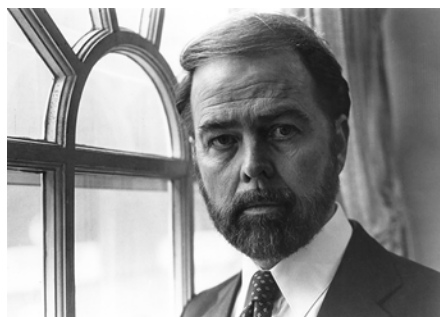


Inside this issue

- 2 *Alumni and Student News*
- 3 *ISM Faculty Remember John Cook*
- 7 *Faculty News*
- 8 *2019-2020 Fellows Announced*
- 10 *Miller Hall Dedicated*
- 16 *Ineffable Manifestations*
- 18 *The ISM at ACDA*
- 19 *Notes on the Staff*

Remembering John Wesley Cook (1933–2019)



John Wesley Cook, Professor Emeritus of Religion and the Arts at Yale Divinity School (YDS) and Yale Institute of Sacred Music (ISM), and former director of the ISM, died peacefully on April 14 in Houston, Texas.

An art historian who focused on the history of art and architecture in the Christian tradition, Cook was also an ordained minister in the United Church of Christ and a passionate advocate of theological education. Before being called to teaching, he served as pastor of River Oaks Baptist Church in Houston, and at the First Congregational Church of Derby, Connecticut.

He received his bachelor's degree from Baylor University in 1954, and the M.Div. degree from Yale Divinity School in 1957. He held a fellowship at the University of Bonn for two years before returning to Yale, where he received his Ph.D. in 1973. He is also the recipient of a graduate fellowship at Yale and a Fulbright Fellowship in Munich, Germany, as well as the Distinguished Alumni Award from Baylor University and the Elm-Ivy Award from the New Haven Foundation. He holds an honorary doctorate from Valparaiso University.

John Cook's first faculty appointment at Yale was as lecturer at YDS in 1967; he rose through the ranks and was appointed Professor of Religion and the Arts at YDS in 1977. In 1992, he left Yale to serve as president of the Henry Luce Foundation, where he remained until his retirement in 2003.

While at Yale, Cook served as a consultant at the National Endowment for the Humanities, and later as director of Yale Institute of Sacred Music from 1984 to 1992. During his tenure, he worked with the Menil Foundation to obtain a copy of the M. A. Couturier Collection for the Yale Divinity Library. Under his leadership at the ISM, the existing religion and arts program was added to the Institute's portfolio; the choral conducting program expanded with the establishment of the Yale Camerata in 1985; the curriculum was redesigned; and a dual degree program was introduced, allowing students to pursue both a divinity and a music degree together. Cook was instrumental in obtaining major grants from the Lilly Endowment and the Henry Luce Foundation to make the arts an integral part of theological education. He

ALUMNI AND STUDENT NEWS

KENYON ADAMS (M.A.R. '15) has been appointed director of the Louis Armstrong House Museum in Corona, Queens. Among his duties, he will oversee the completion of the museum's construction and renovation plans, including a 14,000-square-foot education and performance center.

KATHLEEN ALLAN (M.M. choral conducting '14) has been appointed artistic director and conductor of the Amadeus Choir, a 45-year-old symphonic chorus based in Toronto, Ontario. Kathleen is also currently the artistic director of Canzona, Winnipeg's professional Baroque choir, director of choral studies and associate conductor of the Symphony Orchestra at the Vancouver Academy of Music, and associate conductor of the Vancouver Bach Choir.

A new recording, *Love So Amazing: The Hymn Arrangements of Stuart Forster*, was released today by Affetto Records, distributed by Naxos. It features the combined choirs of Christ Church, Cambridge, MA, and Church of the Redeemer, Chestnut Hill, MA, with brass, percussion, and the new Schoenstein organ at Redeemer played by **STUART FORSTER** (M.M. organ '98, A.D. '99) and conducted by Michael S. Murray. Two volumes of arrangements were published by Selah Publishing last summer, with the third volume arriving soon.

DR. ALISHA LOLA JONES (M.Div. '07) is an assistant professor of ethnomusicology in the department of folklore and ethnomusicology at Indiana University (Bloomington). Her article "You Are My Dwelling Place: Experiencing Black Male Worship as Aural Eroticism and Autoeroticism in Gospel Performance" was published in the *Women and Music* journal (October 2018) and her book *Flaming?: The Peculiar Theo-Politics of Fire and Desire in Black Gospel Performance* is now under contract with Oxford University Press. In April 2019, she was a consultant on the research team that designed the opening concert series "Soundtrack of America" for The Shed in New York, directed by Steve McQueen with Quincy Jones as the chief music advisor, Greg Phillinganes as the music director, and Dr. Maureen Mahon as our lead research consultant. The premiere was covered in the *Wall Street Journal*, *Vogue*, *The Economist*, *Hollywood Reporter*, *Variety*, and *The New York Times*. This summer, she has been invited to present research at Oxford University in London and at the Chautauqua Institute in New York; and to preach at St. Paul's Cathedral in London and at Spelman College for their 2019 Baccalaureate. Lastly, through her production firm Insight Initiative, she has gained live production credit with YouTube, Google, and the Tribeca Film Festival this year.

DEXTER KENNEDY (M.M. organ '14) presented a recital for the Grand Rapids Chapter of the American Guild of Organists in November 2018.

DAVID PERRY OUZTS (M.M. organ '87) served as music committee co-chair and conductor and organist for the recent consecration of the Fourth Episcopal Bishop of West Tennessee, the Right Reverend Phoebe A. Roaf, which was held on Saturday, May 4, 2019 in the 5000-seat Hope Church in Memphis, Tennessee. A massed choir of 116 singers from parishes throughout the diocese sang choral works of Stanford and Mendelssohn, along with hymn settings by Richard Webster and James Biery. New commissioned compositions by Sondra Tucker and Dennis Janzer were also sung, and organ works of Karg-Elert and Widor served as voluntaries. The choral prelude was sung by the Lemoyne-Owen College Concert Choir (Gavin Wigginson, director). A video of the service is available at www.episwtn.org. Dr. Ouzts is in his 18th year as Minister of Music and Liturgy of Church of the Holy Communion (Episcopal), Memphis, Tennessee.



David Perry Ouzts, conductor; Kristin Lensch, organist

DAVID VON BEHREN (M.M. organ '19) has been appointed assistant organist and choirmaster at Harvard's Memorial Church.

NICHOLAS QUARDOKUS (M.M. organ '18) has been appointed assistant organist at Saint Thomas Church in New York. He was previously organ scholar at St. Paul's Parish K Street, Washington D.C.

JONATHAN WHITE (M.A.R. '16) has been appointed Director of Religious Music at Christ Church Cathedral in Montreal, Quebec.

CONTINUED ON PAGE 15

Prism is published online several times a year and occasionally in print by the Yale Institute of Sacred Music.

Martin D. Jean, director
409 Prospect Street
New Haven, Connecticut 06511
telephone 203.432.5180
fax 203.432.5296

EDITOR Melissa Maier
melissa.maier@yale.edu

NEWS EDITOR Stephen Gamboa-Diaz
stephen.gamboa-diaz@yale.edu

LAYOUT AND DESIGN Elaine Piraino-Holevoet, PIROET

convened international conferences around broad themes such as “Jerusalem,” *Imagining Mortality*,” and “Utopia.” Students of the period remember fondly the European study trips he organized, which, in expanded form, remain an important part of his legacy at the ISM today.

Cook is the author of several dozen articles and books, including *Conversations with Architects* (with Heinrich Klotz, 1973), *Louis I. Kahn in Conversation: Interviews with John W. Cook and Heinrich Klotz 1969 – 1970* (J. D. Prown and K. E. Denavit, eds) was published in 2015.

He was predeceased by his wife of 53 years, Phyllis D. Cook, and is survived by his daughter Stephanie Ayles (Stephen DePatie) of Texas, his son John Clayton Cook of Connecticut, and three grandchildren.

A memorial service will be held at Yale on Monday, June 17 at 11:00 am in Marquand Chapel at Yale Divinity School (409 Prospect St., New Haven).



Two ISM directors: John Cook with Margot Fassler, who would succeed him as the director of the ISM, in an undated photo from the late 1980s.



Cook, Robert Baker, Harry Baker Adams, Margot Fassler, and Aidan Kavanagh in an undated photo.

ISM Faculty Remember John Cook

Peter Hawkins: John Cook as Colleague (and Teacher)

There are many “official” ways to remember a colleague like John Cook, who perhaps more than anyone else in the United States fostered the study of the arts in theological education, first as a teacher at the Divinity School, then in conjunction with the Institute of Sacred Music as its director, and finally in his capacity as president of the Henry Luce Foundation. A CV or an obituary can capture the highlights of his achievement — a legacy of classes taught, programs built,

conferences organized, and a decades-long conversation about the place of the arts in the life of seminary and church. But what a colleague and friend like me can offer in addition is a sense of what it was like to enjoy his gifts first hand and over time.

And “joy” is in fact the first thing that comes to mind when I recall our years together at Yale, where we co-taught with David Kelsey

an interdisciplinary course called “The Artist as Theologian.” Joy pervaded his teaching, as the slides quickly made their way across the screen and the commentary ranged energetically from description, to analysis, to provocation. (What did a building make possible or prevent from happening? How could drapery, in a sculpture or a painting, reveal the body it was supposedly covering up? “Try a little harder to see more in what you are looking at. *What do you see?*”). An alumna of his yearlong Christianity in the Arts course back in the early 1980s confesses that among the great losses incurred in a recent house fire was the destruction of all of her YDS class notes. She relied on them not only to keep her in touch with the material of John’s lectures but with the pleasure of his delivery, the enthusiasm that seemed always to motivate him.

That enthusiasm was even more on display in the European study tours that he arranged not only for faculty and students but for townspeople who signed on after hearing how remarkable these trips were. Architecture was what charmed him most, and he would not let protestations of jet lag or tourist fatigue prevent us from taking in the mosaic marvels of Ravenna or Venice’s San Marco, the massive piers of Durham cathedral or the fan vaulting of King’s College Chapel in Cambridge, the rebuilt Coventry, the abbeys in the south of France. He had a genius for the quick *in situ* lecture that somehow included everyone. On more than one of these trips someone likened him

to the Pied Piper of Hamelin. Where he led, we followed.

I owe so much to John personally. He was the chair of the YDS search committee that in 1976 chose me as the first to be appointed in Religion and Literature; a decade or so later, as director of the ISM, he revitalized and secured the Religion and Arts Program itself by bringing it under the auspices of the ISM; in the mid-90s I was awarded a Theology and the Arts fellowship from the Luce Foundation, which made possible the completion of my *Dante’s Testaments: Essays in Scriptural Imagination*. More than for these professional gifts, however, I owe John gratitude for the sheer fun of knowing and working with him. I treasure memories of his discreetly rolling his eyes when someone went on too long at a faculty meeting or when anyone waxed pompous. His laugh had an explosive quality to it that was infectious, but it was his production of a “serious look” that was even funnier to behold. Aside from being the beneficiary of his merriment, however, I owe him whatever sensitivity I have to the visual world he opened up to me. Insofar as I can feel a building, read a painting, or engage a piece of sculpture it is because he gave me what Scripture calls “eyes that see.” As much as he was my colleague, he was also my teacher.

Peter Hawkins is professor of religion and literature.



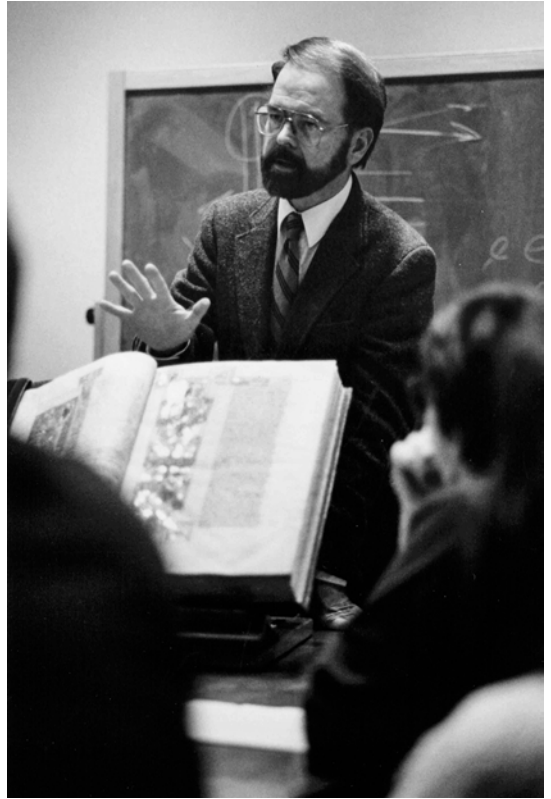
Cook, Peter Hawkins, Jon Bailey, and David Kelsey at a planning meeting for “The Artist as Theologian.”

Sally M. Promey: John Cook as Teacher (and Colleague)

Like Peter Hawkins, I number among the many hundreds of beneficiaries of John's teaching. As a student in his classroom, I came to know John long before I became a junior colleague in the field. In fact, I came to Yale Divinity School precisely because of John W. Cook, who had come to Hiram College to lecture on religion and the arts in the fall semester of my senior year, just as I was despairing of ever finding an academic institution that would allow me to continue training in what I understood to be my two primary (and, for me, overlapping) fields: religious studies and history of art. Almost immediately upon arriving in New Haven, I became a recipient of the fruits of John's grant-writing skills, as one of his grants put me to work typing up his lectures from audiotapes he made of each class. I was a terrible typist and worked slowly, but this is where I learned to think carefully about the structure of a lecture, not just as a list of important points worth imparting, but as a meaningful assembly of information, narrated with clarity as well as energy and enthusiasm — and giving students something to think about, and to think with, in their own encounters with objects, buildings, monuments, and spaces.

John Cook, like Jane Dillenberger in the generation before him, brought the discipline of art history to bear upon the study of religion and the visual/material arts. For John, this meant pursuing a Ph.D. in history of art from Yale University, which was conferred in 1973. Such expertise now seems fairly commonplace, and represents current practice at the ISM (faculty who teach art history at the ISM are academically credentialed art historians). It was an unusual approach, though, when John began and then shaped his professional vocation. In fact, this interdisciplinary specialization of "religion and the arts" took shape over many decades' time, beginning as a primarily theological enterprise taught largely by theologians or church history scholars who also loved the arts and viewed art objects as media of religious communication and communion. John's position, from the start, was always that the study of art from the perspective of religion in general, and in the context of theological education in particular, deserved the very best that art history had to offer as well as the best from the theological and religious studies sides of the scholarly collaboration. Especially given John's later position as president of the Henry Luce Foundation, a powerful and generous philanthropic organization with commitments to the arts as well as to theological education, John's thinking in this regard was far-reaching and forward-looking. My scholarship, like Peter's, was facilitated by Luce's largesse (though we each — rightly — had to compete with other stellar applicants and projects for the Foundation's attention).

John taught me a lot during my short years as a student at Yale. Several important things



Cook lecturing in an undated photo.

come immediately to mind. First, by example, he cemented my conviction that my research and teaching specialization could claim a legitimate place in the academy, that it was possible to do meaningful work at this intersection of art history and religious studies. Second, he was a teacher who firmly believed that the chief aim of pedagogical practice is not to replicate oneself, one's opinions and approaches, but rather to help students find their own expertise and their own best voices. I'm certain that the objects I study, and the ways I think about the shape of this interdisciplinary engagement of fields, have sometimes seemed peculiar and even puzzling to John, given his own emphasis on fine art and connoisseurship. He nonetheless encouraged me, supported me, and celebrated my work. The Center for the Study of Material and Visual Cultures of Religion (mavcor.yale.edu) largely exists because John taught me to dream my own dreams and follow my own visions for collaboration. Third, and another place our paths truly intersected, was his direct engagement of objects, his sense of the importance of seeing and experiencing for oneself, his inclination to teach the study of art and architecture as "embodied" practices long before that terminology gained currency.

This is a personal tribute as well as a professional one. When I first arrived at Yale, feeling far from home and a bit out of my league (like so many who are new to this university,

CONTINUED ON PAGE 6

FACULTY REMEMBER JOHN COOK CONTINUED FROM PAGE 5

especially those of us who were first generation college students), John and Phyllis gave me a New Haven family by inviting me into their household as a babysitter for their children. Just a couple short months later, I first met Roger Fallot, my beloved partner of almost forty years now, when he accompanied a friend of his (another student in John's class) on a field trip John led to the Metropolitan Museum of Art and The Cloisters.

I am humbled by all that John taught me and made possible over the years. As a person, as a teacher, as a scholar, as a leader, as a visionary in the field, John contributed a mighty share to my own endeavors in each of these domains. Many of his other students would say the same. I, too, still

retain and periodically consult the notebooks I filled while seated in his classrooms. I would not — could not — be who and where I am today without John Cook's professorial and collegial vision and generosity. This field that he helped shape has lost one of its leading lights, although his expansive contributions continue to reveal themselves and multiply for future generations of scholars.

Sally M. Promey is professor of visual culture, coordinator of the program in religion and visual arts, professor of American studies and religious studies, and director of the Center for the Study of Material and Visual Cultures of Religion.



Above: Robert Benton (film director), John Cook.

Left: John Cook and Clementine Tangeman — late 1980s



Above: Richard Meyer (architect), John Cook.

Right: John Cook, Thomas Ogletree, Ezra Laderman in a lighthearted moment.



Marilynne Robinson Appointed Visiting Professor of Religion and Literature



The Institute of Sacred Music is pleased to announce the appointment of Dr. Marilynne Robinson as visiting professor of religion and literature at the ISM and Yale Divinity School for the 2020 spring term.

Robinson is no stranger to Yale. In 2009, she delivered the Dwight H. Terry lectures culminating in the book *Absence of Mind*. In 2014, she gave the Lana Schwebel Memorial Lecture in Religion and Literature, and in 2018, Yale awarded her the honorary degree Doctor of Letters.

Marilynne Robinson is the author of four novels, including *Gilead* (2005), winner of the Pulitzer Prize for fiction; *Home* (2008), winner of the Orange Prize and the *Los Angeles Times* Book Prize; and *Lila* (2014), winner of the National

Book Critics Circle Award. Her first novel, *Housekeeping* (1980), won the Hemingway Foundation/PEN Award. Robinson's nonfiction books include *The Givenness of Things*, *When I Was a Child I Read Books*, *Absence of Mind*, *The Death of Adam*, and *Mother Country*, which was nominated for a National Book Award.

Other awards include the Library of Congress Prize for American Fiction (2016), the Dayton Literary Peace Prize Richard C. Holbrooke Distinguished Achievement Award (2016), the Orange Prize for fiction (2009), the National Book Critics Circle Award for fiction (2005, 2014), the PEN/Diamonstein-Spielvogel Award for the Art of the Essay (1999), and the Louisville Grawemeyer Award in Religion (2006). She was the recipient of a 2012 National Humanities Medal, awarded by President Barack Obama, for "her grace and intelligence in writing." She has received honorary degrees from Amherst and Skidmore Colleges, the College of the Holy Cross, Brown University, the University of the South, the University of Notre Dame, and Oxford University, as well as Yale. She is an honorary fellow of Mansfield College, University of Oxford.

During her semester-long residency, Prof. Robinson will teach one graduate seminar in the field of religion and literature and give a series of lectures to the Yale community.

We are delighted to welcome Marilynne Robinson back to Yale.

Judith Malafronte to Leave Yale

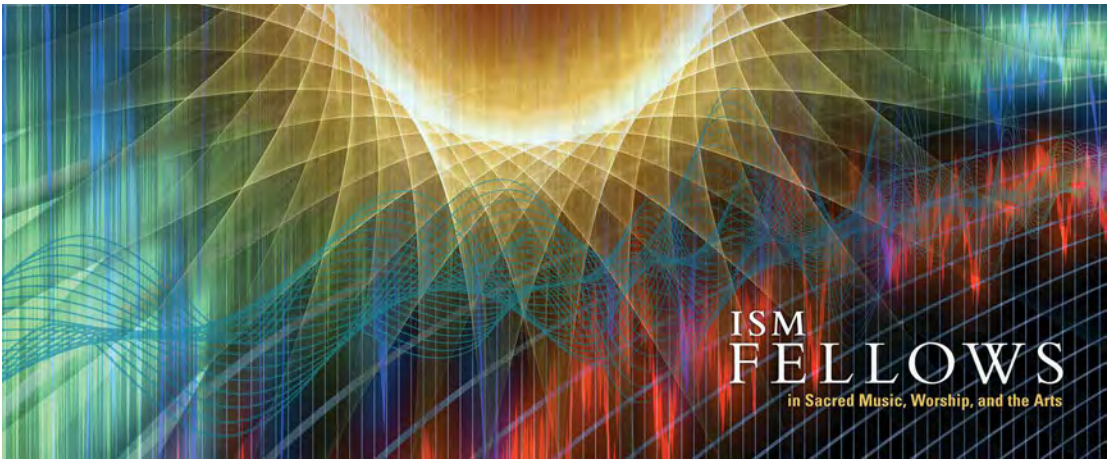


After fifteen years on the ISM as a lecturer in voice, Judith Malafronte has announced that she will not return to Yale to teach in the fall of 2019.

Malafronte came on board in 2004 to teach the first class of voice majors. Upon the appointment of Professor Jimmy Taylor to the ISM voice faculty, she continued on, teaching courses in early music and

performance practice at the ISM and Yale School of Music, as well as interdisciplinary music-related courses in Yale College through the freshman seminar and college seminar programs. She is a former conductor of Yale Collegium Musicum, and throughout her tenure she has given voice lessons to ISM students in the choral conducting program.

Martin Jean writes, "The ISM wishes to thank Professor Malafronte for all her faithful and innovative years of service to Yale, and congratulates her on her many accomplishments. We wish her all the best in her future endeavors."



ISM Announces Fellows for 2019–2020 Year

The Yale Institute of Sacred Music is pleased to announce that seven new fellows will be joining its interdisciplinary community for the 2019–2020 year.

The ISM Fellows in Sacred Music, Worship, and the Arts are established scholars, religious leaders, or artists whose work is in or is turning toward the fields of sacred music, liturgical/ritual studies, or religion and the arts. The Fellows have numerous opportunities to share their work with the community and to teach, as well as to work on their individual projects using Yale’s vast resources. Following in the footsteps of previous cohorts of ISM fellows, the 2019–2020 fellows represent a cross-section of cultures and disciplines.



Blair Fowlkes-Childs co-curated the 2019 international loan exhibition “The World between Empires: Art and Identity in the Ancient Middle East” at The Metropolitan Museum of Art, which included a major section on Dura-Europos with objects

lent by the Yale University Art Gallery; she also co-authored the accompanying catalogue. She received her Ph.D. in classical art and archaeology from the Institute of Fine Arts at New York University and her research focuses on art and religious pluralism in the Roman Empire. At Yale, she will complete her book *The Cults of Syrian and Phoenician Gods in Rome and Religious Connections across the Empire*.



Caroline Gruenbaum

received her Ph.D. from New York University in 2019. She is a medievalist whose Yale project will expand her dissertation into a book manuscript entitled *King Arthur’s Jewish Knights: Literature and Piety in Medieval Europe*. The project focuses on the under-studied corpus of non-rabbinic literature produced by Jewish communities in medieval northern Europe, including translations from Old French texts such as the romances of Chrétien de Troyes and the fables of Marie de France, and folktales promoting pious behavior. The comparative study will analyze the complex ways in both the Jewish and Christian texts combine piety and creative expression to explore the relationship between religion and literature among medieval communities.

and Piety in Medieval Europe. The project focuses on the under-studied corpus of non-rabbinic literature produced by Jewish communities in medieval northern Europe, including translations from Old French texts such as the romances of Chrétien de Troyes and the fables of Marie de France, and folktales promoting pious behavior. The comparative study will analyze the complex ways in both the Jewish and Christian texts combine piety and creative expression to explore the relationship between religion and literature among medieval communities.



Thomas Marks recently received his Ph.D. in musicology from The Graduate Center, CUNY. He is a music historian whose research interests include the history of emotions. During his fellowship year, he will do research for a monograph “Feeling Exile, Singing Migration: An Emotional History of the Music of Protestant Refugees during the Thirty Years War (1618 – 1648),” a highly interdisciplinary project analyzing the intersections of music, emotion, and religious identity in the early modern era. This work may also illuminate some of the ways that music today fosters new emotions about or transforms affective attitudes toward displaced people in the current climate of increased nationalism and refugee migrations.

recently received his Ph.D. in musicology from The Graduate Center, CUNY. He is a music historian whose research interests include the history of emotions. During his fellowship year, he will do research for a monograph “Feeling Exile,

Singing Migration: An Emotional History of the Music of Protestant Refugees during the Thirty Years War (1618 – 1648),” a highly interdisciplinary project analyzing the intersections of music, emotion, and religious identity in the early modern era. This work may also illuminate some of the ways that music today fosters new emotions about or transforms affective attitudes toward displaced people in the current climate of increased nationalism and refugee migrations.

CONTINUED ON PAGE 9

Mark Roosien comes to the ISM from the University of Notre Dame, where he has held a Mellon post-doctoral teaching fellowship since receiving his Ph.D. in theology there in December 2018. He is a scholar of liturgical and ritual studies, focusing on Christianity in Late Antiquity. At Yale, he will revise and expand his dissertation *The Liturgical Commemoration of Earthquakes in Late Antique Constantinople: At the Intersection of Ritual, Environment, and Empire*, analyzing the rite in historical and political contexts to expand the understanding of the formation of Constantinople's stationary liturgy, of time and the cosmos in the Byzantine Rite, and of the role of the liturgy in the political rise of Constantinople as the Roman capital in the East.



Ranu Roychoudhuri comes to the ISM from the Indian Institute of Technology Guwahati, India, where she is assistant professor of humanities and social sciences. She is a historian of photography and art with interests in South Asian studies, postcolonial theory, popular visual culture, and the intellectual history of art. During her fellowship year, she will work on a project entitled *Theology, Politics, and Art: Documentary Photographs from Post-Emergency Calcutta*, which will analyze layered conversations between documentary photography and Christian social thought in postcolonial India by looking into institutional histories as well as the material and intellectual histories of those photographs.



Vera Shevzov, professor of religion, and member of the Program of Russian, East European and Eurasian Studies at Smith College, is a scholar of modern and post-Soviet Orthodox Christianity in Russia. A graduate of Yale College ('82), she subsequently also completed her Ph.D. in history at Yale, under the mentorship of Paul Bushkovitch and the late Jaroslav Pelikan. She has also been an ISM Colloquium speaker. Her Yale ISM project—"How Do We Sing of Thee?": Post-Gulag Orthodox Liturgy in Contemporary Russia—examines post-Gulag Orthodox liturgical narratives and recent post-Soviet liturgical production to gain insight into the impact of cultural trauma on contemporary Russian Orthodox ecclesial identity, values, and sacred sensibilities related to such notions as history and memory, witnessing, sacrifice, and victimhood.



Riley Parker Soles received his Ph.D. in East Asian languages and literatures from Yale in 2018, where he received the Marston Anderson Prize and a Fulbright doctoral dissertation research fellowship. Since then he has been a visiting assistant professor of Asian languages and civilizations at the University of Colorado, Boulder. He returns to Yale to expand existing material and add new chapters to his dissertation, *The Ecstasy of the Text*, a comparative project exploring the ontology of literary and religious textuality by looking at a variety of works from both Western and East Asian traditions of philosophy, literature, and religion.

Sumarsam is the Winslow-Kaplan Professor of Music at Wesleyan University, where he teaches the history, theory, and practice of Indonesian music and theater and gamelan performance. During the fellowship year, he will work on *Expressing and Contesting Java-Islam-Western-State Encounters through the Performing Arts*, a project aimed at debunking a popular perception of Islam as "against the performing arts," even though Indonesia, the nation with the largest Muslim population in the world, has many thriving artistic traditions. His study will use the lens of the performing arts to discuss Indonesia's past and present socioreligious and cultural development, focusing on the interface between Islam and the performing arts among the Javanese since the fifteenth century, and the significant impact of Western culture since the twentieth century.



The Institute is delighted to welcome these newest members of the community, and we look forward to a rich and fruitful dialogue that reflects the breadth and diversity of our mission.

Miller Hall Dedication Part I

Introduction

On February 23, 2019, Miller Hall was formally dedicated, bringing to fruitful conclusion a dream and a project more than a decade in the making. In this issue and the next, we bring PRISM readers a taste of this celebration, its festivity and solemnity.

Here in this issue are the Invocation by University Chaplain Sharon Kugler, Martin Jean's Welcome, the remarks of Gregory Sterling, Dean of Yale Divinity School, and those of Yale President Peter Salovey.

The summer issue will continue with the remarks of Robert Blocker, dean of Yale School of Music; Professor Nicholas Wolterstorff, Friend of the ISM; and William Miller, President of the Wallace Foundation and son of J. Irwin and Xenia S. Miller, and nephew of Clementine Tangeman Miller, the ISM's founding benefactors.

Dedication photos by Tony Fiorini



Yale President Peter Salovey with ISM faculty at the entrance to Miller Hall. Front row: Thomas Murray, Peter Salovey, Martin Jean, Sally M. Promey. Back row: David Mahan, David Hill, Melanie Ross, Peter Hawkins, Vasileios Marinis, Walden Moore, Bryan Spinks, Markus Rathey, Jimmy Taylor.

Scenes from a Dedication



Margaret Burk, Edward Vogel, Corey Shotwell, Adrienne Lotto, Ashley Mulcahy, and Haitham Hadar.



Anne and Jeffery Rowthorn.

Sharon M. Kugler: Invocation for the Dedication of Miller Hall



Gracious God, you are the one who warms our very souls when we, your people of different colors, creeds, generations, stories and tongues, are brought together in times of great joy. We delight in the hope of feeling your presence today during this awe-inspiring celebration and dedication of Miller Hall.

We are gathered with such grateful hearts and are humbled by the generosity that has led to the absolute thrill of this day – from the generosity of means to the generosity of muscle, spirit, and thought. All of that and so much more, both visible and not, has brought us to now, and now feels remarkable.

Here, in this place of warmth, of welcome, of creativity, is a space that can allow for profound

connection to that which exists far beyond the temporal. In this place we can set about weaving the aspirations of our hearts, minds, and hands with the transcendent, the blessing of generations, the divine mystery of many names, the source of all truth.

Merciful God, we acknowledge that we are living in the midst uncertain times. Anxiety, fear, and heartache thread their way through each of us in one form or another. Yet, today we are bidden to think about a wider reality, one that is enhanced by the timeless gift of your sacred arts. Art that can feed, move, caress and challenge us, art that gives us a chance to breathe differently at this moment in time. In multiple forms, through what the eye can see, the ear can hear, and the heart can feel, we are invited here to ponder the sacred.

And in doing so, we honor you.

We are thirsty for what might be discovered, formed, and shared in this place. Some discoveries might be centuries old, others perhaps revealing themselves just now in new and transformative ways.

We cannot begin to predict what will be born of our work in this space. We can, though, begin. Let us dedicate this space with our hearts and minds open to all that is yet to come that will inspire, astonish, heal, and awaken our spirits. For this as your grateful people we say: Amen.

Sharon M.K. Kugler is the Yale University Chaplain.



Martin Jean with former Yale President Rick Levin and Jane Levin.



Carmen Denia reading Emily Dickinson.



Martin Jean: Dedication Remarks

Welcome to Miller Hall.

It is a thrill for us today to celebrate this important milestone in the Institute's history, and the naming of Miller hall in honor of Clementine Miller Tangeman and Xenia S. and J. Irwin Miller, and this Tangeman Common Room, in honor of Robert S. and Clementine Miller Tangeman. These were the visionary leaders who made possible the original gift through the Irwin Sweeney Miller Foundation of Columbus, Indiana, which formed the Institute of Sacred Music 45 years ago.

At a University like Yale that is land-bound within a major urban center, there is no resource more precious than real estate, and regardless of the financial resources available to a unit, the privilege and responsibility that goes with space usage is profound. It makes sense therefore that our Provost Benjamin Polak and our President, Peter Salovey, along with Deans Robert Blocker and Greg Sterling and a host of others, scrutinized this project with rigor. The fact that they all supported it with such enthusiasm makes the success of the project all the sweeter and our gratitude all the deeper. We are determined, therefore, to leverage it into the resource we know it will be.

We were on a budget which is both a challenge and an opportunity. No one, especially me, wanted this project to be "gold-plated," but rather that it be a structure Yale could be proud of. \$6M was the limit, and it turned out to be the absolutely perfect amount. The fact that we stayed within budget, with the project now completely paid for and yielding such a gorgeous result is due to the efforts and ingenuity of many people.

I particularly want to thank

- The firm of Apicella + Bunton, who were our architects.
- Maggie McInnis, who was the project planner, and the dynamic duo of Julie Mangino from Yale facilities and Ron Giroux from Standard Builders, who managed the project.

- Former Lead Administrator Andrea Hart, who shepherded the finances and internal planning of the building. It was she, in fact, who first spotted the building one day while on a walk during her lunch hour!

And there is no one we owe more thanks to than Emily Bakemeier, our Deputy Provost, whose quiet, deliberate, and gentle hand was guiding the initiative every step of the way.

Ingenuity, precision, love of the original structure, attention to detail, and utter fidelity to the program and the bottom line all culminated in a result that is far, far better than any of us dared imagine.

This building accomplishes many programmatic goals. It takes pressure off the already over-committed spaces both at the Sterling Divinity Quadrangle and the Music campuses, all the while preserving our link to each. It allows growth potential for future generations. And it brings more of our program under one roof, allowing the Institute to be more of what we believe our founders envisioned: a crossroads for church musicians and clergy, performers, artists, scholars, teachers, leaders.

In addition to celebrating this beautiful space and its naming, I think you will hear today from our leaders and colleagues their views on what the ISM brings to life at Yale and to our fields and professions more generally. Are we doing all we can? No. Great ideas should always outstrip resources and capacity. Do we always agree? I hope not! That would represent the exact opposite of what one wants in such an interdisciplinary enterprise — especially one that deals with sacred music, worship, and the arts that get at the very heart of what it means to be human and a partner on the earth!

Back in 1973, it seems that the ISM was formed somewhat quickly, after the rapid closing of the Union School of Sacred Music. So, one might

wonder does this wholly *sui generis* — not quite a school, more than a center — configuration of the ISM actually work? I'm happy to report that it works very well indeed, because it gets the work of the ISM beyond these four walls, beyond our own brilliant students, into the Schools of Music and Divinity and, potentially, all of Yale. And it works because of inspiring leadership and vigilance from Peter Salovey, Ben Polak, Emily Bakemeier, our decanal colleagues, and countless partners around Yale who see the value of the merging of these particular disciplines. Our founders envisioned a place that would “communicate the Gospel,” but that would also welcome all religious communities under one roof, all for the sake of understanding

and strengthening practices, and growing knowledge for the sake of the world.

Finally, I want to give thanks for the inspiring leadership of President Richard Levin, who during his twenty years as president, continued to set the tone for this unique but precious linkage of disciplines.

Let us now turn to our colleagues and partners from around and beyond Yale who have thoughts to share on this happy occasion.

Ed. Note: As noted, the summer issue will contain remarks by Nicholas Wolterstorff, Will Miller, Dean Robert Blocker and more.

Gregory E. Sterling: Dedication Remarks



In his *Ars poetica*, Horace, the Roman poet extraordinaire and satirist, wrote: “the writer who blends profit with delight by equally pleasing and admonishing the reader, wins universal applause” (343-344). Horace recognized that well-crafted language and substance is the highest form of poetry. Medieval theologians also recognized the importance of beauty and considered *truth*, *goodness*, and *beauty* to be the three transcendentals. The most famous theologians of the twentieth century appreciated the importance of the arts and beauty. Karl Barth listened to Mozart each morning before composing *Die kirchliche Dogmatik*, a practice that his later Catholic colleague Hans Küng also followed. Hans Urs van Baltasar devoted seven volumes to theological aesthetics in *Herrlichkeit*.

What these ancient, medieval, and twentieth century authors or theologians recognized is the importance of beauty and the arts for theology. The presence of the Institute of Sacred Music at Yale and its relationship to Yale Divinity School makes a significant statement about the importance of the arts and theology. It sets the Yale Divinity School apart from its peers

by offering a range of full programs that is unparalleled by any other divinity school.

Marquand stands at the heart of the Divinity School both architecturally and symbolically. ISM makes the music in Marquand Chapel a draw that brings 75-125 worshippers a day. The impact of ISM, however, goes beyond music — as critical as this is — to include supporting faculty lines in three key areas: the history of art and architecture, liturgy, and religion and literature. There are at least eight faculty who are supported fully or in part by ISM in these fields, and these are not the only fields where ISM has supported faculty. Similarly, ISM attracts and provides support for students in the Divinity School as well as in the School of Music. We could not attract the caliber of students in the arts without ISM. The support of music in Marquand, faculty lines and academic programs, and student support are only some of the ways that ISM makes a substantial difference.

On the occasion of the dedication of Miller Hall, I want to express my deep appreciation to the entire ISM faculty, staff, and students for their work. YDS would not be the same institution without you. In particular, I want thank Martin Jean for his collegiality and leadership. He has been indefatigable in promoting and pursuing the dream of Miller Hall. I salute you Martin for your vision and your tenacity in seeing this through to completion and thank you for your support of YDS.

More than one hundred years ago, P.T. Forsyth wrote that “faith without a sense of beauty, or a religion severed from imagination and ‘over-engrossment with public and practical affairs,’ leaves us with a drought in our own souls.”

ISM fills our souls.

Gregory E. Sterling is the Reverend Henry L. Stack Dean of Divinity and the Lillian Claus Professor of New Testament.

Peter Salovey: President's Dedication Remarks



Thank you for inviting me to say a few words on this wonderful occasion. As I was sitting here in the front row listening to beautiful music and inspiring words, I realized why this project has been so remarkable: It has produced a building of beauty—a space that itself is inspiring.

It is a pleasure to join all of you, the Miller and Tangeman families, President and Mrs. Levin, Chaplain Kugler, Deans Sterling and Blocker, Professor Martin Jean, and all the friends and colleagues who are here today. It is particularly pleasing that we are gathered here in the Tangeman Common Room. This is a welcoming and comfortable room at the heart of an amazing building.

To the Millers and the Tangemans who are here with us and those who came before, we thank you for your generosity and your support for this university. It is an honor to celebrate the gift of the Institute of Sacred Music, now through the completion and renovation of this beautiful home for it. I believe that the ISM exemplifies your families' commitment to Yale's mission.

Our mission is to "improv[e] the world today and for future generations" and to "educat[e] aspiring leaders worldwide who serve all sectors of society." We do that through those who work directly in the fields that come together in this Institute. We do it also through inspiring others who will go on in different fields of study. The renovation and renaming of this space is a celebration—a celebration of Yale's enduring dedication to liberal education, including the study and practice of sacred music and the associated disciplines of religion and all the arts.

I think everyone in this room knows that clergymen founded the Collegiate School, which is the forerunner to Yale College. According to its 1701 charter, the Collegiate School was to be

a place "wherein Youth may be instructed in the Arts and Sciences" and "may be fitted for Publick employment both in Church and in Civil state." The majority of early Yale graduates indeed went on to careers in the ministry. Since its founding, Yale has educated students for many aspects of Christian life and service and now, of course, for life and service beyond Christianity.

For the last forty-five years, the Yale Institute of Sacred Music has played a vital role in that education. The Institute bridges academic programs at the Yale School of Music and Yale Divinity School, as well as other schools and departments throughout the university. The arts are a cornerstone of Yale's academic priorities. It is vital to infuse the arts into all parts of our university in order to help us be more creative, to think more deeply, and to do better work. This is what the Institute is doing today through its collaborations with scholars and its education of students throughout the university.

The Institute has contributed enormously to a phrase I like to use: "One Yale." In "One Yale," we are a global research university that gives our superb musicians from across campus magnificent facilities to make music together during their years on campus and beyond. The Institute does not just serve the university; it helps Yale share itself with the larger world. As you heard, alumni of the Institute are working at cathedrals, in congregations and academic institutions, and in arts organizations in the United States and around the globe...

The Institute's faculty, its talented students, its partners across campus, all embody the spirit of the place and serve as Yale ambassadors—drawing connections across cultural, disciplinary, and national borders. Faith traditions and the arts remind us of what we share with each other. Scholarship in these areas has sparked new intellectual and social movements because music, faith, and scholarship invite collaboration, invite us to work together across boundaries, and allow us to imagine and create new sounds, new forms, and new ideas.

Now, thanks to the incredible foresight and generosity of the Millers and the Tangemans, the extraordinary faculty, students, and staff of the Institute of Sacred Music have a space that is worthy of their dedication and their gifts. On behalf of the entire university, the deans, the former president, the ISM director, and many other colleagues, I thank you once again.

Peter Salovey is President of Yale and the Chris Argyris Professor of Psychology.

In Memoriam:

Brett Austin Terry (1987–2019)

Brett Austin Terry (M.M. '13) died at UPMC-Pinnacle Hospital in Harrisburg, Pennsylvania on February 27, 2019 of an acute illness. Since 2015, Brett had served as minister of music and worship at the Pine Street Presbyterian Church in Harrisburg. He directed the choirs of the Pine Street Church and the Central Pennsylvania Oratorio Society and organized the popular annual "Music at Pine Street" series. He graduated *summa cum laude* with his Bachelor of Music degree from the University of Missouri in Kansas City. At Yale University, he received the Master of Music in organ performance as well as a certificate in church studies. An obituary can be found at legacy.com.

A. NATHANIEL GUMBS (M.M. organ '11), **CHASE LOOMER** (M.M. organ '20), and **GRANT WAREHAM** (M.M. organ '20) have all been selected to compete in the 2019 Longwood Gardens International Organ Competition. They will all participate in the competition's preliminary rounds June 18–19, and those that make it to the top five will compete in the final round on June 22. The competition takes place in the magnificent Ballroom at Longwood Gardens near Philadelphia, Pennsylvania. Tickets are available now at longwoodgardens.org.

DAVID SIMON (D.M.A. organ '24) was appointed organist at St. James Cathedral, Toronto.

GRANT WAREHAM (M.M. organ '20) was honored as one of *The Diapason's* "20 Under 30" for 2019. He was also the organ soloist in the May 19 premiere of the *Assisi Concerto* for organ and chamber orchestra by Francesco Santelli.

More Scenes from the Dedication



Above: Yale Voxel performed Ralph Vaughan Williams' *Serenade to Music*.

Right: Guests sang *For the Splendor of Creation*.



Student Reflection: Inaugural Exhibition in Miller Hall

by Laura Worden, M.A.R. '19

When words fail, when we confront the ineffable, we are left to create music, literature, performances, and visual art in an attempt to describe what we feel. The current art exhibition at the Yale Institute of Sacred Music (ISM), *Ineffable Manifestations*, celebrates the creations of artists who strive to encapsulate some aspect of the sacred. For the seventeen contributing artists, these distinct manifestations of the sacred are personal. From a variety of faith backgrounds, the individual artists explore the manifold dimensions and textures of sacrality. In each work of art, a world is created. These worlds are made in oil paint, recycled plastic, epoxy resin, Kentucky coal, photography, and other diverse media. In these intimate realms, the artists explore *their* sacred, from a divinity to a ritual; from a family home to a natural landscape.

Over the course of a weekend this past February, I helped install *Ineffable Manifestations* in the ISM's new home in Miller Hall. I assisted the curator, Jon Seals (M.A.R. '15), who has returned annually to New Haven since graduation to organize ISM-sponsored exhibitions in the halls of Yale Divinity School in Sterling Divinity



Artists attending the opening reception: Gaby Collins-Fernandez, Marium Rana, Camille Hoffman, Natalija Mijatovic, Kirsten Moran, Eoin Burke, and Jon Seals. Photo by Stephen Gamboa-Diaz. Other photos in courtesy Laura Worden.

Quadrangle (where the ISM formerly made its home); *Ineffable Manifestations* is his sixth curatorial project with the ISM. During my own time here, he has become a mentor in curating, and a generous friend to me. While I have always been inspired by his commitment to his fellow artists and their visions, it was astounding this time to see Jon collaborate with so many artists in a completely different venue. It was also exciting to see how this contemporary art exhibition transforms the Tangeman Common Room, corridors, and classrooms of this historic building.

In one installation, a grid of four shadow boxes hangs on a sunny wall. Inside each of the boxes, a weathered scrap of paper is carefully pinned to a black fabric backing, like a specimen in a natural history museum. As a viewer, I am tempted to compare the forms and contours on these similarly tattered pages. The artist, Kenny Jensen, collected these termite-eaten paper remnants from his grandfather's old workshop. In this constructed display, the papers become something rare, or something special. A native of Florida, Kenny has a deep connection to the state's unique natural landscape. He collects found materials while on walks or during his work as a native landscape gardener. This series of salvaged paper from his grandfather's shop is titled *Remaining Elements* and the individual boxes are given subtitles for water, air, fire, and earth.

In his artist statement, Kenny writes:

"I hope to open up a dialogue toward reconstructing new ways of seeing ourselves and our collective place in the world — to encourage a deeper understanding of what it means to be human, and to have a more grounded and sustainable connection to the earth we are given to live and move and have our being."



Installation View, from top left: Remaining Elements (Water), Remaining Elements (Air), Remaining Elements (Fire), and Remaining Elements (Earth). Weathered and termite eaten paper rescued from complete destruction out of my grandfather's old workshop, colored pencil, fabric, pins, frame constructed from found materials. Four built shadow boxes, each is 12" x 14.5" x 2"; 2014-2015.

CONTINUED ON PAGE 17

STUDENT REFLECTION CONTINUED FROM PAGE 16

The world built within these shadow boxes creates a space to reflect on “what it means to be human.” In front of the *Remaining Elements* series, I am reminded to look more closely for the sacred both outside in nature and in the deepest crevasses of my family history. In addition to this installation by Kenny, *Ineffable Manifestations* features works by Eoin Burke, Gaby Collins-Fernandez, Ryan Foster, Bill Greiner, Camille Hoffman, Natalija Mijatovic, Kirsten Moran, Laura Mosquera, Margaret Olin, Meg Pierce, Marium Rana, Rick Bartow, Nalini Jayasuriya, Ellen Priest, He Qi, and also Jon Seals, the curator.

Describing the impetus of this current exhibition, Jon writes, “I set out to gather a diverse collection of artists whose visual work gives expression to the life affirming gifts of the sacred.” Jon organized *Ineffable Manifestations* to celebrate this pivotal junction in the life of the Institute, gathering artworks from the ISM’s permanent art collection as well as works by artists who had participated in previous exhibitions over the past few years. He also invited new friends and former mentors to contribute art as well. *Ineffable Manifestations* truly commemorates the ISM’s support of the visual arts, past and present. Jon continues:

“The formal elements of art and principles of design, finessed into place by these



Nazeer Bacchus and Laura Worden at work. Camille Hoffman, *Buried High in Heaven: Journey through nine antinomical realms*. Oil, photos, plastic tablecloth, golf course calendars, and hair on board 108” x 48”; 2015.

artists, reveal realities words fail to fully render. The ISM is a place that not only allows for, but heralds, this particular kind of artistic and spiritual exploration. This exhibition aims to celebrate the work of these artists and encourage their work to enter into the rich dialogue and outward movement of the ISM community.”

As a student, I was able to see the artworks’ instantaneous transformation of Miller Hall. Of course, after installing the show with both Jon and fellow student Nazeer Bacchus, I know this process was anything but immediate. The three of us spent nearly half a day properly hanging Camille Hoffman’s large landscape painting in the stairwell to ensure the integrity and safety of the artwork, building, and viewers.

It is always a challenge to display art in nontraditional spaces, outside of a gallery. Yet, in Miller Hall, *Ineffable Manifestations* intercepts the building’s everyday occupants and its many visitors. This pristine, creamy space is now enlivened by the color-filled works of Laura Mosquera and Ellen Priest.

Now, upon entering the building, visitors are confronted by a pair of oil paintings by Kirsten Moran. These dripping and blue-hued canvases chronicle the artist’s “personal spiritual journey through the matrilineal line.” These works invite my peers and me to enter into conversations around the indescribable aspects of the sacred, including ancestry, gender, and the spirit.

While attending the exhibition’s opening reception, I was able to meet Marium Rana, who is sharing her work at the ISM for the first time in this exhibition. Absorbed by Marium’s detailed



Left: Kirsten Moran, *Untitled Ruin 12 (Stone)*. Oil on canvas, 90” x 26”; 2018. Right: Kirsten Moran, *Untitled Ruin 13 (Salt)*. Oil on canvas, 90” x 26”; 2018.

CONTINUED ON PAGE 18

STUDENT REFLECTION CONTINUED FROM PAGE 17

works in pen and aqueous media, I set a time to meet with her and learn more about her process.

When describing her art, Marium says, “I make places that don’t exist.” She worked on *A Place to Call Home: Starlight Mesa* (below) while completing a two-month residency in Joshua Tree National Park, a place which she described as “like having reached the end of the world.” In an isolated private cabin, Marium remained awake during the night, when she had the most energy. She often painted in the morning hours. There, Marium also discovered records by Johnny Cash and Prince, as well as documentaries about the West Coast.

Inspired by the history of her desert surroundings, *A Place to Call Home: Starlight Mesa* contains a small “homesteader” cabin. Simple, rectilinear dwellings like the one depicted in Marium’s artwork can be seen throughout the desert due to the Homestead Act of 1862, in which United States citizens could claim Federal Government-issued deeds to parcels of land after building a small cabin on the property and making so-called improvements to the seized lands. Many of those homes are now abandoned.

For Marium, this residency was also a time to learn more about her own sense of home. While in the southern Californian desert, Marium was able to travel to meet distant family friends in Anaheim, California, where her parents had lived before she was born. There, she was able to drive on the same streets her parents once traversed and to witness her mother’s tear-filled reunions with loved ones. She was even able to observe Ramadan with some of these family friends, since the residency coincided with the celebration. Sometimes, “you have to get far away from home to understand it better,” Marium commented.

At home with my own family and my friends, I have also found myself beyond words and amongst the divine, in both moments of joy and trial. For me, a sense of home was a reoccurring



Marium Rana, *A Place to Call Home: Starlight Mesa*. Gouache, watercolor, and ink on variations of printmaking and watercolor paper, 22” x 30”; 2018.

theme in the midst of this diverse exhibition reflecting on the ineffable. Yet, the works by these seventeen artists will undoubtedly lead viewers on innumerable paths of meditation. No two viewers will have the same experience. Jon Seals writes:

“My hope is that the viewer takes time to sit with the artwork and read the artists’ statements and biographies; to consider how the intersections between and among works grow and multiply the complexities of the sacred. . . . May visitors let the worlds these artists have created activate and spill into their lives and hearts as they continue on their quest to care for the cultures within which they operate.”

Ineffable Manifestations embodies the plurality of sacrality; it aptly showcases the variety of the sacred visual arts. These works allow us to reflect communally on our shared and quite varied experiences of the divine, as well as on our futures together.



The ISM at ACDA

As always, the ISM was well represented at the biennial convention of the American Choral Directors’ Association. Admissions coordinator Sally Hansen (with occasional help from little Hazel), worked the ISM booth; our current and former choral conducting students enjoyed the events and each other’s company!

Colin Britt ’10, Maggie Brooks, Stephen Black ’09

Thomas Murray Honored

Thomas Murray's storied career at Yale was honored at the 2019 Commencement Banquet with reflections by Martin Jean, Marguerite Brooks, Nicholas Thompson-Allen, and Joe Dzeda. Some of the stories and remembrances and anecdotes – along with accompanying photos and illustrations – from his present and former students and colleagues were collected into a scrapbook, which Martin Jean presented at the banquet.

See more from Commencement 2019 in the summer issue.



NOTES ON THE STAFF



We are delighted to announce the appointment of **ERIN ETHIER** as the new lead administrator for the Institute of Sacred Music.

Erin joined us in April with a broad background of education and work experience. Following her B.A. in psychology from

Assumption College, she earned both an M.S. in business management from Albertus Magnus College and the M.B.A. from Quinnipiac University. As an undergraduate she had a semester abroad in Florence.

From 2005–2015 she was employed by Lawrence Holdings Company in Wallingford, CT, a privately-owned holdings company of four specialty metals distributors and nine commercial real estate properties, where she served first as Sales/Purchasing Coordinator and Quality Assurance Manager, was later promoted to Vice President of Strategic Planning, and then Vice President of Finance. In this role, she managed the business operations for a budget of over \$100 million, a diverse staff, and work that was transacted in thirteen states.

In 2015, Erin joined Yale University as operations manager of the Yale Drama School, where she oversaw all business operations, including the budget, business office personnel, purchasing, all Workday functions, faculty support, and general support for the School's thirty-five plus annual performances in the Yale Repertory Theatre, University Theatre, Iseman Theater, and Yale Cabaret. Erin is also a prominent university citizen having

been involved in Workday change management and the University-wide Operating Group, among other things.


Erin lives in Guilford with her husband Dan and daughters Kate and Emily (ages six and four).

Martin Jean writes, “Erin brings substantial gifts with her from which all will benefit, she is a substantial and kind person, and her arrival represents a significant turning point in our process of rebuilding the staff and facilities of the ISM. I know the whole ISM community and all our partners join me in giving a warm welcome to Erin Ethier as we look forward to all that lies ahead in our common work.”

We also wish to thank **SARATH KRAUS**, who was our interim lead administrator since Andrea Hart's departure in September. Sarath came on board at a very critical time following the move into Miller Hall and a recent reorganization of the staff. While we have been sorry to see her leave for her new home in Nevada, we will always be grateful for her rational and calm approach to every issue that arose over our seven short months together. Bravo, Sarath, and best wishes!

Join us! @yaleism



 Printed on recycled paper.

More Photos from the ACDA



Above: David McNeil '18, Daniel Tucker '20, Jasmine Gelber '19
At right: Ellen Mutter, Hannah Goodwillie '19, Hazel and
Arianne Abela '10, Joseph Gregorio '04



Alumni and friends at the ISM reception.