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From the Director's Desk: December, 2020

Martin Jean



Several months have passed since we announced our commitments to equity, diversity, and inclusion in July. Since then, wave after wave of the global pandemic has crashed over our homes; an election has come and gone; and we look together with hope to a vaccine, a new Federal administration, and eventual emergence from our isolated lives. For those celebrating Advent, the practice of waiting has taken on a whole new meaning this year.

The brutal killings this past summer of George Floyd, Breonna Taylor, and Rayshard Brooks and the subsequent protests have reawakened a passion in people to stand with those who have been marginalized and abused through age-old systems of racism and bias. As the ISM recommits itself to be a more just and equitable place of learning at Yale, we must confront our own complicity in maintaining these old patterns, and change our methodologies and practices to better serve our students and constituencies. To this end, we are reviewing our work in curriculum, resource development, and community engagement.

Above all, we are an educational institution; therefore, the curriculum is central to our mission. Our faculty have been participating in the rigorous curricular reviews that YDS has begun. Prof. Willie Jennings's book *After Whiteness: An Education in Belonging* has shone light on the many ways our teaching has supported a system of exclusivity by silencing the voices of many people and communities that make up the Christian communion. All our faculty members in every one of our teaching areas are re-examining their syllabi and methods to grapple with questions of inclusion and exclusion. This will call into question a host of issues including the books we read, the music we listen to and program, the art we exhibit, the ways we pray, the guest artists and scholars we invite to campus, and, most importantly, how we address and relate to one another. All of these conversations confirm the value of the ISM's focus on the worship and devotional practices of religious communities and how they provide insights into mutual understanding and cooperation.

With five open faculty positions, the ISM has a rare opportunity to welcome new colleagues who teach in areas that have not been centered in our programs. As I write, we are polling current and past students to ask how we might enhance teaching, with a particular eye toward the sacred musical practices

of Asian, Black, Indigenous, and Latinx people. In addition to offering classes on such theologies and histories, we seek to expand our offerings in applied forms of music, art, drama, and more. There is a link to the survey elsewhere in this issue.

The ISM Fellows have been a blessing to us for over ten years. Well over three quarters of the people this program have brought to campus work in traditions that extend beyond the white, Western, and Christian ones that have been our specialties. Now with over eighty alumni of the fellowship program, you will also hear more about the work of these scholars and artists through our social media and website, as well as the [Fellows' Bookshelf](#) announced in the last issue. Equally importantly, in the near term, we have committed to offering extended fellowships (beyond one year) to postdoctoral associates in the fields of African, African-American, Latinx, and Indigenous studies.

In addition, we have begun several music resource-building efforts. First, we are doing a thorough examination of the University's collections of organ, choral, and vocal chamber sacred music. Our students have taken the lead on these efforts and have assembled impressive bibliographies of music by BIPOC composers, which will be used to help build out these collections. Likewise, we have begun a major commissioning effort to support the creation of new sacred works from these communities.

Several new large-scale initiatives will have a strong focus on anti-racism. We will be building web presences for these in the coming months.

First, the Initiative in Religion, Ecology, and Expressive Cultures will have three focal points, each designed to traverse religious, geographical, and disciplinary borders and speak strongly to issues of climate change and how they affect marginalized communities. The first area of focus will look at the broader thought-worlds or cosmologies that undergird these practices. The second will consider ways in which objects in the natural world play a part in shaping the ritual and

expressive practices of religious communities. The third will seek to expose and mitigate the violent ways in which societies, communities, and individuals extract goods from the earth for self-serving and destructive ends.

The second large initiative will create a series of annual conferences to study forms of Black sacred music, ritual, and the related arts. A steering committee of six eminent scholars has been formed to oversee this initiative by identifying broad themes of exploration to bring into conversation scholars, artists, and other practitioners from multiple traditions and geographies. The first conference is set for spring of 2022.

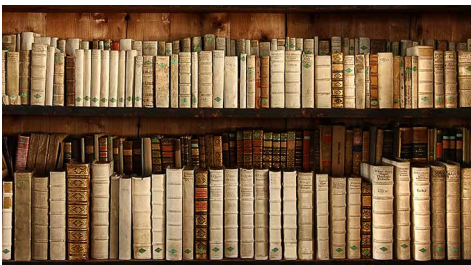
Third, we are close to finishing a feasibility study for a new and potentially sizeable initiative, very much inspired by YSM's Music in Schools program. Ultimately, we hope to foster a collaboration between Yale students, neighborhood congregations in New Haven, and the New Haven Public Schools. This might take any number of forms, ranging from after-school programs in the arts to summer camps. We hope students from YSM, YDS, and ISM would be involved, in addition to others from Yale College, the graduate school, and the other arts programs.

I have been moved and inspired by the conversations I have had around these many new directions. Equally, I am grateful to the dozens of students and alumni of our programs who challenged us to action, and to the over fifty people who are joining us in these efforts from all around campus and beyond. Our initial conversations have only amplified the urgency of these important matters and confirmed the responsibility we have to congregations and other communities. The work will evolve over time, though we are committed to see significant fruits already in the next academic year. This is only a beginning and will be made all the more powerful through your prayers and input. Please feel free to [email me directly](#) with any thoughts or questions.

In the meantime, I want to extend heartfelt thanks for the blessing of the faculty, students, alumni, fellows, and staff of the ISM, and extend to all our PRISM readers my warmest wishes for the holiday season and a bright new beginning for us all in 2021.

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



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Martin D. Jean, director

406 Prospect Street
New Haven, Connecticut 06511
telephone 203.432.5180

EDITOR Melissa Maier
melissa.maier@yale.edu

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

LAYOUT AND DESIGN Elaine Piraino-Holevoet, PIROET

Silenced Voices: Music, Race, and Gender in Early Music

Markus Rathey



Joseph de Bologne, public domain

Over the recent months, the ISM and its two partner schools, Yale Divinity School and Yale School of Music, have been involved in important conversations about equality, inclusion, racism, and ways to reimagine our curricula in a more just and equitable way. (See also Martin Jean’s “From the Director’s Desk” in this issue.) This reimagination has, of course, to start with a critical assessment of our current practices. When we look at the musical repertoire we have been performing and teaching, it is apparent that the emphasis is on composers who are primarily male, white, and Christian. While we regularly program works by Palestrina, Monteverdi, and Bach, other voices are missing in our concerts with early music. There are a number of reasons. One of them is that, historically, musicians from marginalized communities were excluded from studying music, from performing it, and from publishing their works.

A typical example is the Renaissance, when monasteries and cathedral choirs shouldered most of the teaching of music and composition. This system of music education automatically excluded Jewish composers (who represented the largest non-Christian group in Europe) and also women. Even during Bach’s time in the early 18th century, women were barred from participating in church music—which not only literally silenced their voices, but also deprived them of one of the main avenues for music education. Musicians of color were often similarly excluded from these pathways to becoming a composer.

In the fall term of 2020, a group of twenty students met four times a week under my guidance in a new course called “Silenced Voices: Music, Race and Gender in Early Music.” The course explored and challenged the established canon of western early music and considered ways to give voice to musical styles, practices, and compositions before 1800 that have been neglected in most concert programs.

The course took a two-pronged approach. First, we analyzed how canonic works encode and perpetuate marginalization: the gender dynamics in baroque operas, the anti-Jewish messages of 18th-century oratorios and cantatas, the representation of Blackness in Mozart’s *Singspiels*, and the depiction of Indigenous people

as “savages” in French keyboard music. Through this critical assessment, we not only reviewed the repertoire that is commonly being performed in concert halls and churches in the U.S., but also came to more deeply understand the patterns of marginalization that still exist and that shape our musical performance choices.

The second focus of the seminar was on case studies exploring composers and performance traditions from marginalized groups. We studied the music by Jewish composers Salamone Rossi, Abraham Caceres, and Leonora Duarte and the works by female composers such as Barbara Strozzi, Lucretia Vizzana, and Maria Anna de Raschenau. We analyzed the instrumental music by composers of African origin like Ignatius Sancho and Joseph de Bologne (aptly called by one participant “the most interesting man in the world”) and vocal works by composers in South and Middle America such as Ignacio Quispe and Juan G. de Padilla. While some of these names might ring somewhat familiar from music history surveys, others were only known to historians specializing in these areas, and in a few cases, we had to create our own modern editions to bring the music back to life.

Besides expanding the canon and introducing us to new names, the course also looked at performance traditions and performers who have been underrepresented in our music history surveys: the vibrant musical life among women in convents, the Indigenous voices performing music in California missions, traces of Native American music from the time of the colonial encounter, and the involvement of enslaved Africans in the musical culture of colonial New England.

The primary goal of the course was to inspire a paradigm shift in how we design our concert programs and what kind of music we perform. In addition to analyzing music and reading research articles on the different composers, each student developed a concert program that gave voice to marginalized composers or performance traditions. The students showed an amazing degree of creativity and discovered music that is fascinating, beautiful, and that will enrich our concerts with early music in years to

CONTINUED ON PAGE 4

come. For all participants in the class, this was more than just an academic exercise but rather

an exploration of repertoire that will change the future concert programs of everybody involved.

Concert Programs

The following two programs represent two examples for the ways the students in the class approached the final task of developing a concert program with works and composers that have been marginalized.

Program I

Alexandra Dreher (M.A.R. religion and music, 2021) has focused on female composers by selecting pieces that thematize “silence” both as a limitation to religious expression but also as a devotional practice:

Kassia (c.810-before 867):	<i>Christina martyrs</i> <i>I en polles amarties</i>
Hildegard von Bingen (1098-1179)	<i>Ave Maria, O Auctrix Vite</i>
Lucrezia Orsina Vizzana (1590-1662)	<i>Ave Stella matutina</i>
Isabella Leonarda (1620-1704)	<i>Ave Regina Coelorum</i>
Caterina Assandra (1590-approx. 1618)	<i>Salve Regina</i>
Chiara Margarita Cozzolani (1602-1676)	<i>O Maria, tu dulcis</i> <i>Ave Maria</i> <i>Ave mater dilectissima</i>
Rosa Giacinta Badalla (1660-1710)	<i>Silentio</i>

Program II

One of the pieces discussed in class was Jean-Philippe Rameau’s opera *Les Indes Galantes* (1735) as an example for racial stereotyping and cultural appropriation in the late baroque. Guitarist Maryam Hajjaligol (M.M. guitar, 2021) critically responded to Rameau’s influential piece by juxtaposing transcriptions of movements from the 18th century piece with works by composers who in fact represented the different musical traditions that are being “imagined” by Rameau. The musical responses here range from the early 19th century to the 21st century:

Turkey

Jean-Philippe Rameau (1683-1764)	Excerpt from <i>Le turc généreux</i> / <i>Les Indes Galantes</i>
Hammamizade Ismail Dede Efendi (1778-1846)	<i>Gulnihal</i> (arranged for two guitars)

Peru

Jean Philippe Rameau	Excerpt from <i>Les incas du Pérou</i> / <i>Les Indes Galantes</i>
Ignacio Quispe (ca. 1700)	<i>A senores los de buen gusto</i> (arranged for two guitars)

Iran

Jean Philippe Rameau	Excerpt from <i>Les Fleurs</i> / <i>Les Indes Galantes</i>
Golfam Khayam (contemporary)	<i>Night Triptych</i>

North America

Jean Philippe Rameau	Excerpt from <i>Les Sauvages</i> / <i>Les Indes Galantes</i>
Raven Chacon (1977)	<i>Solo for Guitar</i> (2006)

Student Life at the ISM: New Videos Help Tell the Story

Mark Roosien, admissions coordinator

What is it like to be a student at the ISM? What makes the ISM a unique place to study? We set out to answer these questions by asking current students to talk about their experiences on film. Check out the videos at the [ISM admissions home page](#). We're releasing a new video each week.

As our director Martin Jean said recently, one of the main goals of the ISM is to bring people together. This commitment is baked into our structure, as we host students both from Yale Divinity School and from Yale School of Music.

Many of the students we talked to underscored the value of working side by side with students from other disciplines. Throughout the year, ISM students intermingle in courses, services at Marquand Chapel, and especially the weekly ISM Colloquium. Even though the Colloquium series has been held online this year due to the pandemic, speakers and presenters have found ways to generate meaningful discussions.

Haven Herrin (M.Div. '22) talked about the various topics of our Colloquium series this year and the value of community discussions around these important issues: "The conversations have included grief work, racism in health care, homelessness, beauty as a human right, and restoration through creation. I feel so grateful to be fed by the wisdom of the presenters each week and to be in community with folks at the ISM who are unravelling a lot of the same knots."

Students come to the ISM to advance in their fields, and rightfully so. The Yale Divinity School and Yale School of Music are two of the country's best professional schools in their disciplines.

But the ISM also shapes students in ways that go beyond mere professionalization. In her video, **Carolyn Craig** (M.M. organ '21) said, "The ISM has shaped me into more of a citizen-artist, by giving me the permission to think about how my art relates to the world." Carolyn then mentioned a collaborative project on women composers that she and an ISM/YSM alum are creating with support from an ISM grant.

The ISM exposes students to a variety of perspectives and voices that impact their intellectual and social lives. "The ISM is forming me to be a more careful and attentive listener . . . I'm more conscious all the time of the ways that we're dependent upon our communities and the people around us for the insights we do have," said **Kyler Schubkegel** (M.A.R. religion and literature '21).



Haven Herrin

The ISM prides itself on being a hub for interdisciplinary work. Our graduates receive a Certificate of Interdisciplinary Studies from the ISM in addition to their graduate degrees from Yale Divinity School or Yale School of Music.

Interdisciplinarity takes shape through coursework especially. In her video, **Phoenix Gonzalez** (M.A.R. liturgical studies '21) vividly described a class study trip she took (pre-pandemic) to the U.K. for a course on the music and worship of the English Church in the Middle Ages. She said, "For me, interdisciplinarity means discovering new ways of thinking through the intersection of theater and liturgy, or the ritual practices of the Christian church."

We hope the Student Life video series provides a window into the ethos and uniqueness of the ISM. The application deadline for Divinity School students is coming up soon, on January 15, 2021. Please contact us if you have any questions or would like to speak more about our programs!

ALUMNI, FACULTY, FELLOWS, AND STUDENT NEWS

ALUMNI NEWS

ISM graduate **DASHON BURTON** (M.M. voice '11) was nominated for two GRAMMY awards: Best Classical Solo Vocal Album for *Smyth: The Prison*, and Best Choral Performance in *Moravec: Sanctuary Road*.

The Mendelssohn Chorus of Philadelphia, under the direction of **DOMINICK DIORIO** (M.M. '08, D.M.A. '12) released their virtual choir performance of Moses Hogan's *Hold On! (Keep Your Hand on the Plow)* in October. You can check out the video on the [Mendelssohn Chorus' YouTube channel](#).

BEN GROTH (M.Div. '12) was featured in Yale Divinity School's Transformational Leadership series. Groth's work at Bethlehem Lutheran Church, a historically Black Lutheran congregation that has been serving its Central City neighborhood for over 130 years, offers an important model for community-building in the 21st century. He has been deeply involved in the antiracism movement in New Orleans and is working on a Ph.D. focused on the history of racism in American Christianity. You can watch the interview on the [Yale Divinity School YouTube Channel](#).

Dr. **ALISHA JONES** (M.Div. '07) was elected to the Society for Ethnomusicology's Executive Board as a member-at-large charged with the supervision of prizes and prize committees. Alisha was also elected president of the Yale Divinity School Alumni Board.

ZACHARY FLETCHER (M.Div. '18) was appointed as a staff chaplain at Tufts Medical Center.

Work by former Dean of Marquand Chapel **MAGGI DAWN** and ISM graduate **JON SEALS** (M.A.R. '15) was published as part of *Words for a Dying World: Stories of Grief and Courage from the Global Church*. The volume was edited by YDS graduate Hannah Malcom (M.A.R. '17) and is available from [SCM Press](#).

Alumni Survey

The ISM and Yale Divinity School are exploring an expansion of curricular offerings in music and the arts, with particular attention to musical and artistic practices from African-American, African Diaspora, Asian, Indigenous and Latinx traditions. We invite you to participate in this work by reflecting on your experiences at Yale and in your work since then by completing the following survey, which will remain open until January 20, 2021.

<https://www.surveymonkey.com/r/7ZCZD8Y>

FACULTY NEWS

TERESA BERGER was interviewed for U.S. Catholic in December. "Virtual worship is still embodied liturgy, says this Yale liturgist," is available on the [U.S. Catholic website](#).

CHRISTIAN WIMAN's piece "Faith Comes Through Hearing," a reflection on a poem by Carol Ann Duffy, was published in [Commonweal](#) in November.

FELLOWS NEWS

CHRISTOPHER-RASHEEM McMILLAN, 2020-2021 ISM fellow and visiting assistant professor of dance theory & practice, choreographed a digital poem with Danceworks, Yale's largest dance group, "Transpositions: dance poems for an online world." Created by Emily Coates, associate professor (adjunct) and director of dance in the Theater and Performance Studies Program in the Faculty of Arts and Sciences at Yale, "Transpositions" is a way for dancers and other artists to collaborate, perform, and connect in a time of physical distancing." You can read more about the project on the [Yale News website](#).

DANIEL CHUA (2014-2015 Fellow) delivered the lecture "Is Music Joy?" as part of the YDS Bartlett Lecture Series. You can [watch "Is Music Joy?" on YouTube](#).

STUDENT NEWS

On November 28th, a group of students from the ISM livestreamed a virtual Evensong. All of the service music was composed and recorded by students in the Yale School of Music. The liturgy was crafted by students in Yale Divinity School. You can [watch the service on YouTube](#).

CAROLYN CRAIG (M.M. organ '21) and graduate **JANET YIEH** (M.M. organ '17, M.M.A. organ '18) curated an Advent series of daily videos that seeks to encourage the performance of sacred music by female composers and arrangers. Check out [Amplify Female Composers](#) for more. Their project was featured in an [article in the Philadelphia Inquirer](#).

Join us! @yaleism



Virtual Events

Throughout Advent

Lessons and Carols

Yale Schola Cantorum

David Hill, conductor

and members of the Yale community

[Information and Zoom links](#)

Online now

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](#)



Dreamstime



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

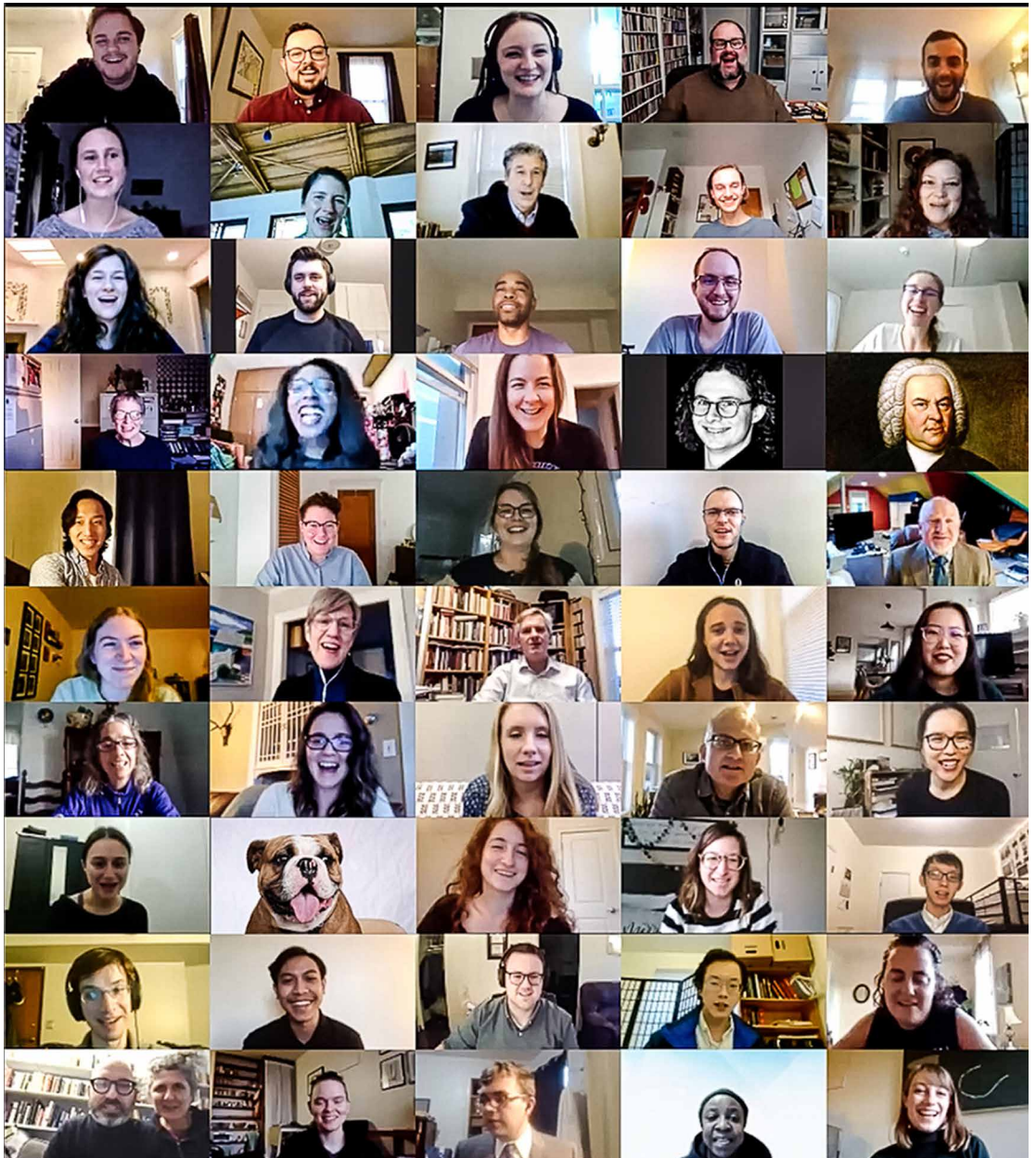
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*Very best wishes from the ISM for a joyous holiday season
and a new year full of health, hope, and abundance.*



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409 Prospect Street ■ New Haven, CT 06511
www.yale.edu/ism

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Happy New Year!