voices in Missa Gaia</i>                                       |
| October 10   | <b>Richard Vosko</b> , Architect, Sacred Space Planner<br><i>Trends in Contemporary Church Architecture and Design in the U.S.</i>  | December 5  | <b>Peerawat Chiaranunt &amp; Ashley Mulcahy:</b><br><i>Monteverdi's Canzoniere: The Petrarchan Framework of the Selva morale et spirituale</i>    |
| October 24   | <b>Andrew Nemr</b> , Dancer<br><i>Dance, Religion and American Culture</i>  |             | <b>Small Groups</b>   |
| October 31   | <b>Peter Manseau</b> , Lilly Endowment Curator of American Religious History, The National Museum of American History<br><i>The Apparitionists: An Exploration of the Entwined Histories of Spiritualism and Photography in the 19<sup>th</sup> Century</i> |             |   |

SPRING 2019

January 16	<b>Martin Nguyen</b> , Associate Professor of Religious Studies and Director of Islamic Studies, Fairfield University <i>Islam in the U.S.</i>	March 6	<b>Katharine Harmon</b> , Assistant Professor of Theology, Marian University <i>Apostles of the Liturgy: Women Religious and the Arts in the U.S. Catholic Liturgical Movement</i>
January 23	<b>Paul Olive-Reese &amp; Maggie Burk:</b> <i>Searching for the Sacred in Musical Performance</i> <b>Stephanie Burette &amp; Ned Vogel:</b> <i>Arts to Re-enchant the Church? A Practical Example with R. Vaughan Williams, "The Shepherds of the Delectable Mountains" (1921-22)</i>	March 27	<b>Jack Dewey &amp; Jacob Reed:</b> <i>"Unconsciously our hands dance and our feet tap": Music and Ethical Persuasion in Medieval China</i> <b>He Li &amp; Andrew Hon:</b> <i>By Nature, Not by Art: The Aesthetics of Girolamo Savonarola</i>
January 30	<b>Wonhee Lim &amp; Matt Daley:</b> <i>Korea's Got Seoul: How and Why Black Gospel Music Became Commonplace in K-Pop</i> <b>Thomas Ingui:</b> <i>Music, Globalization, and a Search for Universal Truths</i>	April 3	<b>Sarah Fox &amp; Emily Donato:</b> <i>A Play within a Play: Examining Sholem Asch's God of Vengeance and Paula Vogel's Indecent</i> <b>David Simon:</b> <i>Francesco Durante Magnificats in B-Flat: Rhetoric and Theology in Music</i>
February 6	<b>Wen Reagan</b> , Visiting Assistant Professor of Music and Worship, and Associate Director of the Center for Worship and the Arts, Samford University <i>Hillsong in America: Sound, Sight, Sacrament</i>	April 10	<b>Andrea McComb Sanchez</b> , Assistant Professor of Religious Studies, The University of Arizona <i>The Interconnection between Place, Narratives, and Ceremony in Native American Communities</i>
February 20	<b>Dale Adelman</b> (Canon) and <b>The Very Rev. Samuel G. Candler</b> (Dean), St. Philip's Cathedral, Atlanta, GA <i>Music and Liturgy in a Vibrant American Anglican-Episcopal Cathedral-Parish</i>	April 17 April 24	<b>Small Groups</b> <b>Sally M. Promey</b> , Professor of Religion and Visual Culture, Professor of American Studies and Religious Studies, Director, MAVCOR, Yale University <i>Material Conversations</i>
February 27	<b>Antonio Alonso</b> , Visiting Assistant Professor in the Practice of Theology and Culture and Director of Catholic Studies, Candler School of Theology <i>Altarcitos, Hymnals, and the Limits of Liturgical Resistance to Consumer Culture</i>		

Cover photos:

Top –

Mosaic in St. Mark's Basilica depicting the Ascension of Jesus Christ. Venice, Italy © Alessandro 770, dreamstime.com

Middle –

Eoin Burke, "Tracie." Epoxy resin, acrylic paint

Masaaki Suzuki, photo by Roland Knapp

Marium Rana, "The Qalam Series: Entangled." Gouache and micron pen on tan printmaking paper

Bottom –

Miller Hall, photo by Stephen Gamboa-Díaz