

# Prism

MUSIC • WORSHIP • ARTS

YALE INSTITUTE OF SACRED MUSIC  
COMMON GROUND FOR SCHOLARSHIP AND PRACTICE

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## Welcome, Students!

Compiled by Stephen Gamboa-Diaz

*Each autumn we welcome new students who bring a breadth and depth of diverse backgrounds to our interdisciplinary enterprise, and we welcome back our continuing students for another year of study and fellowship. Many of them accepted our invitation to tell a bit about themselves so that our alumni and friends can catch some of the enthusiasm that abounds at this time of year.*



New student orientation 2020

**Matt Bickett** (M.A.R. theology '22) works on the boundary of performance and scholarship. An organist and harpsichordist equally at home with historical and contemporary music, he centers his performances around historically informed playing styles and techniques. His research focuses on the interdependence of music, history, and theology. Having completed an M.M. in historical performance at Oberlin Conservatory, Matt comes to Yale to explore how theology might inform performance practice of both sacred and secular music, and how our understanding of music might provide deeper insights into Christian theology. Matt's recent performance and research work begins to challenge prevailing conceptions of musical canon, to bring the music of Florence Price to wider audiences, and to explore the implications of musical time on Jürgen Moltmann's Christian eschatology. When not practicing or reading, Matt enjoys sampling local craft beer and baking banana bread.

**Maddie Blonquist** (M.A.R. religion & visual arts '21) received her undergraduate degree from Brigham Young University in 2018 where she pursued a double major in music and interdisciplinary humanities. While at BYU, she became involved with various curatorial and performance projects, many of which involved bringing music into exhibition spaces and engaging viewers in interdisciplinary museum experiences. She plans to pursue a career

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as a museum curator and “specifically explore the ways various religious narratives influence the visual interpretation of the female form in contemporary art.”

**Ben Bond** (M.Div. '22) is a second year student in the master of divinity degree at Yale Divinity School on ordination track with the Christian Church (Disciples of Christ). Ben hails from southern California, where he earned his undergraduate degree in religious studies at Chapman University. He is currently the founder and co-chair of DivineAbilities, Yale Divinity School's first student disability organization. Ben has a passion for exploring and developing the ways in which the intersection of religion and music can be used as a liberative tool for working toward social justice. He has a background in music, documentary filmmaking, and activism. He hopes to use his Yale Divinity degree “to serve the Church, work in the non-profit sector, and later pursue a PhD. with the goal of ultimately becoming Rev. Dr. Bond.”

**Emily Boring** (M.Div. '23) returns to Yale from the tide pools of Oregon, where she earned her M.S. ('20) as a National Science Foundation graduate fellow studying the genetic resilience of sea stars. During her undergraduate study at Yale (B.S. '18), she traversed the space between laboratory and chapel, finding resonance between courses in religious literature and poetry, and her research on speciation, evolution, and ecology. At the ISM, she hopes to join writers who are pushing the vocabulary of faith in new directions. She envisions a shared language at the intersection of science and religion—a vocabulary of wonder, discovery, connection, and pattern-seeking—that will speak to modern audiences and help address ethical problems related to climate change. Her interdisciplinary writing has appeared in academic journals (*Perspectives on Science and Christian Faith*; *DISTILLED*) and creative outlets (*Yale Scientific Magazine*; *Yale Literary Magazine*; *The Christian Century*, forthcoming).

**Clare Byrne** (M.A.R. religion & music '22) is a songwriter and dancer pursuing an M.A.R. in religion and music at the ISM. She is passionate about American musical histories and canons of songs, including blues, folk, rock, and gospel traditions. Clare has been an experimental choreographer and taught contemporary dance at Muhlenberg College, Long Island University, and the University of Vermont. She has a B.A. in dance from Connecticut College and an M.F.A. in dance from the University of Wisconsin-Milwaukee. Her long-term interdisciplinary projects have included *Weekly Rites*, a five-year dance and writing blog, and “The Poor Sister Clares Traveling Dancing Monk Show,” an experiment in gardening and liturgical dancing in Vermont.

**EmmaRae Carroll** (M.A.R. liturgical studies '21) writes “Hi, my name is EmmaRae, and my spouse and two cats live with me in New Haven. I am a second year M.A.R. studying contemporary

American evangelicalism, particularly the ways the pastor, sermon, and homiletics in general shape the ecclesial life of their church. In my free time, I love crocheting and playing board games.”

**Fiona Chen** (M.A.R. history of Christianity '22) comes to Yale from Fordham University, where she received her B.A. in theology, medieval studies, and classics. She is a former choral scholar (alto) at Fordham Schola Cantorum and greatly enjoys sacred choral music from the Renaissance to present day. In spring 2019, Fiona studied abroad at Trinity College Dublin, where she developed her interest in early Christian (voluntary) martyrdom. She is primarily interested in the history of early and medieval Christianity and their material culture, especially artifacts related to death, dying, and the afterlife. Recently, Fiona has also developed interests in philosophical and religious ethics, Christian existentialism, and religion and public life in the United States. When she is not studying the (art) history of (premodern) Christianity, she enjoys listening to choral music, cooking and baking, crafting, and learning about American religious history.

**Jake Cunliffe** (M.Div. '22) is seeking ordination in the Episcopal Church. His time at the ISM follows prior study on the historical interaction of Majority World church movements with Western/Northern churches and present-day ecclesiological disputes within church institutions with global membership. Intending to bring what he learns into congregational ministry, he hopes to explore how pastoral care can be done through creative liturgy using different media, particularly during times of limited in-person worship, and collaborate with musicians to better understand how liturgical music can be a catalyst for spiritual growth. He also likes to cook, hike, and follow sports avidly (particularly cricket!).

**Alexandra Dreher** (M.A.R. religion & music '21) comes to the ISM after teaching English under the Fulbright Program and Pädagogische Austauschdienst in Cologne, Germany. She graduated from Pacific Lutheran University in Tacoma, WA, with a B.M. in vocal performance and B.A. in German. Outside of her research interests addressing intersections of the sonic and sacred, she enjoys exploring New Haven on walks, runs, and bike rides.

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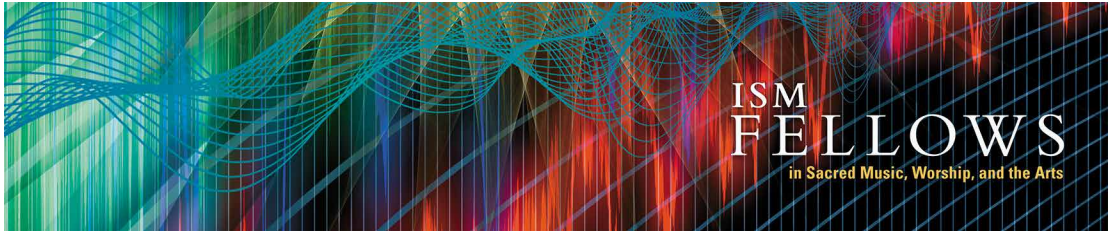
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# ISM Fellowships: Entering the Second Decade

Martin Jean, director

The idea for the [ISM Fellowships](#) in sacred music, worship, and the arts sprang from faculty conversations in the early years of this millennium, building on an annual fellowship in ethnomusicology instituted by former ISM director **Margot Fassler**. Until then, our work had been rooted solidly in the Christian West, and we focused most of our energies on preparing our students for work in Roman Catholic and mainline Protestant congregations. When I began as director in 2005, we were still living in the wake of 9/11 and asking ourselves how we might contribute to understanding and cooperation across religious borders. It seems that the ISM's founding benefactors had anticipated this need in 1973 when they wrote, "It is our intent ... that all valid expressions of religious insight ... be within the compass of this undertaking."

After receiving Yale's blessing, in 2010 we welcomed our first class of three: ethnomusicologists **Franck Bernède** and **Ruth Davis** and writer/historian **Lauren Winner**. Since then, over eighty scholars and artists have joined our community to write, teach, interact, and share their wealth of experience and knowledge with students, staff, and faculty at Yale. Each year, they typically spend between one month and a year researching in the Yale collections, lecturing, teaching courses, and curating events that add to the diverse tapestry of cultures that exist here.

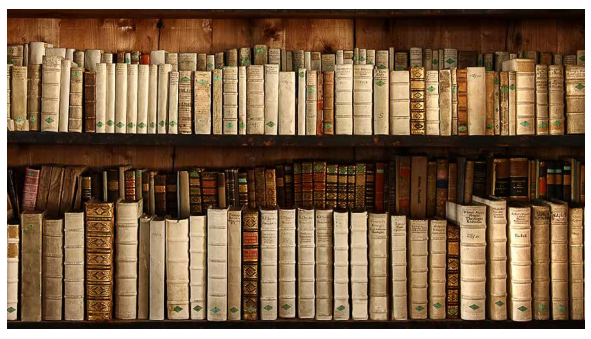
The newly mounted [Fellows Bookshelf](#) (see announcement below) shares some of the fruits of these labors through documenting many of the articles and books that have resulted from

the time that ISM Fellows have spent in our midst. A sample of a few recently published books illustrates the diverse publications found in this new resource. For example, *Afro-Catholic Festivals in the Americas: Performance, Representation, and the Making of Black Atlantic Tradition* by **Cécile Fromont** (2013–14 fellow and current Yale faculty member) grew out of a 2015 conference hosted by the ISM, and explores how Christian-derived celebrations became spaces for expression, social organization, and political empowerment in the Americas. *Remapping Sound Studies*, co-edited by **James Sykes** (2016–17 fellow) re-examines current trends and practices in the interdisciplinary field of sound studies to rethink how this area of research interacts with the global South. Another example is found in the book *Island Gospel: Pentecostal Music and Identity in Jamaica and the United States*, where **Melvin Butler** (2012–13 fellow) uses ethnography to study the musical interchange between congregations in Jamaica and the U.S. Finally, in another study of congregational music, *Singing the Congregation: How Contemporary Worship Music Forms Evangelical Community*, **Monique Ingalls** (2014–15 fellow) considers how participatory forms of worship music create new social connections in contemporary congregational worship. These are only a few examples from the new Fellows' Bookshelf resource, which will only grow as other fellows' projects move to completion, so please check back often for updates.

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## Browse the Fellows' Bookshelf

[See the books](#)—and articles and chapters and more—that have come out of our fellows' work during their fellowship at Yale. It is a rich collection that spans many disciplines



Dreamstime

Fully 75% of our fellows' work has explored issues and practices beyond our historic roots of white Western Christianity. Their work has been rooted in religious cultures from across the world in multiple artistic media; it has formed a deep network with the many at Yale and beyond who have benefited from their presence here.

These brief residencies allow for a kind of nimbleness that the slowly evolving nature of university faculties do not, enabling the ISM to respond to the needs of today, as reflected in the commitment to equity, diversity, and inclusion we made in July:

*Beginning with the application cycle for the 2021–2022 year, [the ISM will] prioritize applicants for our annual fellowships whose teaching and research focus on African American, Africana, Latinx, and/or Indigenous studies in sacred arts and ritual studies, until we have built tenure-track faculty lines, curricula, and programming in these areas with our many partners. We will allow for these post-docs to be multiyear appointments.*

While the current pandemic has forced us to put a temporary hold on our collections-based short-term fellowships, we hope to reopen these in 2021–2022, or when university policies allow. We also hope to add a more robust artist-in-residence program to host practicing artists for a sustained period. We look forward to all that the coming decade will bring for the ISM fellowships and for all the associated programs they create. | Read about the [2020–2021 fellows](#)

Join us! @yaleism



## ALUMNI AND FELLOWS NEWS

### ALUMNI NEWS

**MATTHEW CROASMUN** (M.A.R. '06) was featured in the September 19<sup>th</sup> Yale Center for Faith & Culture podcast "What's Really Worth Wanting." You can read about the episode and listen on the [Yale Center for Faith & Culture website](#).

**STUART FORSTER** (M.M. '98, A.D. '99) has been appointed as Associate for Music and Liturgy at the Episcopal Church of Bethesda-by-the-Sea in Palm Beach, Florida. Dr. Forster was previously Director of Music & Organist at Christ Church, Cambridge, Massachusetts—the Episcopal Church in Harvard Square—for twenty-one years.

**JESSICA FRENCH** (M.M. organ '08) was awarded the 2020 AGO/ECS Publishing Award in Choral Composition, where she will write a work for choir and organ on a text by Christina Rossetti. The piece will be published by ECS Publishing, and will receive a world premiere performance at the American Guild of Organists National Convention in Seattle in 2022.

This fall semester, **WESTON JENNINGS** (M.M. organ '17) began teaching on the music faculty of the Stephen F. Austin School of Music in Nacogdoches, Texas.

The Rev. **KRISTIAN C. KOHLER**, (M.Div. '16), will matriculate this fall at Boston University School of Theology in the Ph.D. program in theological studies with a concentration in liturgical studies (including sacred music and hymnology). His advisor will be the Rev. Dr. Karen B. Westerfield Tucker, Professor of Worship.

**MADELEINE WOODWORTH** (M.M. choral conducting '20) was appointed Director of Music at Grace Episcopal Church of Oak Park, Illinois.

### FELLOWS NEWS

The Rev. Dr. **AYLA LEPINE** (Fellow 2012–2013) has been appointed Chaplain of Kings College, Cambridge. Visit the Kings College website to [read more about Lepine's appointment](#).

**DANIEL CHUA** (Fellow 2014–2015) returns to Yale to give the Bartlett Lecture at Yale Divinity School in November. *Is Music Joy?* will be broadcast on the YDS YouTube Channel on November 10 at 5:30 pm (Eastern time).



**Mark Florig** (M.A.R. liturgical studies '22) is a graduate of the University of Notre Dame, now studying liturgical theology and history at Yale Divinity School and the ISM. Mark's major projects are receptive ecumenism in liturgical rites, particularly in variants in Roman Catholic and Anglican forms of worship. Additionally, Mark works to expand the definitions of what might be considered liturgical participation.

**Elisabeth Gray** (M.Div. '23) is thrilled to be joining the ISM for a voyage into the intersections of language, image, and faith. She writes, "A native of the 'Christ-haunted South,' as Flannery O'Connor once named it, my tragicomic sensibility and multifarious creativity have led me into simultaneous lives in playwrighting, filmmaking, acting, and entrepreneurship." Through her female-focused production company Das Egg Productions, recent work includes the film *The Parable of the Disappearing Recliner* starring Amy Sedaris, and the live theater event *WOMANIFESTO* starring Oscar-nominee Kathleen Turner. She completed her B.A. (Hons) and M.A. in English literature and language at the University of Oxford.

**Ethan Haman** (M.M. organ '21) from Fremont, California, studies organ with Craig Cramer and is the organist of Noroton Presbyterian Church in Darien, Connecticut. He graduated from the University of Southern California with a B.Mus. in organ performance studying with Cherry Rhodes and in composition with Morten Lauridsen, Andrew Norman, Donald Crockett, Sean Friar, and Daniel Temkin. At USC, Ethan was organist for both Knox Presbyterian Church in Pasadena and the Priestly Fraternity of St. Peter, as well as an improvisation instructor for the San Francisco Peninsula Organ Academy. He went on four organ and improvisation study trips to Lyon and Paris on scholarships from USC and the SFPOA. His compositions can be found at *SheetMusicPlus.com*.

Ethan also enjoys recording organ videos for his YouTube channel as well as studying foreign languages; he currently speaks English, French, Spanish, European Portuguese, Cantonese, and is learning German, Mandarin, and Korean.

**Emily Helferty** (M.M. voice '22) is a mezzo soprano originally from the small rural town of Douglas, Ontario, where she grew up singing and performing with her nine older siblings. She graduated in the class of 2020 from Queen's University in Kingston, Ontario with a bachelor of music degree specializing in vocal performance. She is excited to be continuing her education in New Haven with the ISM Voxtet, where she can combine her two passions—vocal performance and faith—in such a meaningful way. When she isn't singing, Emily enjoys painting, reading, and spending time with friends and family.

**Haven Herrin** (M.Div. '22) writes, "I bring to my work in the ISM interests in dance, sound, and somatic healing work that explore liberation from Christian Supremacy. I worked for many years in queer and trans justice in the context of Southern Christianity, which grew in me a love of earth, solidarity, and arts-as-sacred-activism. Now, I am a dual degree student between the Divinity School and the School of Management because I am excited about cultivating a set of skills for surfacing theological undercurrents and re-wiring beliefs about bodies, land, and economics to support kinship and wholeness."

**Margaret Kearney** (M.A.R. religion & literature '22) grew up in Baltimore, Maryland and studied English at Yale as an undergraduate. After college, she joined the NYC Teaching Fellows program and taught English at public schools in Brooklyn at the middle and high school level for twelve years. She writes, "I'm excited to be returning to New Haven

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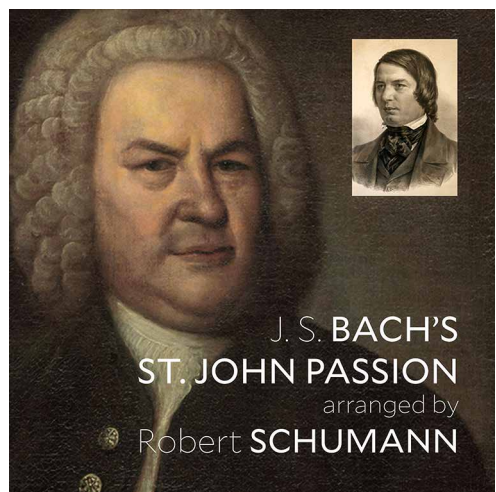
## New ISM Podcast

Bach's St. John Passion, arranged by Robert Schumann and performed by Yale Schola Cantorum, David Hill, conductor. | [Listen here](#)

In this episode, **David Hill** talks to ISM faculty members **Markus Rathey** and **Jimmy Taylor** about Robert Schumann's little-known arrangement of Bach's St. John Passion. The podcast includes a movement from the work as performed by Yale Schola Cantorum live in Woolsey Hall in 2018.

The performance is available on the ISM YouTube Channel in two parts.

| [Part 1](#) | [Part 2](#) |



and Yale. My interests include the connections between religion, language, and systems of power; the ways that white supremacy have shaped American Christianity and education; and the subversive power of storytelling and literature.”

**Clare Kemmerer** (M.A.R. religion & visual art '22) is a first year ISM student from Palo Alto, California. She received her B.A. in art history and religion from the University of Chicago, where she focused on the visual culture of German convents. She will continue her research of medieval art in Germany at the ISM. Her other interests include labor history, mycology, modern Catholic leftism, and projects to decolonize the academy.

**Daniel Kim** (M.A.R. liturgical studies '21) writes, “I was born in Chapel Hill, North Carolina but raised in South Korea for most of my life. Before coming to ISM, I studied choral music and philosophy at University of Southern California and worked for two years as a teacher at a Christian school and as a choir director at a Korean church in Los Angeles. My primary interest is the use of choral music in worship.”

**Nilaya S. Knafo** (M.A.R. religion & visual art '22) comes to Yale from Washington, D.C. She earned a B.A. in international studies from American University in 2019, where her research focused on the Egyptian Coptic Christian community and sectarian violence regarding church preservation and construction. Upon graduating, she began a peacebuilding career focusing on providing educational trainings on conflict resolution, dialogue, and mediation to youth leaders and United Nations peacekeepers. At YDS and the ISM Nilaya hopes to explore the visual arts, architecture, iconography, and music of religious communities in the Middle East, in order to serve U.S. efforts focusing on the protection of religious minorities and their cultural and religious heritage.

**Abigail Kromminga** (M.A.R. liturgical studies '22) studied history at Smith College and graduated in 2019. Most recently, she spent a year in Hamburg, Germany as a Fulbright teaching fellow. She cares about medieval worship, the liturgical experiences of the laity, and what rituals the medieval church used to draw its social boundaries. She is excited to expand and grow her interests over these next two years.

**Jane Potthast** (M.A.R. religion & literature '22) holds an M.A. in comparative literature. She writes, “My interest is to participate in the way God reveals Himself through beauty and ideas, along with the transformative effects of this on both a cultural and personal level.”

**Sean Rodan** (M.A.R. Asian religions '21) is a 2017 graduate of Harvard College, where he received a B.A. in music. He has just returned from a year of Japanese language study in Yokohama in order to continue his second year of study at the ISM. His current academic interests include the religious history of modern Japan and the history of Christianity in East Asia.

A West Coast native, **Kyler Schubkegel** (M.A.R. religion & literature '21) returns to New Haven and the ISM for his second year of his M.A.R. He holds a B.A. in English and philosophy from George Fox University, and has written on subjects ranging from Nietzsche's aesthetics to liturgical hymnody. His work at the ISM centers on theological readings of issues in poetics, such as rhythm and repetition, notions of closure, and embodiment—and how these issues open up the relationship between lived experiences of text and of spirituality. When he's not at the mercy of an overgenerous pile of readings, you'll find him at the piano, on a bike ride pining for the Pacific Northwest, or in the kitchen (slowly) learning how to cook.

**Elizabeth Searcy** (M.Div. '22) is an art historian and photographer with a Ph.D. in African American art. Her dissertation examined the early photography of Carrie Mae Weems. Also affiliated with Andover Newton Seminary, she is interested in exploring the connections between ministry and the visual arts. She is an avid knitter and has two cats who try to attack and eat her yarn. As a native of the great state of Arkansas, she is happy to be somewhere cold enough to knit.

**Leah Silviesu** (M.A.R. religion & literature '21) is the author of three poetry collections, most recently, *Arabilis* (Sundress Publications 2019), and is the co-editor, with Lee Herrick, of *The World I Leave You: An Anthology of Asian American Poets on Faith and Spirit* (Orison Books 2020). She holds a B.A. from Whitworth University and an M.F.A. from the University of Miami. She is a Kundiman fellow and a National Book Critics Circle emerging fellow. Her interests focus the intersections of religion and contemporary poetry, Christianity and adoption/orphan narratives, and literature and hospitality.

**Jenny Claire Smith** (M.A.R. liturgical studies '22) studied history and liturgy at the University of Notre Dame with a focus on early modern Europe. She also completed paleography training in early modern English and Dutch at the Huntington Library, Columbia University, and the Universiteit Antwerpen. Her archival research in London and Antwerp was generously supported by the Nanovic Institute for European Studies and the Institute for Scholarship in the Liberal Arts. She was also editorial assistant for the scholarly journal *Archiv für Reformationgeschichte*. Jenny serves as a deacon and lay catechist, usher, lector, and communion server at a Presbyterian church in Chicago. She began classical ballet training at the age of four and completed over twenty-five hours of elective coursework in ballet and pointe as an undergraduate. She has also been a member of the ballet faculty of various local studios where she has taught ballet to children and youth.

**Christy Stang** (M.Div. '22) graduated from Mount Holyoke College in 2019 with a B.A. in psychology and English. Now studying at Berkeley

Divinity School, she is on track for ordination to the priesthood in the Episcopal Diocese of Minnesota. She is passionate about the ways in which faith and creativity intersect, and in 2011, she contributed to research and led quantitative analysis in the international effort to examine the speaking women of the Bible, ultimately published in 2014 in Lindsay Freeman's book, *Bible Women: All Their Words and Why They Matter*. In 2017, she collaborated with the Standing Commission on Liturgy and Music in the International Episcopal Church to transcribe and analyze interviews pertaining to prayer book revision. More recently, she continues her love of faithful creative expression through preaching, which she has been pursuing since age sixteen. In her free time, she continues to explore the themes of spirituality and the arts through poetry, singing, and dancing.

**Deborah Stephens** (M.M. voice '22) graduated magna cum laude from the University of Georgia in December 2019 with a bachelor's degree in vocal performance. She is passionate about religion, choral music, singing, and mentoring. Deborah founded the Veritas Vocal Ensemble in 2017, a select group of collegiate singers with the mission of raising money to support music education for underprivileged youth. Deborah is also sought-after freelance soloist and has sung with the professional choral groups Kinnara, Coro Vocati, Seraphic Fire, and the Lake Junaluska Singers.

**Meghan Stoll** (M.M. choral conducting '21) joins the ISM having recently received her bachelor of music degree from Oberlin Conservatory, where she studied conducting with Gregory Ristow and voice with Timothy LeFebvre. She has conducted with Oberlin Chamber Ensembles and Oberlin Musical Union. In addition to her work as a choral conductor, Stoll is active on the operatic

stage. She has portrayed Mère Marie in *Dialogues des Carmélites* and Dinah in *Trouble in Tahiti* with Oberlin Opera Theater.

**Christopher Talbot** (M.M. voice '21) is a soloist and ensemble singer specializing in early music, art song, and new music. Highlights of his time at Yale include Telemann's *Der Tag des Gerichts* at Alice Tully Hall with Masaaki Suzuki and Julliard<sup>415</sup>, Schoenberg's *Friede auf Erden* with the Danish National Vocal Ensemble, and an Argentinian song recital with the Voxtet under guest director Bernarda Fink. Before coming to Yale, Christopher lived in Boston where he appeared as a soloist and ensemble singer with the Harvard University Choir, Boston Choral Ensemble, Canto Armonico, and Carduus. He earned a dual degree in music and Spanish from Drew University, and studied opera, early music, and composition for a term at IUNA, a national conservatory in Buenos Aires. A native of Worcester, Massachusetts, he began singing at age eight in the choirs of All Saints Church. When not performing, Christopher is an audio engineer and computer programmer, and is passionate about the intersection between music and technology.

**Aaron Tan** (M.M.A. organ '21) is a Canadian organist, engineer, and pianist. He has won numerous noteworthy contests and scholarships on both instruments including the first prize and audience prize at the prestigious AGO National Young Artists (NYACOP) competition in 2018. Other competition prizes and awards include the Toronto RCO Young Organists Competition, the Osborne Organ Competition of the Summer Institute of Church Music (Ontario), the RCO's National Organ Playing Competition, the Charlotte Hoyt Bagnall Scholarship for Church Musicians, the Lilian Forsyth Scholarship, the West Chester University Organ Competition, the

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Photo by Nate Wieditz

Singing al fresco, 2020



## WELCOME, STUDENTS! CONT. FROM PAGE 7

Arthur Poister Scholarship Competition, the Sursa American Organ Competition, and the XVI Poland International Piano Festival Competition. His primary musical tutelage has been with John Tuttle, David Palmer, and Joel Hastings. In addition to attending the ISM, Aaron also serves as organ scholar at Church of the Resurrection in New York City. Previously he has served as organ scholar at St. John's Episcopal Church in Detroit, artist in residence at the Cathedral Church of St. Paul in Detroit, and assistant organist at Christ Church Cranbrook in Bloomfield Hills, Michigan. As a scientist, Aaron holds a Ph.D. in materials science from the University of Michigan and worked there as a postdoctoral researcher, studying polymer thin films. More information about Aaron's musical interests and activities can be found at [www.AaronTan.org](http://www.AaronTan.org).

New Jersey native, **Maura Tuffy** (M.M. choral conducting '21), is a conductor and vocalist who currently serves as the director of chapel choir at Marquand Chapel. She holds bachelor's degrees in choral music and vocal arts from the University of Southern California, where she studied with Jo-Michael Scheibe and Thomas Michael Allen. While at USC, she conducted the USC Thornton Concert Choir, USC ACDA BA Choral Lab, and served as the Concerto Chamber Orchestra's first choir director. During the latter half of her collegiate studies, Maura focused on integrating other art forms, such as dance and visual art, into choral music. Through her music, she aspires to catalyze collaboration across all artistic fields.

**Christine Veillon** (M.Div. '23) is a writer, graphic designer, and postulant for ordination in the Episcopal Church. She comes to Yale from Manhattan, where she worked for nine years in communications at a cardinal parish. Christine has an M.F.A. in creative writing and publishing and hopes her formation through the ISM will bridge and fuel her dual vocations.

Texas native **Andréa Walker** (M.M. voice '21) is a second year soprano in the Voxtet at the ISM where she has studied with Bernarda Fink and James Taylor. She received her bachelor of music degree from the University of Houston. A keen collaborator, Andréa has had extensive experience performing with a variety of choral ensembles, including the Grammy award-winning Houston Chamber Choir, Bach Society Houston, Yale Schola Cantorum, and the 2018–2019 Voces8 USA Scholars. Recent performances as a soloist include a world premiere with Apollo Chamber Players, a concert of Mozart arias with Echo Orchestra of Houston, *Messiah* with the Yale Symphony Orchestra, and her Lincoln Center debut with Masaaki Suzuki and Juilliard415 in *Der Tag des Gerichts* by Telemann.

Originally from Goldsby, Oklahoma, **Abraham Wallace** (M.M. organ '21) is a second-year organist at the ISM. He did his undergraduate work at the University of Oklahoma, receiving bachelor's degrees in piano and geophysics. During his undergraduate years, he also studied the pipe

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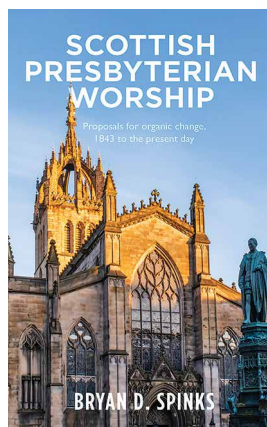
## FACULTY NEWS

Professors **TERESA BERGER** and Jennifer Herdt were featured on the Denver Channel in a show about virtual worship and artificial intelligence in the future of spirituality. You can read more and watch the feature on the [Denver Channel website](#).

The ISM is pleased to announce that **JEAN NGOYA KIDULA** has joined the ISM community as a fellow, research scholar, and visiting professor of ethnomusicology for the 2020–2021 year. Kidula is professor of music (ethnomusicology) at the



University of Georgia. Her Yale project, *The Gospel In the Industry of Music In Eastern Africa: 1953–2002*, is part of her work in music in African Christianity focused on the histories of the development of musical styles associated with Christianity, the impact and implications of musicians doing theological work, and religious musics' transformation of political, social, and community life and rhetoric in Africa. She will teach a course on music in African Christianity at Yale in the spring.



A new book by **BRYAN D. SPINKS**, Bishop F. Percy Goddard Professor of Liturgical Studies and Pastoral Theology at the ISM and YDS, will be published in September by Saint Andrew Press (UK), as a co-publication with The Alcuin Club.

According to the advance release, *Scottish Presbyterian History* "fills an important gap in the history of the Church of Scotland and of Scottish worship. It offers an in-depth narrative of a neglected liturgical legacy and a perceptive analysis of the Church's evolving patterns of worship from the middle of the 19th century to the present day."

An interview with **CHRISTIAN WIMAN** on poetry, faith, and failure has been published in [The Kenyon Review](#).



organ with the faculty members of the American Organ Institute. An aspiring professional church musician, Abe was previously appointed the director of music at Trinity Lutheran Church in Norman, Oklahoma. He also served as the organ scholar at St. Paul's on the Green in Norwalk, Connecticut, and organist at St. Thomas More Catholic Parish in New Haven.

**Nate Widelitz** (M.M. '14; D.M.A. choral conducting '26) returns to the ISM after his most recent six-year journey through the wild world of the working musician. Originally hailing from the sleepy exurban community of Perkasio, Pennsylvania, his recent ventures have taken him to Blairstown, New Jersey and back to his spiritual home of Los Angeles, where he is coming off of stints as a faculty member at California State University, Los Angeles; Mt. San Antonio College; and Fullerton College; and also as the assistant conductor of Pacific Chorale. With degrees in vocal arts from the University of Southern California and choral conducting from Yale already under his belt, he is looking forward to earning yet another music degree. Nate spent a year as a Fulbright Scholar in Sofia, Bulgaria, where he conducted research on the women's *dvuglas* of the Shopski Kray region, and he has retained his affinity for Southern Slavic culture ever since.

**Bin Xia** (S.T.M. '21) was born and raised in Wuhan, China. He is from the independent/house church movement in China. He majored in humanities studies and received his B.Phil. from Wuhan University. He had six years of leading campus ministry and church ministry in East China before going to Gordon-Conwell Theological Seminary in Massachusetts to study for his M.Div. More recently, he was doing church planting and theological education ministries in Southwest China. He is interested in studying Anglican liturgy and how liturgy could shape Christian identity. Bin is married to Nan Xu and they have two children, Thomas and Vera.

**Gloria Yin** (M.M. choral conducting '22) is a conductor, pianist, and singer from London, U.K., now based in New Haven and Princeton. She received a B.A. in mathematics from Princeton University in 2018; she also received the certificate in piano performance and the Isidore & Helen Sacks Memorial Prize for extraordinary achievement in the arts. She continues to work regularly with the department of music at Princeton University in various professional capacities as a collaborative pianist, conductor, and arranger, and is currently director of the Trenton Youth Singers at Princeton. While an undergraduate, she was president of the Princeton Pianists Ensemble, co-director of Contrapunctus XIV, concert manager and assistant conductor of the Glee Club, and a member of the Chamber Choir. In her spare time, she loves backpacking, baking desserts, drawing, and meeting new people over coffee or tea.

Other students include **C. E. Aaron** (M.A.R. religion & music '22), **Nia Campinha -Bacote** (M.Div. '21), **Teddy Cheng** (M.M. organ '21), **Rhianna Cockrell** (M.M.A. voice '21), **Carolyn Craig** (M.M. organ '21), **Jim Davis** (M.M. choral conducting '21), **Rebecca Ehren** (M.M. organ '22), **Caryne Eskridge** (M.Div. '21), **Ben Ferriby** (M.M. voice '22), **Clara Gerdes** (M.M. organ '21), **Ingrid Goetz** (M.A.R. religion & visual arts '21), **Phoenix Gonzalez** (M.A.R. liturgical studies '21), **Richard Gress** (M.M. organ '21), **Ethan Haman** (M.M. organ '21), **Madeleine Hutchins** (M.A.R. religion & literature '21), **Matthew Ingwersen** (M.M. organ '22), **Gabe Kepler** (M.Div. '21), **Joe Lerangis** (D.M.A. choral conducting '25), **Alex Longnecker** (M.M.A. voice '21), **Michael Lukin** (M.M. choral conducting '22), **Molly Martien** (M.A.R. religion & visual arts '21), **Patrick McGill** (M.M.A. voice '22), **Sydney Mukasa** (M.M. choral conducting '22), **Skyler Neberman** (M.A.R. liturgical studies '21), **Kelly Norris** (M.A.R. religion & music '21), **Andrew Ogletree** (M.Div. '21), **Manuel Piazza** (M.M. organ '22), and **Nyoman Usahi** (M.A.R. religion & music '22).

## Parvathy Baul Event Video Is Online

On October 9, Parvathy Baul presented "Mystical Poetry of the Bauls," with insights into this ancient tradition that weaves together threads from Sahajiya Buddhism, Turkish Sufism and Bengali Hinduism. | [Watch here](#)

As the most recognized woman Baul performer in the world, Parvathy Baul is a practitioner, performer and teacher of the Baul tradition from Bengal, India. She is also an instrumentalist, storyteller and painter. In February 2019, she received the Sangeet Natak Akademi Award, a national recognition for her immense contribution to the ancient Baul tradition.



# The Making of Street Symphony

by Vijay Gupta

First section of an article reprinted with slight adaptations from *The Yale ISM Review*, Vol. 5, No. 1 (2019)

“Son, don’t you know any songs we know?”

I had just finished playing Bach’s glorious Chaconne in D Minor, the violinist’s Mount Everest, for about two hundred hospital inmates in San Bernardino, California. The Patton State Hospital was one of the last remaining state hospitals and had a notoriously dark history: according to a [2017 article in \*The Atlantic\*](#), “During the height of the eugenics movement, California sterilized tens of thousands of patients deemed feeble-minded or insane.” Records retrieved from Patton indicate that nearly 20,000 patients were recommended for sterilization from 1919 to 1952. Everyone incarcerated at Patton today has been involved in an offense—often a violent one—directly related to a severe mental illness.

The question was posed to me by an inmate, an older black man, wearing a brown jumpsuit. I was shocked: after the epic fifteen-minute Chaconne, I couldn’t think of any songs that he might know—at least any that wouldn’t be horribly cheesy or inappropriate to play for that audience. I felt like a failure as a musician. What the hell was I doing there?

Through my baffled silence, he sang out in a clear baritone:

I know Jesus is on that mainline  
Tell him what you want  
Jesus is on that mainline  
Tell him what you want  
Jesus is on that mainline  
Tell him what you want  
Call him up and tell him what you want. . .  
And if you’re feeling down and out  
Tell him what you want  
Call him up and tell him what you want. . .

It was, by far, the greatest music lesson of my life.



Photo by Kat Bawden

Street Symphony Founder/Artistic Director Vijay Gupta and 2018 Composer-In-Residence Reena Esmail perform “Take What You Need”, written by Reena Esmail, at Messiah Project 2017.

Seventy miles west of Patton lies the largest county-jail system on the planet: also, effectively, one the planet’s largest psychiatric institutions. In America today, our de facto “treatment” of mental illness is, in many cases, incarceration. Los Angeles warehouses over 17,000 prison inmates, nearly a third of whom experience some form of mental illness. There is a revolving door between being incarcerated in a county jail like Men’s Central and Twin Towers and living down-and-out on Skid Row—a fifty square block area within walking distance of the downtown incarceration hubs that make Los Angeles [the epicenter of the crisis of homelessness](#) in America today.

Many people emerging from incarceration in prisons all over California are dropped off in the heart of Skid Row, at the intersection of East Fifth and South San Pedro streets, known as The Nickel. They step off a Greyhound bus only to be greeted by thousands of people grappling with crime, prostitution, and addiction; and welcomed by demons that have been haunting them and their families for generations.

In late August of 2019, Darrell Fields, a guitarist who brought joy to the Skid Row community by deftly covering Jimi Hendrix songs for celebrations at the Los Angeles Community Action Network (LA CAN), died of injuries sustained from [being set on fire](#) inside his tent.

For many, Skid Row is the end of the line.

Within walking distance of hip downtown restaurants and galleries and just over a mile from the shining beacon of the



Photo by Kat Bawden

Street Symphony Fellow Christina Collier, a member of the Skid Row community, performs a solo at Messiah Project 2017. The Messiah Project is a free singalong of Handel’s Messiah at Skid Row’s The Midnight Mission, a 12-step recovery shelter.

CONTINUED ON PAGE 11



## STREET SYMPHONY CONT. FROM PAGE 10

Walt Disney Concert Hall, live the people that we think of as the least among us, people we throw away. They are mostly poor and people of color, shattered by lost hopes and broken dreams, recovering from decades of being locked away in cages real and metaphorical. We easily dismiss them as the Other, the bum, the “problem.” They live on the other side of the American Dream and make our glitzy lives a little less glitzy. “Not in my backyard,” we say.

During the past decade of making music in this community, I have found that we ostracize the most fragile and vulnerable among us, because we have, in some way, locked away the most fragile and vulnerable parts of ourselves. The Skid Row outside us reflects a Skid Row within: a place of dark shame, neglect, fear, and our not-enoughness. This is the place we must look if we want to heal. It is the fertile womb of our humanity, the place of our connection. Skid Row is the beginning of that healing, at least for some.

It was the place where I was taught the meaning of a Hindu aphorism I grew up with but always took for granted: Namaste. Namaste, or Namaskar, is a word colonized by well-intentioned hippies and the yoga industry. It was a phrase that I assumed was merely a formal greeting—something found in the sacred texts I chanted as a child. It literally means “I bow to you” and is usually presented with folded hands pressed to the chest.

But the people of Skid Row have taught me the true meaning of this word. Deprived of homes, they nevertheless create a sense of place and community. Abandoned at the terminus of a collective, learned apathy, they nonetheless forge resilient cultures. Stripped of creature comforts, they find their humanity. And they share their lives generously.



Photo by Kat Bawden

Audience at Messiah Project 2018.

Skid Row has been for me a place of friends, guides and teachers, of community members like Christopher Mack, a vocalist I met through the Urban Voices Project, a Skid Row community choir. Christopher, a Skid Row outreach worker says, “Skid Row is the beginning for some. Leave a man with his dignity; he’ll come around...” Skid Row is the home of Sir Oliver, a reggae DJ, and Linda Leigh, a vocalist, artist, activist, and community member. Skid Row was the place where the composer Benjamin Shirley found his pathway to recovery and a new spiritual life.

This is a community where I get to make my music—the community of my greatest musical and human teachers. It is a place where listening, paying attention, and showing up wholeheartedly is an act of radical, transformative love. | [Read the rest of the essay](#) at The Yale ISM Review.

*Vijay Gupta is a violinist and social justice advocate. An esteemed performer, communicator, educator and citizen-artist, Gupta is a leading advocate for the role of the arts and music to heal, inspire, provoke change, and foster social connection. Gupta is the founder and artistic director of Street Symphony, a non-profit organization providing musical engagement, dialogue and teaching artistry for homeless and incarcerated communities in Los Angeles.*

*A 2018 John D. and Catherine T. MacArthur Fellow, Gupta is a passionate and dedicated educator, and an active recitalist, soloist and chamber musician. He spoke at the ISM Colloquium via Zoom in September, 2020.*

Photo by Sandra Selva



Jamaican Independence Day, a celebration of the music of Bob Marley and the Jamaican People in Skid Row, presented by Street Symphony, featuring reggae DJ Sir Oliver, a formerly homeless member of the Skid Row community.

Photo by Kat Bawden



Las Colibri, an all-women Mariachi ensemble, performs at Messiah Project 2018.



Photo by May Riegler

Block Party 2019 – A community celebration in Skid Row, featuring 6 musical ensembles performing from a flatbed truck. Pictured here: Las Colibri. In collaboration with The Midnight Mission, Block Party served over 2,000 members of the Skid Row community with food, dancing and live music.



# Upcoming Virtual Events

With all the fall events taking place over Zoom, our audiences have expanded dramatically. What we lose in immediacy, we gain in reach. Please join us for our lectures and performances, including Yale Camerata (whose membership this fall includes people from all over the U.S.) and Yale Schola Cantorum.

[Check the website](#) for updated information. *Note: all times Eastern time.*

Friday, November 13 | 12 noon

## “Everlasting Monument

[Ωαἰράων μὲν ἔστιν αἰωνία]”:

### Ani Cathedral and its Contexts

Christina Maranci, Tufts University

Respondent: Vasileios Marinis, Yale

[Information and Registration](#)

*Part of the Yale Lectures in Late Antique and Byzantine Art and Architecture series, organized by Vasileios Marinis and Robert S. Nelson*

[Series information](#)



Solidus of Emperor Herakleios, Constantinople, 7th century, Yale University Art Gallery

Thursday, November 19 | 5:30 pm

## Love Thy Neighbor: Community-Building and the Process of Humanization

Vanessa Avery, Yale University

[Information and Registration](#)

*Part of the Lectures in Art, Faith, and Social Justice series*



Hilma af Klint, *Untitled #3*, public domain.

Monday, November 30 | 3 pm

## Beyond the Inferno

Formerly incarcerated men reimagine *The Divine Comedy*

Special Zoom theater event

Ron Jenkins, director

[Information and Registration](#)



Throughout Advent

## Lessons and Carols

### Yale Schola Cantorum

David Hill, conductor

and members of the Yale community

[Information and Zoom links](#)



Dreamstime

Saturday, December 12 | 7:30 pm

## Yale Camerata Annual Advent Concert

André J. Thomas, conductor

Works of Michael Fink, Stephen Paulus, Francis Poulenc, Howard Helvey, Margaret Bonds, and André Thomas

[Information and Zoom link](#)



Romare Bearden  
*The Annunciation*,  
c.1974. 17" x 15"

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