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## Looking Back: Union Theological Seminary's School of Sacred Music



Union Theological Seminary about 1910

### *The School of Sacred Music was opened in September, 1928 . . .*

“Dr. Coffin, we have an idea which we would like to talk over with you, sometime soon.”

“All right, why not make it tonight?”

With little more introduction than that, the plans for the School of Sacred Music were laid in January of 1928, with Dr. Henry Sloane Coffin, President of the Seminary, and Drs. Clarence and Helen Dickinson as principal designers.

As a church musician and a teacher of young organists desiring to become church musicians, Dr. Dickinson had long felt that these students should be receiving more than training in technique, in organ repertory, and in accompanying choir and congregation. His students had expressed their own desire to learn actual church usages and the background of music employed in the church; but no schools of music offered related courses in religion, and no seminaries admitted non-ministerial students.

As a minister, Dr. Coffin had deplored the wide-spread practice of bringing the professional musician into the church without any preparation for his part in the life of the church. Twenty-five years in the pastoral ministry had taught him the importance of good church music and the need for sensitive church musicians. So now, as President of a theological seminary, Henry Sloane Coffin had also been entertaining an idea which implied the School of Sacred Music which was to come.

## ALUMNI NEWS

**DALE ADELMANN** (M.M. organ, '86) was inducted as a Fellow of the Royal School of Church Music during Evensong in Salisbury Cathedral on September 8, 2018. The honor was bestowed in recognition of his scholarly work on the role of the Ecclesiological Movement in the revival of choral worship in nineteenth-century England, and for his practical contributions to church music in the United States.

**SARAH PAQUET** (M.M. choral conducting '16) was appointed Assistant Director of Choral Activities at Smith College last fall.

**MICHAEL PEPPARD** (M.A.R. '03) has been awarded this year's Eusebius Essay Prize from the *Journal of Ecclesiastical History* for his article, "The Photisterion in Late Antiquity: Reconsidering Terminology for Sites

and Rites of Initiation." The prize is awarded annually for "the best essay submitted on a subject connected with any aspect of early Christian history." The article gathers and analyzes examples of early Christian sites of initiation from Syria, Jordan, Galilee, and Cyprus which prioritized imagery of light more than imagery of water, thereby emphasizing different aspects of the rituals of conversion to Christianity.

**JON SEALS** (M.A.R. '15) returns to the ISM to curate the inaugural exhibition for Miller Hall. See exhibition announcement on p. 12.

**JAMES (KNOX) SUTTERFIELD** (M.M. choral conducting '14) joined the staff at the New School's Parsons School of Design as Student Advisor in late November.

CONTINUED ON PAGE 11

## NOTES ON THE STAFF

We're delighted to announce that **CAITLIN AHERN MACGREGOR** has accepted the permanent position of Senior Administrative Assistant for the ISM and the Director's Office, a role that she filled most capably on an interim basis since early October. Caitlin earned a Bachelor of Business Administration degree from Northeastern University in Boston. She subsequently served as general manager and private events coordinator with PARK restaurant in Cambridge for three years. More recently she held positions as Lead Licensee Support Liaison, and then was promoted to Project Manager with Paint Nite, a relatively new business enterprise that has grown rapidly with licensees all over the country. She recently moved back to Connecticut from Boston, and makes her home in Madison. Caitlin shares the front office in Miller Hall with events assistant Ray Vogel.



Photo by Stephen Gamboa-Diaz

Caitlin MacGregor with her husband at the ISM holiday party

Join us! @yaleism



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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

Yale alumnus Henry Sloane Coffin was president of Union Theological Seminary from 1926 to 1945. He was on the November 15, 1926 cover of Time Magazine. He was also the uncle of the Rev. William Sloane Coffin, Jr., the civil rights and antiwar activist who was Yale's chaplain from 1958 to 1975.



*... in response to a very real need and an increasing demand ...*

The desire for better music had already found expression in the formation of commissions on church music, and a few universities were offering courses in the sacred music field. But denominational committees, designed mainly for editing hymnals and for counselling churches under their care regarding musical problems, had been only the most obvious manifestation of the re-awakening of the churches' interest in their music. More than that, there had been growing recognition among churchmen of all denominations that those responsible for music in the worship of the church should be thought of as sharing responsibility for the spiritual well-being of the congregation, and therefore should receive proper training for this aspect of their vocation. To praise and glorify God is man's chief end, and music is a means by which all sorts and conditions of men may join together in common praise to the Lord. The musician's role as a leader of worship is an important one, and it is important that there be opportunity for training in the "ministry of praise" as well as in the ministry of the sacraments of the church.

*... as one of the departments of the Seminary ...*

The constant encouragement given by Union Theological Seminary to musical activities and its support of a music department throughout much of its existence led Dr. and Mrs. Dickinson to put the plan for their "Institute of Church Music" before the President of Union. The joining of music and theology, of divinity students and music students, did not seem at variance with the Seminary's history.

In the hundredth year after the Seminary's charter was granted, Dr. Coffin addressed a petition to the New York Board of Regents:

I think you will see that we do not contemplate a degree outside of the purpose for which we are chartered . . . We feel that sacred music is peculiarly a field for a theological institute, as it belongs manifestly within the life and work of the Christian church.

The Board of Regents evidently agreed, for it subsequently gave the Seminary power to grant the first Master's degree in Sacred Music.

Photo from the ISM archives



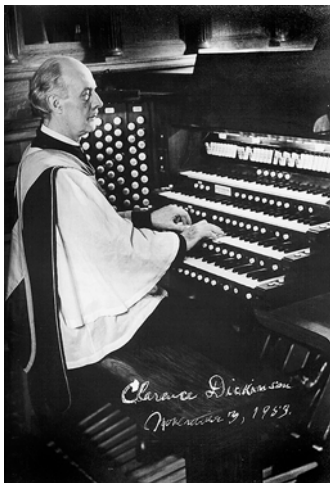
Helen Dickinson taught liturgy and used the slide collections of New York libraries and museums to make connections between liturgy and art and architecture. She was also the first woman to receive a Ph.D. (in philosophy) from Heidelberg University.

*The establishment of a School of Sacred Music within an institution devoted to the study of theology and to training men for the Christian ministry was in itself a step toward the realization of an ideal minister of music.*

The educational and spiritual opportunities in a seminary environment afford the best possible location for a school devoted to church music. Understanding the purpose and essence of Christian worship is primary training for any minister; a real appreciation of the context in which church music must live is primary training for the minister of music.

CONTINUED ON PAGE 4

Photo from the ISM archives



Clarence Dickinson taught both organ and composition, and published collections of music and textbooks, some with his wife. He was also organist at Brick Presbyterian Church in New York City for fifty years, and a prominent concert organist in the U.S. and Europe.

*As the leader of the church's music works here side by side with its future ministers, he comes to know and understand the minister's point of view, purposes and problems . . .*

The first aim of this School, declared the President, is to supply the church with competent musicians thoroughly conversant with the thought, worship and work of the church . . . musicians who can be genuine partners of ministers in the pastoral office.

Training these men and women in conjunction with candidates for the ministry {should} develop leaders for church music who will be sympathetic with the purpose for which churches exist, and really qualified to be associates for the pastors in this important ministry.

Union Seminary, in its inter-denominational approach that encompasses all aspects of Christian worship, and in its attempt to train all who in any way intend to devote themselves to church work, is unique in its opportunity for exchange of thought and work in the training experience. In such an atmosphere, the church musician, the religious educator, and the minister meet and train together in much the same way as they will work together in actual parish situations.

*. . . On the other hand, those who are to be pastors have an opportunity to realize more fully the place and significance of music in worship . . .*

The second aim of this School of Music is the musical education of future pastors enrolled in the Seminary as divinity students. The original "department of sacred music" held lectures and classes for the student minister; and now the School, in addition to preparing its own students, must also continue the musical education of the entire Seminary community through introductory courses in sacred music, through the presentation of the greatest in church music literature in Seminary services and in concerts of sacred music, and through the presence of music students themselves, who, it is hoped, will be moved to "evangelistic efforts to improve the tastes and enlighten the minds of their theological fellow-students in good music"!

If the training period of both the music and the theological student includes mutual cooperation in the Seminary, discussion of present and future mutual problems, and similar or identical courses in both music and theology, surely

*this mutual understand should do much to bring about an adequate and beautiful service of worship in all churches.*

Since this is the goal of the Seminary itself, with the opening of its School of Sacred Music in 1928, Union Theological Seminary became the first divinity school to accept music student as full-fledged seminarians—a true "union" of training for all ministries in the church.

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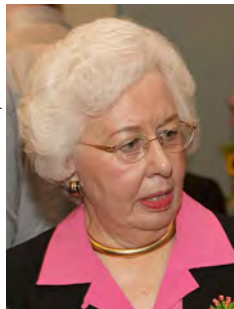
*Ed. Note: The 2018–2019 academic year marks the ninetieth anniversary of the founding of the Union Theological Seminary School of Sacred Music, the first implementation of the dream of interdisciplinary training for musicians and ministers together.*

*When the School of Sacred Music closed its doors in the early 1970s, Robert Baker, director of the school; seminary chaplain Jeffery Rowthorn; and music historian Richard French, together with the administrator Mina Belle Packer, migrated to Yale University to begin a similar venture: The Institute of Sacred Music.*

*The excerpt above is reproduced from the first chapter of Sacred Music at Union Theological Seminary, 1836–1953: An Informal History by Ellouise W. Skinner (M.S.M. 1953). It was kindly provided by Mina Belle Packer Wichmann, the administrator of the School of Sacred Music at Union, and then at the Yale Institute of Sacred Music.*

*See also a [YouTube tribute to Clarence Dickinson](#)*

Photo by Robert A. Lisak



Mina Belle Packer Wichmann at the anniversary celebration of the ISM's first thirty years at Yale.



## Marguerite Brooks to Retire

The Institute of Sacred Music announces the retirement of Professor Marguerite Brooks at the end of the 2019–2020 academic year. Prof. Brooks has had a long and celebrated career at Yale, leading both the program in choral conducting and the Yale Camerata since 1985.

As founding conductor of the Yale Camerata, one of Yale's first campus/city arts collaborations, Brooks has led nearly 200 musical performances featuring some of the most innovative and wide-ranging programming in the field. The Camerata and its associated chamber choir have performed music from the middle ages to the present day: The catalogue of composers ranges from Albinoni to Argento, from Palestrina to Pärt – along with Kernis, Lang, Lotti, Rheinberger, Respighi, Caroline Shaw, Reena Esmail, and so many more.

For over thirty years, the Yale Camerata and Chamber Chorus have brought together students, faculty, and staff from virtually every department and school at Yale as well as hundreds of Connecticut residents to collaborate as part of the ensemble and with the Yale Glee Club, Yale Schola Cantorum, Yale Philharmonia, Yale Symphony Orchestra, Hartford Symphony Orchestra, Yale Concert Band, New Haven Chorale, and many other groups. They have been featured on NPR's *Performance Today*, and on local Connecticut Public Radio.

Brooks has long been a champion of new music, often emphasizing women composers. In 2020, a new major choral work by Pulitzer Prize winner Julia Wolfe celebrating the centenary of women's suffrage in the United States will be premiered in New Haven.

Brooks's broad vision for music-making has been passed on to her students. In a recent survey, alumni often cited her as their primary reason for attending Yale and as the person who influenced them the most. Many of these graduates have occupied positions of musical leadership at major churches and cathedrals around the world, and in leading academic institutions. Among her students are the founding conductors of Grammy-nominated choirs *Conspirare*, *Roomful of Teeth*, and *Seraphic Fire*.



Photo by Robert A. Lisak

Brooks has also been an active clinician, guest conductor, master-teacher, and jurist in North and South America, Europe, and Asia. The Connecticut chapter of the ACDA has honored her with its 2016 Lifetime Achievement Award. She was also honored recently as a Woman in History by the Barnard School, and in 2015 Dean Blocker awarded her the Cultural Leadership Citation from the School of Music for distinguished service to music.

In announcing her departure, Martin Jean reminisced that “Maggie Brooks was among the first ISM faculty I encountered in 1990, when she was choral clinician for a national gathering of church musicians at Yale. With ease and aplomb, in a matter of days she converted the gathering of 180 registrants into a trained chorus that sang challenging repertoire in the closing liturgy. I was hooked after that and have watched her create a beautiful choral sound out of groups that are largely new each fall. Additionally, she has been a trusted confidante and mentor to me as well as a fierce advocate for excellence and for our students. For these reasons among many others, I will dearly miss her.”

Jean and Yale School of Music dean Robert Blocker plan to work closely with their faculties to ensure the continued strength of these inspiring programs and to find significant ways to honor Brooks for her visionary leadership at Yale.

## Bernarda Fink Appointed Lecturer in Voice for Fall 2019

We are pleased to announce the appointment of Bernarda Fink as lecturer in voice in the fall of 2019 in the Yale School of Music and Institute of Sacred Music. Fink will take up the teaching duties of Prof. Jimmy Taylor during his sabbatical leave.

Bernarda Fink is one of the most sought-after singers in concerts and recitals. Acclaimed for her musical versatility and invited by the leading orchestras and conductors in Europe and America, her repertoire ranges from ancient to contemporary music. She frequently appears with such well-known orchestras as the Vienna and Berlin Philharmonic Orchestras, Royal Concertgebouw Orchestra, Staatskapelle Berlin and Dresden, and the Cleveland Orchestra. Ms. Fink has also worked with most of the best-known conductors in the world, and had a close artistic cooperation with Nikolaus Harnoncourt, as evidenced by numerous TV and CD recordings.

Fink has an impressive discography with more than fifty releases ranging from Monteverdi and Rameau to Schubert and Bruckner and Schumann; many of them have been awarded coveted prizes such as the Diapason d'Or or the Grammy.

Recent recordings include Bach Cantatas with the Freiburger Barockorchester, lieder by Schumann with accompanist Anthony Spiri,



Pergolesi's *Stabat Mater* with the Akademie für Alte Musik Berlin, and programs with lieder by Slovenian and Argentinian composers together with her brother, the baritone Marcos Fink (Grammy nomination).

We all greatly anticipate Bernarda Fink's arrival at Yale in the fall, as we wish Prof. Taylor well on his sabbatical leave.

## Bryan Spinks to Retire in 2022

The Institute of Sacred Music announces the phased retirement of Bryan Spinks, professor of liturgical studies and pastoral theology, beginning now and to be completed at the end of the 2021–2022 academic



year. As part of this phased retirement, Spinks will have a reduced teaching load.

Bryan Spinks' career at Yale has gone from strength to strength. He was already one of the world's leading and broadest-ranging scholars in liturgical studies when he arrived at Yale in 1997; since then his publications have continued to increase. In addition to just over a dozen books authored alone, he has coauthored, edited, or contributed to at least double that number. Add to this canon his many journal articles, and it becomes clear that Bryan is one of the most published liturgical scholars in the world today.

Not only is his sheer output impressive, but the scope of his work is extraordinary, ranging from the earliest Christian liturgies to Baptismal and Eucharistic liturgies to multiple volumes on English Reformation liturgies to books on the contemporary issues of the

liturgical reform movement and new liturgical movements. Spinks was also instrumental in forming the ISM's triennial international conference on liturgical studies, which has examined such issues as Christology and pneumatology in worship, liturgy in migration, the historiography of worship, and worship and ecology. Each of these has resulted in an edited volume of essays with Liturgical Press, some edited by or with Teresa Berger.

He has been a beloved teacher. With his colleagues, he has shepherded generations of students through courses on foundations of Christian worship, Anglican Prayer books, and a host of other courses just as wide-ranging as his research. A festschrift in Bryan's honor, *The Serious Business of Worship*, edited by Melanie Ross and Simon Jones, was published in 2010.

ISM Director Martin Jean writes, "One of the blessings of the phased retirement process is that good-byes are not immediate. We will have three more years to enjoy Bryan's company, his erudition and wisdom and good humor, and many more years afterward as an emeritus professor. On a personal note, Bryan and I came to Yale in the same year, and he has been a cherished friend and trusted mentor every step of the way. I could not be more grateful for his collegiality and good faith."

The ISM congratulates Bryan Spinks on his fruitful career and wishes him the best as he transitions to the next chapter of his life.

## FACULTY AND FELLOWS NEWS

### FACULTY NEWS

**DAVID HILL** was appointed by the Royal Northern College of Music as international chair in choral conducting. Prof. Hill was also appointed Member of the Order of the British Empire (MBE) as part of the 2019 New Year Honours.



### FELLOWS NEWS

Several current fellows have scheduled events related to their work during the spring semester.

**KELSEY SEYMOUR** teams up with Peiyou Chang on February 15 for a lecture and demonstration called *Visualizing Sound: The Notation and Music of the Chinese Qin* (7:30 in Marquand Chapel).

**IRERI CHAVEZ** has invited a trio from La Galanía, a noted Spanish early music ensemble, to present a program of Spanish and Italian devotional music from the 17<sup>th</sup> century, entitled *“O blando susurro,”* on March 30 (7:30 in Marquand Chapel).

**ASHON CRAWLEY** will host a symposium called *“Antiphony, Otherwise”* on April 5. The symposium will be followed by a concert in Marquand Chapel (at 6:30) featuring invited guest musicians playing the chapel’s Hammond B3 organ.

**DAVID SPERBER** will host a day-long symposium *“New Perspectives on Jewish Feminist Art in the United States”* at the Divinity School on April 7.

In addition, ISM staff took a field trip to West Campus, where **MATTHEW COHEN** demonstrated his work with *Wayang* puppets of Indonesia.



*Above:* Martin Jean and Matthew Cohen demonstrate the storytelling capabilities of the puppets.

*Left:* ISM staff views a shadow puppet display at Yale’s enormous West Campus conservation facility.

Photos by Stephen Gamboa-Diaz



## The ISM Celebrates Thomas Murray's Long Career

The ISM community and alumni had an opportunity to salute the long career of Thomas Murray, who retires from Yale this June, at a reception in the Graduate Club in November.

At the reception, Martin Jean announced a *festschrift* in Prof. Murray's honor, to be edited by Patrick McCreless, professor of music theory at Yale. The volume, tentatively called *The Orchestral Organist*, will explore ways that music has migrated from and to the organ and other musical forces. Inspired by Murray's life-long interest in the practice of transcribing music for the organ, this new volume will combine the work of top scholars who will look at this process through the ages.



Thomas Murray with Yale School of Music dean Robert Blocker



Thomas Murray with alumni of the Yale Institute of Sacred Music.

Photos by Anthony DeCarlo

## STUDENT NEWS

The New York performance of Handel's *Alexander's Feast* in October 2018 by the **YALE SCHOLA CANTORUM** and the **YALE VOXTET** was favorably reviewed in the January 2019 issue of *Opera News*.

ISM students gathered with faculty, fellows, and staff before the holiday break

Photos by Stephen Gamboa-Diaz



Above: Emily Donato and Antonia Chandler

Left: Rosemary Williams, Allison Merrill, Hannah Sachs (far right) with guest.



Jack Dewey, guest, Daniel Kim, Gabe Kepler, and Alexander Smith



Karolina Wojteczko with her husband (far left), Corey Shotwell, Adrienne Lotto, Haitham Haidar, Harrison Hintzsche, and Sarah Fox with Jimmy Taylor (standing)

## MORE ALUMNI NEWS

**JOSEPH FALA** (M.M. organ '17), who is in his second year as an organ scholar at Duke Chapel, performed a recital in December at Duke University.

**IAIN QUINN** (M.M. organ '04) was promoted to associate professor of organ with tenure at Florida State University, where he also serves as Coordinator of Sacred Music.

In association with the Royal Canadian College of Organists, **SARAH SVENDSEN** (M.M. organ '15) performed a recital and led a youth-oriented workshop on the pipe organ in November 2018.

## Upcoming Student Recitals

**David von Behren, organ**

February 13 | 12:30 pm  
Dwight Hall

**Yale Voxtet: Bach Cantatas**

**Masaaki Suzuki, guest conductor**  
February 16 | 7:30 pm  
St. Thomas's Episcopal Church

**Matthew Daley, organ**

February 17 | 7:30 pm  
Woolsey Hall

**Hannah Goodwillie, choral conductor**

February 18 | 7 pm  
Marquand Chapel

**David Simon, organ**

March 8 | 7:30 pm  
Woolsey Hall

**Diana Chou, organ**

March 24 | 7:30 pm  
Woolsey Hall

**Jerrick Cavagnaro, organ**

March 30 | 2 pm  
Trinity Church on the Green

**Meg Cutting, organ**

March 30 | 5 pm  
Dwight Hall

**Ashley Mulcahy, mezzo soprano**

April 1 | 7:30 pm  
Sprague Memorial Hall

**Thomas Ingui, organ**

April 7 | 7:30 pm  
Woolsey Hall

**Adrienne Lotto, soprano**

April 9 | 4 pm  
Marquand Chapel

**Corey Shotwell, tenor**

April 9 | 5:15 pm  
Marquand Chapel

**Matthew Daley, organ**

April 10 | 12:30 pm  
Dwight Hall



Photo by Robert A. Lisak

**Yale Repertory Chorus**

April 15 | 5:00 pm  
Marquand Chapel

**Ryan Kennedy & Chase Loomer, organ**

April 15 | 7:30 pm  
Woolsey Hall

**Aaron Tan, organ**

April 27 | 2 pm  
Battell Chapel & Dwight Hall

**Grant Wareham, organ**

April 27 | 5 pm  
Christ Church New Haven

**Organ Improv Showcase**

April 29 | 4 pm  
Trinity Church on the Green

**Jasmine Gelber, choral conductor**

April 29 | 7 pm  
Marquand Chapel

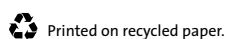
**Jacob Reed, organ**

May 1 | 12:30 pm  
Dwight Hall

**David von Behren, organ**

May 5 | 5 pm  
Woolsey Hall





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## *Ineffable Manifestations*

An exhibition curated by Jon Seals (M.A.R. '15)  
inaugurating the Miller Hall exhibition space

**FEBRUARY 22 – JUNE 18, 2019**

**Weekdays 9–4** (except holidays)

Miller Hall

406 Prospect St., New Haven

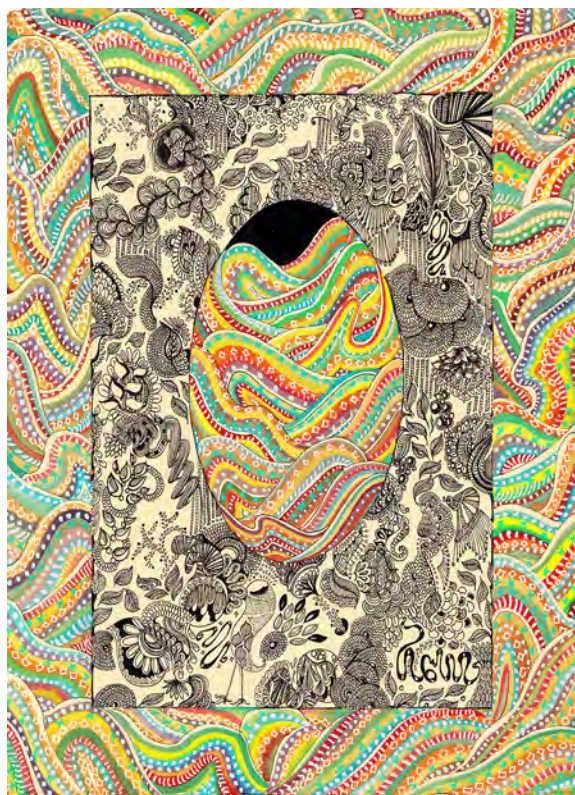
Opening Reception  
and Gallery Talk

**FRIDAY, FEBRUARY 22 | 4–6 PM**

*Free; no tickets or reservations*

*Works by:*

Eoin Burke  
Gaby Collins-Fernandez  
Ryan Foster  
Bill Greiner  
Camille Hoffman  
Kenny Jensen  
Natalija Mijatovic  
Kirestn Moran  
Laura Mosquera  
Margaret Olin  
Meg Pierce  
Marium Rana  
Jon Seals



Marium Rana, *The Qalam Series: Entangled*  
Gouache, watercolor, ink, frisket, and colored pencil  
on toned printmaking paper, 2013

*With works from the ISM permanent collection by:*

Rick Bartow, Nalini Jayasuriya, Ellen Priest, He Qi

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