

# Prism

MUSIC • WORSHIP • ARTS

YALE INSTITUTE OF SACRED MUSIC  
COMMON GROUND FOR SCHOLARSHIP AND PRACTICE

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## 2019 Commencement Goodbye, Graduates!

compiled by Stephen Gamboa-Diaz

*On Sunday, May 19, the ISM presented its newest graduates with their ISM certificates at a banquet at the New Haven Lawn Club. Some of our students and fellows accepted our invitation to reflect on their experience at the Institute, and their plans and hopes for the future.*



*Back row:* Thomas Ingui, Ashley Mulcahy, Matt Daley, Wonhee Lim, Ned Vogel, Jasmine Gelber, Stephanie Burette, Hannah Goodwillie, Andrew Hon, He Li, Paul Reese, Sze-Long (Aaron) Wong, Diana Chou. *Front row:* Michael Weinberg, Emily Donato, Jacob Reed, David von Behren, Laura Worden, Haitham Haidar, Maggie Burk, Sarah Fox, Anna Thurston, Emily Wing, Rosemary Williams, Alison McClain Merrill.

### STUDENTS

**Stephanie Burette** (M.Div.) is deeply grateful for three years shared in the company of extraordinarily gifted musicians, artists, scholars, seekers, arts-lovers. The ISM has given her the possibility not only to meet but also to collaborate with exceptionally talented people, with whom conversations and projects were always very stimulating. For the 2019–2020 academic year, she will serve as the Porter Fellow at St. George's College in Jerusalem.

**Maggie Burk** (M.M.) will continue her graduate studies at the University of Michigan, where she will pursue a D.M.A. in choral conducting. In her first year, she will serve as the assistant director of the Women's Glee Club as well as the founding director of the Prison Creative Arts Project Chorus. She is profoundly grateful for the friends, teachers, and colleagues who have become family during these two years, as well as for the unbelievably rich musical and cultural experiences the ISM has provided. In the words of her favorite Schola piece, *Path of Miracles*: "We have walked out the lives we had...changed by the journey, face and soul alike."

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Adrienne Lotto, Harrison Hintzsche, Meg Cutting, Corey Shotwell, Antonia Chandler, Haitham Haidar

**CONGRATULATIONS, GRADUATES! CONT. FROM PAGE 1**

**Peerawat Chiaranunt** (M.A.R.) will be beginning his doctoral studies in Italian at the University of Notre Dame. There, he intends to focus his research on the dynamic nexus between philosophy, theology, and poetry in medieval Italian literature. He is thankful for the academic opportunities and challenges that the ISM and Yale as a whole have given him during his two years here.

**Matt Daley** (M.M.) will be forever grateful for the opportunity to not only pursue music education but sacred music education as well. Earning a church music certificate from the Yale ISM made his experience at Yale truly gratifying. While the process of learning can be grueling, Matt enjoys looking back and understanding the blessings of being challenged and pushed to continue to pursue excellence as a performer, a student, and as a church musician. After being able to learn from inspiring professors such as Melanie Ross, Danielle Rathey, Martin Jean, and Thomas Murray, he feels completely confident and prepared to begin a doctor of musical arts degree this fall at the USC Thornton School of Music.

**Carmen Denia** (M.A.R.) will be returning to Singapore to find gainful employment, to keep studying languages (this summer, with the ISM's support!), and (hopefully) to adopt a cat. She is grateful for the good friends she made at the ISM, the life-changing study trip to Spain, the ISM's indefatigable administrative staff, and Dr. David Mahan's patient mentorship. Carmen loves written correspondence and invites anyone interested in postcards or e-mails from the tropics to let her know.

**Emily Donato** (M.M.) has had a wonderful two years as a member of the Yale Voxtet at the ISM. Some highlights of her time here included the ISM's tour to Spain and being a part of incredible concerts here. After graduation, she has plans to move back to New York City and continue to pursue her path as a vocal artist.

**Andrew Hon** (M.M.A.) is grateful for the two wonderful years at ISM and is excited to move to Montreal, Canada in the fall to start his doctorate in music in choral conducting at McGill University, where he hopes to study passion oratorios of the twenty first century.

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Allison McClain Merrill, Andrew Hon, Jackson Merrill, Guests

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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

# Director's Remarks

## Delivered at the ISM Commencement Banquet

May 19, 2019

Martin Jean, director

Tonight's celebration is one of the rare occasions when we see the complexity of our community. On the one hand, you come from the microcosms of all your disciplines — faculty, staff, students, and fellows, but you are also joined by our extended networks of family and friends. To me, this is a stunning sight.

Our student community has been forged over several years, built first through a painstaking application and admission process and then set together in an instant in an all-day orientation that introduced strangers into the strangeness of this Institute. We have been side by side in rehearsals, colloquium, in chapel and performances, at lectures, in class — all struggling to deal with the oncoming bombardment of information. Struggling toward understanding. All of us, I hope, slowly realizing we are not alone. Slowly becoming part of something much bigger than ourselves.

It's worth noting the strength of the tribes we automatically form in our own disciplines. Let me see if I get the implicit seating chart right at colloquium: organists in the back two rows on the right? Visual arts people up in front on the left? Conductors, where do you sit, usually? OK — it's not surprising that we organize ourselves this way. After all, we spend much more time with our peers in our disciplinary pursuits than in a 90-minute lecture on a Wednesday afternoon. It's a comfort and it's energizing, after all, to be part of a mini-family of sorts of talented colleagues. And there's safety in numbers, right? Still, it should be noted that this spontaneous seating arrangement is a kind of performance of something oh-so-common in the world — a gravitating toward like-mindedness that feels comforting on the one hand, but that can lead to dangerous assumptions on the other.

The sad truth is that the networks you have built for yourselves here at Yale are about to change. Yes — you'll keep in touch through Facebook and Twitter, Snapchat and Instagram, but I don't think I need to rehearse the banes and blessings of these tools, which both make the world smaller, and, at the same time, reinforce our own narcissism as we receive the products of their insidious algorithms that reflect our tastes and choices.

Likewise, I want to call to mind the communities to which you are being sent, communities that will exist in the Real. Some of you will serve in ensembles and parishes, some in other academic communities, others in public service around the world. Your responsibility to contribute to and serve these communities will only intensify until one day, if you are fortunate, your job will be to form new communities out of old ones. To gather the Others into the One. To



challenge cronyism, to break down walls, to speak up, to give voice to.

We are sending you into a world with many wonders, but with really desperate challenges. It is a world in which racism, sexism, and phobias based on every type of sexual orientation and gender identity are all far too alive. Where people have fewer choices because of the color of their skin and the families that bore them. Where transgender people are still not rightly acknowledged and named. Where courageous survivors of sexual abuse are speaking out to make us aware of the depth of the problem. Where houses of worship are under attack — right in our backyard. Where the planet upon which we live and love is assaulted by those who depend on it for their sustenance. Ultimately, all of these (and many more) catastrophes — potential and actual — are life-threatening, not only to those under attack, but also to the attackers themselves.

Drawing on the tatty political slogan, I believe we are not only “stronger together,” we are just plain *together*, and we don't realize how much. The tribes we form in our houses of worship, in our schools and neighborhoods, in our very homes, are valuable, of course, but only partial realities. They inevitably hold some truth at the very local level, but in fact, they are shadows of a much more complex, diverse, and intricate world in which we are interlinked with one another: each our own person, but simultaneously and deeply interconnected with each other, and with our world by virtue of the fact that we are alive.

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## DIRECTOR'S REMARKS CONT. FROM PAGE 3

So, as you leave this place tomorrow, spend a little time looking back. How did you do? The faculty have graded your efforts, but how do you grade yourself? Did you do all you could to challenge yourself, to excel, to learn across lines of difference? Some of you have soared, others have struggled. Neither rest on your laurels, nor wallow in your difficulties. Celebrate and savor what you are proud of. Learn from the rest.

I think I speak on behalf of my colleagues: We rejoice that each one of you came to us. We saw something special in all of you from the start. You have each demonstrated something remarkable – by a brilliant question asked in class, by prayers rendered in chapel, by music you made, by relationships you built. Through

acts of leadership – OutLoud, Hanukkah parties, fighting for immigration and environmental rights, gathering people at worship, forming ensembles out of strangers, inspiring audiences by your words, art, poetry, sermons, music, each one of you has done this, and you will do it again. If there is any hope for the future, you will need to do it again and again. I pray that you will, because through these acts of leadership, through forming communities, through helping strangers become friends, you change the world around you and you change yourself. As new communities are formed, the individuals that make them are transformed themselves into something new, surprising, beautiful.

Godspeed!

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## CONGRATULATIONS, GRADUATES! CONT. FROM PAGE 2



Bryan Spinks, Chris Wiman, Jimmy Taylor, Teresa Berger



Nicholas Thompson Allen, Thomas Murray

**Wonhee Lim** (M.Div.) is grateful for the mentorships, relationships, and memories made while studying for his M.Div. at the ISM, singing with Schola, and cracking jokes with students and professors alike, some of whom were the most down-to-earth people he's met. He looks forward to staying at YDS as an S.T.M. student, studying Chinese political theology, and preparing doctoral applications to study Chinese government and religion.

**Allison McClain Merrill** (M.A.R.) reflects on the ISM as a unique experience for every student who enters the program. She has loved studying with the finest scholars in their fields, like Professors Rathey and Ross. With the encouragement and inspiration given by such professors, she has found new academic interests (like television studies) and has deepened more seasoned interests in music history and English literature. The friendships she has made at the ISM will stay with her wherever she goes. Allison plans to continue current research projects and develop new ones. She will present research in Germany this fall at the Fourth International Conference

on Communication and Media Studies at the University of Bonn.

**Ashley Mulcahy** (M.M.) absolutely loved singing with such wonderful friends and colleagues in Voxtet and Yale Schola Cantorum. These musical experiences were the best of her time at Yale.

**Jacob Reed** (M.M.) will be starting next year as a Neubauer Family Distinguished Doctoral Fellow at the University of Chicago, where he hopes finally to have time to practice the organ. Jacob has been surprised and delighted by the joy he has gotten from the ISM, and will forever remember the conversations and friendships from our three weeks in Spain.

**Paul Reese** (M.Div.) will begin Spanish language study in Oaxaca, Mexico through the ISM's grant program, and will return to Pennsylvania and work in the diocese planting new Spanish bilingual worshipping communities.

**Edward Vogel** (M.M.) looks forward to a busy postgraduate life as a freelance musician. During

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## 2019 Prizes and Scholarships

*The Robert Baker Scholarship*  
**Chase Loomer**

*The Mary Baker Scholarship in Organ  
Accompanying*  
**Grant Wareham**

*The Hugh Porter Scholarship*  
**Phoenix Gonzalez and Adrienne Lotto**

*The E. Stanley Seder Scholarship*  
**Berit Goetz and Madeleine Woodworth**

*The Louise E. MacLean Scholarship*  
**Elizabeth Rogers and Karolina Wojteczko**

*The Dominique de Menil Scholarship*  
**Gabriella Costa**

*The Hugh Giles Prize*  
**Nia Campinha-Bacote and Daniel Kim**

*The Hugh Porter Prize*  
**Diana Lisa Chou and  
Marianna Janett Thurston**

*The Edwin Stanley Seder Prize*  
**Ashley Elizabeth Mulcahy and  
Laura Luis Worden**

*The Aidan Kavanagh Achievement Prize*  
**Peerawat Chianunt and  
Hannah Maya Kohlenberg Goodwillie**

*The Richard Paul DeLong Prize*  
**David von Behren**

*The Margot Fassler Prize in the Performance of  
Sacred Music*  
**David Simon and Edward Wright Vogel**

*The Liturgical Studies Prize*  
**Rosemary Catherine Williams**

*Students' Choice for Best Colloquium Presentation*  
**Carmen Denia & Diana Lisa Chou**

*ISM Community Award*  
**Sarah Elizabeth Fox**

*The Director's Prize (best Colloquium presentation)*  
**Emily Cedriana Donato & Sarah Elizabeth Fox  
(team presentation)**

*The Faculty Prize*  
**Margaret Kimberly Burk**



Diana Chou, Chase Loomer, Sarah Fox, Martin Jean, Emily Donato, Maggie Burk, Carmen Denia



Sze-Long (Aaron) Wong, guests, Laura Worden, Caryne Eskridge, Bailey Sullivan



Anna Thurston, Haitham Haidar

the summer of 2019 he will be in residence at both the Tanglewood Festival in Massachusetts and the Britten-Pears Institute in the United Kingdom, where he will work and study with soprano Dawn Upshaw and conductor Philippe Herreweghe. Beginning in the fall, Edward will join the rosters of professional ensembles including The Thirteen, True Concord, and the Yale Choral Artists, and will make his debut with Grammy winning Apollo's Fire in April of 2020. Edward is incredibly grateful for his time at the ISM, and for all he has learned from his amazing teachers, colleagues, and friends.

**David von Behren** (M.M.) has accepted the position as assistant university organist and choirmaster at Harvard University beginning fall 2019. In addition, David will be pursuing a D.M.A. at Boston University. David is grateful for the rich opportunities at the ISM. Pursuing the church music certificate, David particularly enjoyed his liturgical studies and New Testament interpretation classes. A highlight for David this year was presenting his colloquium project with his partner Allison Merrill, "A Sacred Landscape of American Television: The Waltons."

Serving as senior organ scholar at Trinity on the Green, New Haven, David writes, "Working with Walden Moore at Trinity on the Green has been an opportunity that I wouldn't trade for the world. The scholar position there these two years has gone hand-in-hand with the mission of Yale ISM. I am so grateful for Walden Moore and all that he does for his scholars and students."

David enjoyed the keyboard skills classes offered through the ISM, "Gospel-playing class with Mark Miller was an incredible experience, and the opportunity to study with Jeff Brillhart studying improvisation has well equipped me for my



Matthew Daley, David von Behren, Diana Chou, Martin Jean



Ashley Mulcahy, Sarah Fox, Jasmine Gelber, Emily Donato



Jerrick Cavagnaro, Chase Loomer, Adrienne Lotto, Harrison Hintzsche, Meg Cutting, Corey Shotwell

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Andrew Hon, Jeffrey Douman, Jasmine Gelber, Hannah Goodwillie, Maggie Burk



Wonhee Lim, Eckhart Chan



Paul Reese, Rosemary Williams



The procession from Sterling Divinity Quad



Allison Merrill, Emily Wing

vocations as a sacred musician and recitalist. Learning the complete works of Maurice Duruflé this past year with Martin Jean has been transformative for my musical growth. I am very grateful to Martin Jean for his unparalleled teaching, mentorship, and encouragement over this past two years. I've been able to make the most of the resources offered at the ISM, and I feel very fortunate to be a graduate of this institution."

**Rosemary Williams** (M.A.R.) is most grateful to have spent these two years learning from the dedicated ISM faculty, especially Profs. Peter Hawkins, Melanie Ross, and Bryan Spinks; and for her many inspiring friends and colleagues who have broadened her horizons each and every day. One of her favorite ISM memories was seeing mass in the Mozarabic Rite at the cathedral in Toledo on the study trip to Spain. In the future, she looks forward to engaging in a variety of prayerful pursuits in service to the Church.



Peerawat Chiaranunt, Guilherme Brasil de Souza, Carmen Denia

**Emily Wing** (M.A.R.) has been lavished with grace at the ISM. She is grateful for her advisor Sally Promey's energy and commitment; for friendships that blossomed on the fringes of Burgos Cathedral on the ISM study trip; for professors Melanie Ross, David Mahan, Felicity Harley, and Vasileios Marinis, who have drawn her attention to the sights and sounds around her; for presentations at colloquium that call her towards a life of prayerful work.

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**Sze-Long Aaron Wong** (M.A.R.) is grateful to have been part of Yale and the ISM community for the past three years. He is especially thankful to the liturgical studies faculty and colleagues for their generosity, inspiration, and support. In the fall, he will begin a Ph.D. program in liturgy and mission studies at Boston University.

Other ISM graduates: **Diana Chou** (M.M.A.), **Jack Dewey** (M.A.R.), **Sarah Fox** (M.A.R.), **Jasmine Gelber** (M.M.), **Hannah Goodwillie** (M.M.), **Haitham Haidar** (M.M.A.), **Thomas Ingui** (M.M.), **He Li** (M.A.R.), **Camille Rabbat** (M.A.R.), **Sarah Rodeo** (M.A.R.), **Hans-Jacob Schmidt** (M.A.R.), **Anna Thurston** (M.A.R.), **Laura Worden** (M.A.R.).

Banquet photos by Bryan Gillespie

Commencement ceremony photos by Stephen Gamboa-Diaz

## FELLOWS

**Ashon Crawley** writes, “This was an amazing year that allowed me time and space to sit, read, think and write towards my next manuscript project. I am most thankful for ‘Antiphony, Otherwise: A Hammond Organ Symposium’ and ‘Testimony Songs and Devotion,’ two events part of a day-long gathering that allowed me to bring together my scholarly and creative artistic passions for the Hammond organ and its use in Black Sacred Music.”

Other ISM fellows:

**Ileri Chávez-Barcenas**, **Matthew Isaac Cohen**, **Michelle Karnes**, **Kelsey Seymour**, **David Sperber**, **Dewanto Sukistono**.

## STUDENT AND ALUMNI NEWS

### STUDENT NEWS

**DAVID SIMON** (D.M.A. organ '23) is the first prize winner at the 2019 National Organ Playing Competition of the Royal Canadian College of Organists (RCCO). The final round was held on the Casavant organ at the Cathedral of All Saints in Halifax, Nova Scotia during the 2019 RCCO National Convention. He played pieces by Bruhns, Franck, and Canadian composers Laurin and Togni.

David studied with Professors Thomas Murray and Jeff Brillhart at Yale and is currently the Organist of the Cathedral Church of St. James in Toronto.



### ALUMNI NEWS

**KATIE BUGVIS's** (M.A.R. '08) book *The Care of Nuns: The Ministries of Benedictine Women in England during the Central Middle Ages*, has been published by Oxford University Press. The project was supported by the Pontifical Institute of Mediaeval Studies and the Radcliffe Institute of Advanced Studies at Harvard University.

The first anthem by **ANDREW PESTER** (M.M. organ '07, M.A.R. '08) has been published and released by Paraclete Press. “The Lamb” is a setting for two-part treble choir and organ.

**IAIN QUINN** (M.M. organ '04) has been promoted to associate professor of organ and coordinator of sacred music at Florida State University. His recent recordings include the complete organ sonatas of Paul Hindemith, recorded at Pacific Lutheran University for Guild Records, and Haydn organ concertos with Jonathan Cohen, director and Arcangelo for Chandos Records.

Join us! @yaleism





# Miller Hall Dedication Part II

## Introduction

Miller Hall was formally dedicated on February 23, 2019. In the last issue, we presented University Chaplain Sharon M. Kugler's invocation and the dedicatory remarks of Martin Jean, YDS Dean Gregory Sterling, and Yale President Peter Salovey. We continue in this issue 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. He is the son of J. Irwin and Xenia S. Miller and nephew of Clementine Miller Tangeman, the ISM's founding benefactors.

Dedication photos by Tony Fiorini



Members of the Miller-Tangeman family with Peter Salovey and Martin Jean

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## Scenes from a Dedication



Laura Worden '19, Jon Seals '15, Eben Graves



Chase Loomer

# Nicholas Wolterstorff: Dedication Remarks



Other speakers have highlighted the significance of ISM within Yale University. Let me say a few words about the significance of ISM within the world outside of Yale.

The scholars and practitioners at ISM work at the intersection of sacred music, worship, and the arts. No other institution anywhere in the world is doing that with the same wide scope and with the same high level of competence. ISM has no peers. Whenever someone interested in working at the intersection of religion and the arts asks me for advice as to where to go, I tell them, “Try to get into ISM. If they don’t admit you, then I don’t know what advice to give.”

Nonetheless, I have heard people, both inside and outside of Yale, speak dismissively of ISM. “Well, yes,” these critics say, “the people at ISM do good work; but it’s a fringe enterprise. The intersection of worship with music and the arts is on the fringes of where the real action is. It’s of no interest to most scholars of the arts, and of little interest to most members of religious studies departments. It’s not something that a university like Yale, which aims to be in the vanguard of things, should spend its resources on.”

Let me explain what I assume to be at least part of what lies behind this dismissal of ISM as a fringe enterprise. Once upon a time in the West, one had to go to church to hear the finest music, to see the finest sculpture, to view the finest visual depictions. The best of the arts functioned within religious practice. Then, gradually, the aristocracy replaced the church as the major patron of the arts. Much of the art that the aristocracy sponsored still had religious significance, but most of it no longer functioned within religious

practice. In the eighteenth century, the grip of the aristocracy on the arts was, in turn, loosened by the construction of public concert halls, public museums, and public libraries. Aesthetic considerations determined what was included in these new institutions; religious significance played no role. And so it continues to this day. Most of the works of art performed in our concert halls and displayed in our museums were never intended to function in religious practice; the relatively few that were originally so intended, now no longer function that way.

Discourse about the arts tracked these developments within the arts. In the modern period, philosophy of art became aesthetics. Art history and music history became histories of aesthetic style.

I suggest that it is, in part, at least, these developments that lie behind the dismissal of ISM as a fringe enterprise. Working at the intersection of religion and the arts seems out of step with the major developments in the arts, and in discourse about the arts, in the modern and contemporary periods.

Let me be clear. The idea is not that the intersection of sacred music, worship, and the arts is unimportant. In every society that we know of, there is religion. That is true of our society as well, contrary to the predictions of a good many sociologists a generation ago. Religion is evidently the expression of something deep in human beings. And in almost all religions that we know of, the arts play a significant role in the liturgies and rituals of that religion. Evidently there is something deep in religious practice that calls for art — and something deep in the arts that enables it to answer that call. So working at the intersection of religion and the arts is dealing with an important component of human existence. Probably somebody should be doing it. But, given the developments in the arts and in discourse

**CONTINUED ON PAGE 11**



Cutting the ribbon

about the arts that I have traced, it is, so the critic says, a fringe enterprise — best left to theological seminaries, not something to be sponsored by a top-tier forward-looking university.

I now bring you news from the front — news that, most likely, some of you have already heard. In the past fifteen years or so, there has been, within my own field of philosophy of art, something of a revolution, in the form of a substantial reaction against the myopic focus of philosophers of art on high art — concert-hall music, museum paintings, etc. — and a substantial reaction against their myopic focus on aesthetic considerations. A sizable number of philosophers have argued that philosophers should cease focusing all their attention on the aesthetic contemplation of works of high art and should instead reflect philosophically on the many diverse ways that we human beings find it important to engage works of the arts. Not only have philosophers of art argued that that’s what they and their colleagues *should* do. A good many have begun to do exactly that. They have begun to reflect, for example, on the ways in which art interacts with social concerns, and — yes — on the ways in which art interacts with religious practice. The pre-eminent philosopher of art, Noel Carroll, is one of those leading the pack. I understand that similar developments are taking place in the fields of art and music theory and history.

The relevance of these developments to the charge that ISM is a fringe enterprise is obvious. What philosophers of art, art theorists, and art historians, are now beginning to do is exactly what



Peter Hawkins, Martin Jean, Teresa Berger, Don Saliers

ISM has been doing all these years. It turns out that, rather than toiling away on the fringes of where the real action is, ISM is in the vanguard of these new developments, showing and leading the way.

In conclusion, let me briefly make one additional point. Given how and why ISM was founded, in its early decades it quite naturally focused on the intersection between *Christian* religious practice and the arts. But in recent years it has broadened its scope to include scholars and practitioners from other religions as well. I find this an exciting development, holding out the promise, among other things, of contributing to breaking down some of the barriers of incomprehension that divide human beings religiously.

ISM is a luminous jewel in the crown of Yale University! May it continue to glow far into the future.

*Nicholas Wolterstorff is the Noah Porter Professor Emeritus of Philosophical Theology at Yale Divinity School and the Department of Religious Studies. He also serves in an advisory capacity as a Friend of the Institute.*

## Robert Blocker: Dedication Remarks



When I was asked to speak about the musical intersections of the institute at this celebratory occasion, I realized that I would come not only as a dean but also as one whose first paid job was that of a church musician. Now I see heads looking up very quickly! That probably does surprise some of you, but that context frames my remarks.

The immediate thought that rushed through my mind when I read Martin’s invitation was the opening of Joseph Haydn’s monumental oratorio, “The Creation.” Haydn’s musical depiction of the world’s creation, as you recall, begins with an orchestral representation of universal darkness referred to as “chaos” in shimmering pianissimos. The specific moment that captured my mind was the entrance of the chorus quietly singing, “and the spirit of God moved upon the face of the waters.” God said, “Let there be light.” Then, Haydn magically has the chorus sing and portray a thunderous explosion of light when joining with the orchestra on a fortissimo C major chord. “And there was LIGHT!” The cosmic illumination of light shatters the darkness.

This room is light. This hall is light. And this Institute gives light to our world. ISM, I believe, is the dazzling light that obliterates darkness.

In its embryonic state, ISM was nurtured by the School of Sacred Music at Union Theological

Seminary, a program that many of that generation, I think, correctly regarded as the finest in the nation. The visionary leadership of the Miller and Tangeman families, along with their extraordinary support, was, I believe, the brilliant C major chord for ISM. Why? Because their vision was one that embodied change, discovery, reconciliation and mystery. It was not a vision confined to a particular dogma or a religious litmus test.

Now, we gather in a space that symbolizes the galaxies of hearts and minds who have come and will come here to build creative and lasting bridges of understanding among us and indeed all of human-kind. It is precisely because of this inspired vision that no one can predict the future intersections of music with other disciplines, peoples and places. We all recognize and celebrate the importance of physical space as a companion to emotional and intellectual space.

I recall with profound gratitude my visit to Columbus, Indiana, and meeting with J. Irwin Miller during the second year of my tenure here at Yale. The space that he showed me with reverence, humility, and love was the church where he worshipped. A space of great significance to him, as this space will be for all those who enter here. This is not only physical space but also a space for emotional and intellectual consideration and comfort.

From the chaos of a daily ritual in a workplace comes the light of a Camerata directed by Marguerite Brooks that unites people from this city and from throughout the university to sing and to share hope for our community. From that is born into light, the Schola Cantorum, founded by Simon Carrington. Now ably led by David Hill, this ensemble which many of us will hear tonight has had a profound impact on the world. Along with that was born yet another group that we will hear later this morning, the Voxtet, organized by Professor Jimmy Taylor. The Voxel illuminated and enlightened us a week ago in the performance of four Bach cantatas that offered this community a sense of hope and reconciliation in a time of chaos in our nation and in our world. That is what ISM does.

From the light of this place, who could have imagined that ISM would educate the first organist to win a Grammy for a classical organ recording—Paul Jacobs, who also has the distinction of being the youngest department chair ever appointed at The Julliard School? Who could imagine that students of Marguerite Brooks—Patrick Quigley and Brad Wells—would establish choral ensembles



Chase Loomer, Sarah Noble, Emily Donato, Diana Chou, Andrew Hon, Daniel Tucker, Skyler Neberman, David von Behren

that also garnered Grammy attention? (Patrick's SERAPHIC FIRE has been twice nominated, and Brad's ROOMFUL OF TEETH won a Grammy in 2014.) And who could have imagined that another of Maggie's students, a young woman named Stephanie Tubiolo, would form the Morse Chorale in the Music in Schools program of the School of Music, and ensure that these children would receive their birthright to music? On and on I could go with the examples of what the ISM students in music have meant to us with the acclaim they bring to Yale.

But it is the unnamed that I want to mention today, because they give hope that only music can bring to us in every day of our lives. The church organist in Old Lyme. The choir director in Muleshoe, Texas, and many more musicians scattered throughout the world. It is the intersection of their lives here with their colleagues in the Divinity School that give them the understanding and the courage to lead us in reaching into the vault of our souls and unlocking our minds so that we dispense with the biases and envelop each other with a sense of forgiveness and understanding.

I leave you with a quote that has meant so much to me personally through the years, a thought posited by the eminent choral director, the late Robert Shaw. He had this to say, "The Bible teaches us that the Word became flesh. If this miracle is true, then the reciprocal miracle must also be true—that through flesh the arts become spirit." That is the purview of ISM. Through their leadership and their distinguished teaching, the arts become spirit, and they ensure the birthright of music and understanding among us and among the people that we have touched.

To the faculty, to the students, and to the people who have come before and who will come after, I am personally grateful. I am most grateful to the leadership of the university, Presidents Levin and Salovey, to my colleagues, to Martin Jean, to the Miller family, and to all of you because ISM has touched my life. I hope it has touched yours as well.

*Robert Blocker is the Henry and Lucy Moses Dean of Music at Yale University.*

# William Miller: Dedication Remarks



On behalf of all of the members of the Miller and Tangeman families who are here today, we want to congratulate the Institute of Sacred Music on the completion of your new home. This is a wonderful accomplishment.

Martin Jean asked me to share a bit about the values and convictions of our family members who provided the funding to create this Institute forty-five years ago: my aunt, Clementine Miller Tangeman, and my parents J. Irwin and Xenia Simons Miller.

I would like to suggest three elements they all shared:

- a sincere religious faith,
- a love of music and the arts, and
- a deep respect for Yale as a great university.

Aunt Clemmie, Mom and Dad were Christians, members of and leaders in the Christian Church (Disciples of Christ), the only one of the mainline protestant denominations in the United States to have originated here rather than in Europe. Dad and Aunt Clemmie came from a long line of pioneer Disciples, being the grandchildren of two of the most prominent preachers in the denomination in the late 19<sup>th</sup> and early 20<sup>th</sup> century, Z. T. Sweeney and John Chapman Miller. My parents' and aunt's faith was grounded in the communitarian values of early settlers, but heavily influenced by active involvement in ecumenical and interfaith efforts in the mid-20th century, including the Civil Rights Movement. They were Christians who heard in Christ's message more of the "love your neighbor as yourself" than a sense that "ours is the one true

God." They shared a deep and abiding respect for all forms of religious belief and expression.

They also shared a belief that music is among the highest forms of human expression, able to convey what mere words alone cannot. Dad remarked more than once that he had never heard a sermon that made as powerful a statement of Christian faith as Bach's B Minor Mass. Dad and Aunt Clemmie were both talented violin players. While my mother grew up in a family whose resources could not afford music lessons, she loved to listen to music in any setting, from her children practicing in her living room to the iconic artists in the great concert halls of the world. Aunt Clemmie married a great pianist, organist, and music teacher, Robert Stone Tangeman. Uncle Bob taught continuously from 1934 at Ohio State University, Indiana University, Harvard, Juilliard, and, starting in 1953, at Union Theological Seminary in New York, until his untimely death in 1964.

The catalyst for creating an Institute that combined my parents' and aunt's belief in the importance of religion with their love of music and the arts was the decision in the early 70s by Union Theological Seminary to close its School of Sacred Music. Uncle Bob had passed by then, but Aunt Clemmie had many friends on the faculty who made her aware of its demise. It was in discussing the situation with her brother and sister-in-law that the idea of Yale as a possible home for the School came up. Dad had graduated from Yale in 1931 and was a Fellow of the Yale Corporation at the time, leading the effort to create its first modern capital campaign. It was a natural conversation for him to have with his great friend Kingman Brewster, who quickly saw the potential to leverage the university's assets to create an Institute that would stand in the interdisciplinary space between two great schools—Divinity and Music—that would focus on the important human concern described by Prof. Wolterstorff.

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Architects, project managers, contractors: *Front row:* Peter Salovey, Ron Giroux, Julie Mangino, J Bunton. *Back row:* Mai Wu, John Apicella, Maggie McInnis, Mary Rose DiTierri, Andrea Hart, Martin Jean.

The gift to Yale was very carefully crafted. On the one hand, the original indenture from the Irwin-Sweeney-Miller Foundation gives the university a wider degree of freedom than most such endowment gifts. My parents and aunt knew that institutional and faculty priorities at great universities naturally evolve over time and believed the imposition of “the dead hand of the past” was less likely to achieve excellence than trusting in the capabilities and traditions of a great university. At the same time, they cared deeply that the foundational commitments of the Institute be maintained even as the way these commitments are expressed in programs and priorities would need to change with the times. This balance point is reflected in the choice of the name, The Institute of Sacred Music, and their resistance to later proposals to change it to the Institute of Sacred Arts. The name was not just a carryover from Union. It was intended as a message to future generations of faculty and students. As others have noted this morning, the intended message was **not** “limit your scope to the training of church musicians that we value so highly.” Aunt Clemmie, Mom and Dad had too profound a respect for and too great an interest in all art forms and all religions to have such a narrow vision. The message was:

- even as we give you great freedom in how to spend the money, and
- however much the world changes and the priorities of Yale and the Institute evolve with it,
- we hope the programs of Institute will expand beyond the Christian musical tradition and the training of great musicians for great churches, but never abandon them, seeking rather to keep them relevant in changing times.



Left: Bryan Spinks, Markus and Danielle Rathey  
Right: Kerry and Dick Snyder



Thanks mostly to David Swensen, Dean Takehashi and the team at the Investments Office, the original gift has grown to a wonderful endowment that provides you with the resources to be expansive and not have to face tough choices about what is at the core of the Institute. May it ever be thus!

Dad majored in Latin and minored in Greek as an undergraduate here at Yale, partly in order to read the great classical authors and the new Testament in the original. He often referred to his world view as one forged in both Athens and Jerusalem. So, in his honor—and to honor my mother and aunt as well—I would like to close with a quotation from Plato on the connection between music and the spiritual life:

“Harmony sinks deep into the recesses of the soul and takes its strongest hold there, bringing grace also to the body and mind as well. Music is a moral law. It gives a soul to the universe, wings to the mind, flight to the imagination, a charm to sadness, and life to everything.”

*William Miller '78 is president of the Wallace Foundation, former member of the Yale Corporation, and son and nephew of the ISM's founding benefactors*

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Below: Jeffery Rowthorn, Nicholas Wolterstorff, Rick Levin, Jane Levin, Robert Blocker, Peter Salovey, Will Miller, Martin Jean, and Gregory Sterling



## Faculty Departures Announced

Two professors return to the UK to pursue new opportunities

Martin Jean has announced that **Henry Parkes** will be leaving Yale in December 2019 to take up a position as associate professor with tenure in the faculty of music at the University of Nottingham. While this is a real loss for the ISM and the Department of Music, it is also an opportunity for Henry, Rachel, and their young children to return to their home country, live near family and friends again, and for Henry to establish himself in a major UK research institution that, like the ISM, values deeply the study and practice of early music.

Since arriving at Yale in the fall of 2014, Henry has proved himself over and over to be a formidable scholar, a dedicated teacher, and a cherished colleague. With the publication of his first book *The Making of Liturgy in the Ottonian Church* and several major articles and book chapters, as well as the winning of a prestigious Humboldt Fellowship, Henry has become one of the world's leading scholars in Western chant research. He and his music department colleagues, Anna Zayaruznaya and Ardis Butterfield, have enabled Yale to be one of the leading centers for the historical study of medieval music, building on the foundational work of Craig Wright, Margot Fassler, and others. He and his ISM colleagues Teresa Berger,

Vasileios Marinis, Melanie Ross, and Bryan Spinks, have sustained Yale's strength in the study of the Christian liturgy. Henry's departure will leave a real gap in the breadth and depth of these unique programs.



Henry's teaching has touched many corners of the University as well, from the department of music, to medieval studies, the Divinity School, the School of Music, and the ISM. His teaching has integrated history, theology, performance, liturgy, art, and many other disciplines, and as a result, he is one of our many paradigms of what it means to be on the ISM faculty.

We will look for an opportunity in the coming term to publicly offer Henry our heartiest congratulations on this honor and to send his family and him on their way with our warmest good wishes for all that is to come. While Henry will no longer be working down the hall from us, he will be working with us closely in multiple other ways in the future.



With YDS Dean Gregory Sterling, Martin Jean has announced that **Maggi Dawn**, the associate dean for Marquand Chapel and associate professor (adjunct) of theology and literature, will be

moving to the University of Durham (UK) this fall to become Principal of St. Mary's College and professor of theology.

Maggi Dawn is a consummate theologian, liturgist, teacher, and musician. She has carried on and developed the practices of worship in Marquand Chapel in new and exciting ways by applying clear theological principles, a creative synthesis of the many artistic forces at Yale, and

careful, pastoral leadership, all with an eye to leading our communities in prayer and sending them out in service to the world.

Over the years, Maggi has developed a series of engaging and challenging courses, taught solo and jointly with colleagues in the ISM and YDS, that have become staples in our curricula. These include courses as varied as *The Theology and Work of Samuel Taylor Coleridge*; *Designing and Curating Worship*; *Psalms, Hymns, and Spirit Songs*; *Performative Theology*; and *Poetry for Ministry*, among others. Maggi has also been instrumental in summer programs both at YDS and ISM.

We are delighted for Maggi Dawn for this exciting new challenge in her future and very sorry, indeed, that it means she will be leaving us. We will join YDS in the early fall to celebrate her time at Yale and send her back to her home country with the hope of future collaborations.

Another in the series of student reflections on ISM-sponsored interdisciplinary travel seminars. This group visited the U.K. over spring break, led by Professors Bruce Gordon (Titus Street Professor of Ecclesiastical History) and John Rogers (professor of English).

## When Ideas Find a New Home

by Sarah Fox '19 (M.A.R.)

Traveling to the United Kingdom for Professors Gordon and Rogers' course *Religion and Literature in Early Modern Britain* felt something like a homecoming: Each student in the class already had an individual connection to the places we studied and lived. I think we were each seeking a different part of our individual stories and questions when we landed at London Heathrow that sunny March morning.

Of course, I can't speak for any other student in the class, but from my understanding, we as scholars were first seeking answers to academic questions. Or, perhaps, more of a sense-based understanding of the environments in which our questions thrive. Some wanted to visit Westminster Abbey, perhaps to hear the great organ or see the graves of literary giants we admire so much. Others were fascinated by Foxe's *Book of Martyrs* at the Wren Library and still others awaited with anticipation the visit to John Knox's house in Edinburgh, Scotland.



Ben Card, Eve Houghton, and Elizabeth Buckheit

In my estimation, the best aspect of the trip was continually seeing great minds come together to produce beautiful and innovative ideas, ideas that seemed groundbreaking and exciting in their own right. For me personally, the highlight of the trip was an afternoon spent in the office—or rather something more like a magical think tank—of Dr. Sophie Read, lecturer in English at Christ College, Cambridge.

Our class, something like an awkward and loving family at this point, ambled up narrow steps to reach Dr. Read's office. We were greeted by the warmth of flower-decorated furniture and shining, shining sunlight. The large, open windows overlooking the gardens of Christ College let in the smells of freshly cut grass and roses blooming in the tenderly cared-for ground.

Dr. Read invited us into a conversation, into a kind of intellectual home. And there we sat talking about poetry and smells. Yes, smells. From the

**CONTINUED ON PAGE 17**



Class Picture in the Garden of Christ College, Cambridge



Photo by Sarah Fox



Professor Bruce Gordon and Professor John Rogers, Courtyard of Trinity College, Cambridge

time of the Renaissance through the seventeenth century, the sense of smell played an important role in religious devotion, particularly religious devotional poetry. Think of the key role that incense has played in many parts of the Western Church for over a thousand years. Dr. Read presented us with ideas about embodied smell in religious devotional poetry.

Dr. Read lit a bit of frankincense in an incense burner on a table in the middle of the room. As we discussed devotional poetry and the power of smell, the scent of the frankincense wafted throughout the room, catching us at random in our thoughts. We discussed the ways in which George Herbert referred to the smell of “amber-greese” (ambergris), a scent produced by collecting the digestive juices of sperm whales, to signal a special relationship with God. Dr. Read passed around an Italian

ambergris-based perfume so we could experience the meaning of the poem in a new way. Some of us inhaled deeply, enjoying the strong spiciness of the perfume. Others of us turned away in disgust.

This is true learning! I thought. The poem took on a newly complex meaning. And so did our experience: We grew into the history of the poem, understanding the new smell that accompanied it. We grew in relationship with each other, understanding how our own various reactions to a single scent embodied the complexity of the liturgical and theological questions we pursue in the history and literature of times past.

As I said, our class exploration of the United Kingdom was a bit like coming home—a home in which we found new meanings and new versions of the past we study and the selves we seek to understand. It was true learning, in the complete sense of the word: learning that matters, learning that changes, and learning that brings those who pursue it closer together.

**MORE REFLECTIONS ON PAGE 18**



Photo by Andrea Brunken

Sarah Fox outside Westminster Abbey in London

Photo by Sarah Fox



Andrea Brunken in Cambridge, UK



Photo by Sarah Fox

Elizabeth Buckheit and Ben Gee looking at Foxe's Book of Martyrs at the Wren Library

## Other student reflections:

*Our trip to the UK really opened doors to once-in-a-lifetime experiences. Holding books from the Wren Library, hearing Sarah play the organ at Westminster Abbey, sniffing frankincense with Sophie Read — these were incredible moments. But beyond that, the chance to get to know my professors and classmates on a trek across three cities was joyful and encouraging for all of us as we moved into the end of the semester. It was an unforgettable experience, and for me, who had found the first year of grad school rather isolating, it was very heart-warming.*

– Madeleine Muzdakakis, M.A., European and Russian Studies (expected 2020)

*This trip was a fantastic opportunity to work with renowned British historians and literary scholars of the early modern period like Lorna Huston, Sophie Read, Roger Mason, and Jane Dawson, as well as a chance to engage with the lived, material reality of the spaces and places we had studied. I also have so many special memories from the trip outside the classroom: a candle-lit Richard II on the first night, evensong and a behind-the-scenes visit at Westminster Abbey (one of our students played the organ!), a private tour of Trinity College's Wren Library featuring Miles Coverdale's severed and preserved finger, dashing uphill for a glimpse of Ely Cathedral at seven in the morning before we got on the train to Edinburgh, dressing up in the garb of a sixteenth-century preacher at the John Knox House, visiting an underground bar hidden behind a bookcase...and many more! I am so grateful to the ISM for making possible this unique and wonderful experience.*

– Eve Houghton, Ph.D., English (expected 2024)

*Amidst all of the cathedrals and castles and classes, the museums and London theaters, the finest revelations of this travel seminar came in those odd moments of in-betweens: on the plane, over that first British breakfast, outside a pub, or hiding from the rain with our coffees and pasties. But that, perhaps, is natural, especially in a land of wonderful little odds and ends such as Britain. For it was in those moments that the impressions could settle a little and come pouring out to the beautiful people who accompanied us. And truly they were some of the best—Professors Gordon and Rogers attract students who are passionate in their own knowledge of Shakespeare and Herbert and music and the Bible and Calvin, yet so very willing also to learn from and listen to one another. Though less than a week in length, I felt more than one friendship begin to blossom into life this trip, sluiced by good company and those glimpses shared, the stuff that makes one treasure one's fellow travelers in life.*

*Looking back now, several months afterwards, my own scrawlings at this holy space and that painting and that lecture seem ever more alien to my conscious self, but I rest easy in how the thought and feeling have come to rest within my own emotions and between myself and these other persons. Memories of the blare of Scottish fiddles at the pub, the flow of evensong, and my friend's sonorous playing on Westminster's organ will persist, as music tends to do, but most of all, I trust to the effect that my friends and I have had on each other. Through its setting and its people, this trip helped me to come outside of myself, to see and be seen by other people, as the best of travel allows.*

– Henry Ishitani, Ph.D., History (expected 2025)



Tea and Apple Pie from Clarinda's on the Royal Mile, Edinburgh, UK

Photo by Sarah Fox



Prof. Bruce Gordon, Madeleine Muzdakakis, Eve Houghton, and Henry Ishitani enjoying the organ loft at Westminster Abbey



Elizabeth Buckheit and Anthony Trujillo

Photo by Sarah Fox



## ISM Short-Term Fellows

In addition to the academic-year fellows introduced in the last issue, we also support fellows who come to the ISM for a short time to do research in one of Yale's unique collections. This summer and fall we welcome the following scholars, whose work reflects the breadth of the ISM mission.

**Marcella A. Ernest** is a graduate instructor and academic research assistant in the American studies department at the University of New Mexico. She is working on a scholarly and creative project that engages Native American ethnographic material, photography, and sound recordings. At Yale, she will access the Native American Sound Recordings and the Gilbert Papers at the Irving S. Gilmore Music Library; "Songs of the Chippewa," created by Frances Densmore, at the Yale Divinity Library; and the Western Americana Collection at the Beinecke Rare Book & Manuscript Library.

**Kathy Foley** is professor of theatre arts and editor of the *Asian Theatre Journal* at the University of California, Santa Cruz, and was a fellow at the ISM during the 2012–2013 academic year. She returns to Yale to work with the Yale Art Gallery's 20,000-puppet collection of *wayang* (Indonesian puppets), building on both her previous work and the work of 2018–2019 ISM fellow Matthew Cohen. She is especially interested in the iconographical adaptations for specific characters in different regions of Java, and the ways ethnicity and religion may historically intertwine in relation to woodworking and Islamic craft guilds.


**Eleanor Giraud** is a tenured lecturer in ritual chant and song at the Irish World Academy of Music and Dance at the University of Limerick. She will use three Processionals made for use by Dominican nuns held in the Beinecke's collections as a case study to explore the extent to which the liturgical practices of Dominican sisters followed the norms of their brothers, analyzing these against the authoritative exemplar of the Dominican Processional in Rome to define the types of alterations and adjustments (if any) found in the nuns' liturgical practices.

**Amanda Vernon** is a Ph.D. candidate in English literature at the University of Lancaster (U.K.). Her research interests include George MacDonald and nineteenth-century literary criticism, and nineteenth-century religion and literature. At Yale, she will use the George MacDonald Collection at the Beinecke Rare Book & Manuscript Library to explore the ways in which MacDonald thought about the relationship between theology and literature.

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Yale Institute of Sacred Music  
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[www.yale.edu/ism](http://www.yale.edu/ism)

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## *Goodbye, Graduates!*



Divinity commencement