

2020 SPRING
VOL XXVIII • NO 3

Inside this issue

- 3 *Inside!*
- 5 *Christian Wiman Interview*
- 6 *Notes on the Staff*
- 7 *Craig Cramer Appointment*
- 8 *Alumni News*
- 9 *Ephrem Ishac Conversation*
- 10 *Faculty News*
- 11 *Marguerite Brooks Honored*
- 12 *Religion in the Andes Exhibition*

Martin Jean Reappointed for 5-year Term



The ISM is thrilled to report that Yale President Peter Salovey has announced the reappointment of Professor Martin Jean as the director of the Institute of Sacred Music for a term ending on June 30, 2025.

“Through Martin’s leadership, ISM has sparked new ideas, created original sounds and

forms, and unlocked innovative avenues of scholarship. And ISM has contributed immensely to a ‘unified Yale’ by establishing and maintaining fruitful cross-disciplinary and multi-faith collaborations with scholars and students across campus,” President Salovey said.

He also acknowledged Martin Jean’s leadership in promoting the ISM’s engagement with the world through its publications, recordings, conferences, fellowships, interdisciplinary travel seminars, and many other programs. “The Institute’s faculty, students, and alumni serve as Yale ambassadors at cathedrals, congregations, academic institutions, and art organizations in the United States and around the globe,” the President said.

We at the ISM join President Salovey in thanking Martin for his willingness to continue in this important role and in wishing him success for the years ahead.

From the Director’s Desk: May 2020

Martin Jean

Greetings from a socially distant, though still vibrant, Institute of Sacred Music.

I am pleased to report we are well, but the effects of the Covid-19 crisis have been felt in every corner of the ISM. Classes moved online in mid-March: Students remained at home, many with their parents; recitals and concerts were abruptly cancelled; and days before Yale Schola Cantorum was to set off on an East-Coast tour with the Yale

Philharmonia and the Bach Choir, London, we had to cancel all five performances. Less abruptly but with equal disappointment, we had to forgo our study trip to Peru, long planned and looked forward to by our whole community. Similar and more profound losses have been experienced all over the world: loss of life, loss of income, loss of home, loss of community. More than ever, the schisms in our society caused by economic, racial, and ethnic disparities have been revealed and have grown on an alarming scale.

For example, the sudden increase in dependence on technology to transact business and keep schools going has called attention to the fact that many families are without access to such expensive resources. The isolation many of us now feel reminds us of the elderly and infirm who have experienced this for years, and for whom a cure for the pandemic will not necessarily bring improvement. And as people and businesses are “liberated” from shutdown, we ask ourselves what opportunities our cherished freedom provides, and what responsibilities it mandates.

In the face of calamities great and small, there have been transformations as well, and we continue to attend to those among religious communities in particular. You might visit our website, for example, to [watch a series of interviews](#) with faculty, fellows, and friends of the Institute which report how communities of prayer innovate in and adapt to the pressures the pandemic brings to bear. Worship practices have changed in an instant in order to gather their communities in prayer. Likely, you have experienced “Zoom church” and have noted the gifts it brings alongside of the deficits it highlights. Silvia Gosnell’s thoughtful piece in this issue offers a perspective on this.

We have also been inspired by the creativity of musicians and artists to overcome the obstacles of distance to continue to add beauty to our world. I hope you, too, have been inspired by the many stories of courage, resistance, and innovation that these troubling days have brought forth.

In this spirit, the Institute will be launching a series of resources that, we hope, will help communities of art and faith and related practitioners reflect on how the arts and worship can address these staggering needs we now see.

As I write this, Yale’s commencement weekend has just passed. It was a weekend for which there was surely no precedent. The Institute gathered [via Zoom and YouTube](#), as opposed to around a meal, for our traditional sending ritual. Even as I empathize with the heaviness our students may feel about the future into which this commencement sends them, I am more than ever buoyed by our students’ talent, strength, and ingenuity in facing the challenges that lie ahead.

As I commence another term as director of the ISM, I am filled with gratitude for the privilege of serving again and confident that the Institute’s broad mission in sacred music, worship, and the arts has a new and unique urgency for the whole world.

In Covid Times

[Marquand Chapel Worship](#)

was held online every day that classes were in session. The whole series is online.

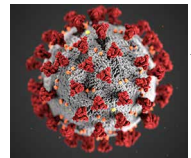


Photo by the CDC

[Reflections from Quarantine](#)

is a series of short Zoom video conversations with ISM faculty and fellows, released weekly (or more often).

Prism is published quarterly online and occasionally in print by the Yale Institute of Sacred Music.

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

Inside!

Silvia Gosnell

Rarely does so much of humanity share such similar circumstances of external life as we do at the present moment. In the context of covid-19, our lives in the world are nearly at a standstill on a global scale. The exterior world seems to have stopped, with implications on many dimensions.

Christian worship is no exception. Most churches are shuttered; it is near-impossible to gather physically in community to pray, thank, and praise. As people who proclaim that God is spirit made flesh in Jesus Christ, and that each of us is a living member of Christ's Body, we are disabused of any notion that the material presence of worshippers' bodies can be neglected or devalued. Materiality matters. So what are we to do when our deep desire to go deeper into the divine life calls us to worship together in these times, when the physical space between us has become, of necessity, unbridgeable? Where is God in this?

As the apostle Paul observed, we are constituted *πνεῦμα, ψυχή, σῶμα*: spirit, psyche, body (Thess 5:23). From a neurobiological perspective, the more we learn about the body, the more we realize how entwined it is with our minds in bidirectional ways; also, several studies have found significant differences in the bodies of people who pray. The state of a person's emotional and spiritual life impacts the body and vice-versa: Interior life cannot be dissociated from the physical self. Internally as well as externally, we seem *both* to be made distinct *and* called to unity in every dimension of being, in the image of our triune God.

It is difficult not to notice that, whether by prudence or government mandate, these times lead us *inside*: into our interior spaces — physical, emotional, spiritual. As our physical movement in the exterior world is curtailed, we can sit more — and more deeply — with ourselves and with our closest relations. For many of us, habituated as we are to the incessant *doing* that our culture demands, it is an anxiety-ridden proposition. A cloistered nun noted recently that “People say that they want peace and quiet. Then, when it is thrown in their lap, they panic.” As a result, we sometimes flock online as a compulsive escape from the fear of simply *being*—of *being inside* and *being with* those with whom we share a dwelling place.

Yet at times we also go online out of our deep hunger to go deeper into the life of the One in whom we live and move and have our being... the One who *is* love and, being love, is always seeking “the other.” Seeking *us*. We yearn to respond, to bridge the spatial divide and be in closer relationship with God and with our worshipping communities... so we turn to digital social media, and in the process encounter a great variety of worship resources available on the world wide



Marquand Chapel

Photo by Carvin Robinson

web. But a question has been raised online: Is live-streaming a Eucharistic service “real” worship—or are we merely spectators watching a performance?

To explore the question, a psychologist might ask in turn: What is the underlying motivation? Two persons behaving in the same way (externally) might have vastly different intentions (internally). Whether in a church building or online, some worshippers may be physically present by social obligation, others through a sense of duty, yet others drawn by love and desire for God and Christian community. The truth is inside. Even under normal circumstances, one can easily be a spectator rather than a full participant in worship, perhaps even going through the external gestures and motions without any interior engagement.

Of course, material and ritual dimensions are by no means unimportant; when we worship, the inner-and-spiritual finds expression in the physical-and-external, which in turn sustains our interior life with God. The Song of Songs expresses the human-divine relationship as an encounter between lovers; in an intimate relationship there is no substitute for a full encounter — physical, emotional, spiritual — of lovers who desire each other: the encounter that renders visible and material the unity of self and self-with-other to which we are called. And yet when necessity (not choice) demands physical separation, the emotional and spiritual dimensions are able to hold the relationship if those interior elements have been nurtured and developed. Even if not expressed through material physicality, the relationship with the lover is alive, sometimes more readily through the mediation of technologies (pen and paper, telephone, digital media). The Holy Spirit — the *Love between*, per Augustine — bridges the space (Rom 8: 26-27).

Yet of course we embodied human beings are not immune to the effects of physical absence. When we worship online, the lack of physical presence of fellow worshippers in shared space

CONTINUED ON PAGE 4

challenges the immediacy of our sense of being gathered together as one Body. We cannot see our brothers and sisters in the congregation, hear them when we sing together, touch them as we exchange the peace. This sensory deprivation can and does evoke a sense of aloneness foreign to our usual experience of worship as the Body of Christ. We come into heightened awareness of the physical space between us and the impossibility of bridging it at this time in the visible realm. We are confronted with absence. Lack. Loss. Emptiness. Mourning and grief, even, as we join with the pain of the world, and as some of us have already lost friends and family members to covid. In the face of loss, our culture, so oriented toward *having* and *doing*, primes us again to respond by turning away — indeed, by *running* away — in a manic defense against the fear that the emptiness will consume us.

The lived experience of Christians over centuries points to a different response. If we can bear the emptiness and don't rush to fill it ... if we can lean in to God and trust in the reality of things invisible ... then our emptiness creates the interior room — the soul space — for the Holy Spirit to move in. And God will fill the empty spaces.

In anxious times such as these, though, it can be hard to trust fully in what we, in our diverse Christian communities, profess in the Nicene Creed: that God is maker of things visible *and* invisible, of all that is seen *and* unseen. Faced with our physical separation, worshipping online in these covid times can lead us to the notion — to the cognitive illusion — that we stand merely as individuals in worship because we stand alone in a room at a given time. From a psychological perspective, the illusion represents our near-universal tendency, in moments of stress, to regress to earlier stages of psychic development. Much like a young child who believes that the “other” has vanished when they move out of sight, or a psychotherapy client who imagines that the relationship with the therapist evanesces when the therapist goes on vacation, when pressed internally by anxiety or fear we collapse interior emotional and spiritual experience — held in the symbolic realm — into the sensory and concrete: “I’m all alone here in worship because I can’t see or hear my fellow worshippers.” Of course it is not true.

Peter Damian, the 11th-century monastic, responded to a question from brother hermits who wondered whether they should use the “We” of

liturgical texts while praying alone in their cells. They wondered if “I” might be more appropriate, given that they stood alone. Damian responded that they didn’t stand alone: The whole Church — visible and invisible, on earth and in heaven — is bound together by the Holy Spirit and joins with them (and us) in every act of prayer and worship. Nine centuries later, the philosopher and later-life monastic Edith Stein also perceived the deep interrelationship between the individual and the corporate Body at prayer in her work *The Prayer of the Church*:

The mystical stream that flows through all centuries is no spurious tributary that has strayed from the prayer life of the church — it is its deepest life . . . So the mystical stream forms the many-voiced, continually swelling hymn of praise to the triune God, the Creator, the Redeemer, and the Perfecter. All authentic prayer is prayer of the church. Through every sincere prayer something happens in the church, and it is the church itself that is praying therein, for it is the Holy Spirit living in the church that intercedes for every individual soul “with sighs too deep for words”... What could the prayer of the church be, if not great lovers giving themselves to God who is love!

If only we would let ourselves lean in.

Much like Miguel de Unamuno — the essayist who in 1900 counseled a friend to locate the whole universe *within*, so as to better pour himself *out* — we can discern an invitation for our own time: “¡Adentro!” Inside!

In interiore hominis habitat veritas.

Epigraph to Miguel de Unamuno's essay “¡Adentro!” citing Augustine of Hippo

Silvia Gosnell is a clinical psychologist in Cambridge, Massachusetts, where she works with adults in English and Spanish. She is also a graduate of Yale College and Yale Law School, and in 2018 received the M.A.R. degree in liturgical studies from Yale Divinity School.

Join us! @yaleism



“You’re always needing another conversion”: An interview with Christian Wiman

Timothy Cahill

Early in 2013, poet Christian Wiman was interviewing for a job on the faculty at Yale Divinity School and the Yale Institute of Sacred Music. Then the esteemed editor of *Poetry* magazine, Wiman had revived the nation’s most storied poetry journal from a protracted sleep and become a leading literary influencer. Now, as he drew ever closer to a position at Yale, Wiman was uncertain about what the move might mean for him as a writer.

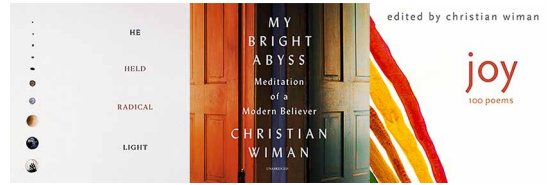
“It can be damaging to a literary career to come out as a Christian or to work at a divinity school,” Wiman said. “It was not at all a natural move, given the world that I was coming from.”

His reluctance was settled when he came to Yale to teach a seminar as part of the hiring process. Wiman relates the moment in his 2018 book, *He Held Radical Light: The Art of Faith, the Faith of Art*. “I had flown home that very morning with my life ... on the verge of a great change,” he wrote.

“‘Everything in you must bow down,’ a student told me his bishop had told him that very morning, words that suddenly iced my own spine.”

At that moment, Wiman knew he must surrender to the direction his life was pointing him in. He accepted the offer to come to Yale.

Seven years later, it’s hard to imagine the YDS and ISM religion and literature professor ever doubting the wisdom of the move. Far from impeding his literary life, coming to Yale seems to have inspired it. During the first fifteen years of his career, Wiman had authored seven books of poetry and prose; since arriving in New Haven in 2013, he has published five more. In addition



to *Radical Light*, there have been two volumes of poetry, a collection of selected poems, and a poetry anthology. Between the new volumes have come essays and reviews for *Harpers*, *Atlantic*, *The New York Times*, and *The Christian Century*, among other publications, and poems in *The New Yorker*, *The Nation*, *Commonweal*, and similarly prestigious magazines and literary journals.

Currently on sabbatical for the Spring 2020 semester, he is embarking on his next book, an anthology of poems on the idea of “home.”

Wiman’s path to Yale began in 2010, when he gave the ISM’s Lana Schwebel Memorial Lecture in Religion and Literature and met with professors and students. The visit produced an instant and mutual attraction between man and institution. Back in Chicago, Wiman wrote to ISM director Martin Jean and then-Professor of Religion and Literature Peter Hawkins, asking if there might be a place for him on the faculty.

“Chris gave one of our very earliest Schwebel lectures and I was blown away,” Jean recalls. “It was an essay on faith, art, and justice that wove together references from both creative and theological literatures. I remember my heart pounding with excitement throughout. Peter Hawkins had a similar reaction, as I recall. The next day we met for breakfast, and the rest, as we say, is history.”

Wiman began at Yale as senior lecturer in religion and literature in the fall of 2013, with appointments both at YDS and the ISM. Earlier that year, his spiritual memoir, *My Bright Abyss: Meditation of a Modern Believer*, had magnified his reputation as a writer on art and faith in both intellectual and popular circles. The book, an instant classic of its genre, also very publicly revealed Wiman’s fight against a rare and particularly virulent form of cancer.

The profundity of his thought and the stoic grace with which he faced his illness made Wiman’s arrival at YDS feel like a triumph and a miracle. While his health is not a subject he discusses casually, in an essay titled “The Cancer Chair” in the February 2020 *Harper’s*, he described receiving continuing treatment to control the disease.

Photo by Timothy Cahill



Christian Wiman in his office

CONTINUED ON PAGE 6

Wiman has established himself as a creative force within YDS and the greater Yale community. His classes are typically oversubscribed, forcing him to winnow down the hopefuls to a manageable few. He enhances the intellectual climate in multiple ways, from contributing to university publications, offering sermons, and giving public addresses to bringing a lengthening list of celebrated poets and writers to campus, many his personal friends. His academic status is equally dynamic. In 2018 he was promoted to professor in the practice of religion and literature, and in February 2020 was appointed Clement-Muehl Professor of Communication Arts (see Faculty News). In his letter announcing the appointment, Yale President Peter Salovey praised Wiman for bringing “distinction to the university.”

“Chris has made a wonderful contribution to the life of the school and really put us on the map in some ways,” Peter Hawkins told me in an interview last fall on the eve of his retirement. “I hope—and given his productivity, assume it’s true—that this community, this shift of his vocation, his teaching ... that he’s grown because of where he’s planted.”

Wiman called his elder colleague “a model” in how he conducts his role as teacher and mentor at the Divinity School and ISM. In 2015, he had proclaimed his gratitude for his Yale family when he dedicated his poetry collection *Once in the West* “For Martin Jean and Peter Hawkins.”

The YDS influence on his art and thought is everywhere apparent. His *Harper’s* essay is built upon a lecture on Job he was preparing for a class on “suffering” he co-taught with fellow professor Miroslav Volf. Likewise, Volf’s work on joy inspired Wiman’s anthology, *Joy: 100 Poems*. His most recent poetry volume, *Survival is a Style*, newly published in March, contains a number of poems that seem drawn from his life at Yale, including one titled “Faculty Meeting, Divinity School.”

But it is engagement with students that feeds Wiman the most. From that student in 2010 who repeated the message to “bow down” and those he includes in the acknowledgments of his books, to the insights and ideas of the students in his classrooms, the poet-professor finds he is continually the pupil of those he is teaching.

This student influence is one of many topics Wiman spoke of in January as part of a wide-ranging conversation with me on art, writing, teaching, faith, and the rewards of family. You can read the [interview on the YDS website](#).

Timothy Cahill is a 2016 ISM graduate with an M.A.R. in religion and literature. His book Selling Norman Rockwell: Art, Money, and the Soul of an American Museum is forthcoming from Rowman & Littlefield.

This article was commissioned by Yale Divinity School, and is reprinted with permission.

NOTES ON THE STAFF

SALLY HANSEN (M.A.R. religion and literature '18), the ISM admissions coordinator, will enter the Ph.D. program in English literature at the University of Notre Dame in the fall, where she will continue exploring the intersections of poetry, mystical theology, and trauma theory in late nineteenth and twentieth century literature. Bringing the insight of a recent student to her position at the ISM

has enabled her to make many improvements to the recruitment process, including a new virtual info session format introduced this spring and technical updates to the online application experience. She has built solid relationships with her counterparts at the Divinity School and School of Music. We will miss her here and wish her the best in her new adventures!

YALE JOURNAL OF Music & Religion

Online now: Vol. 5 No. 2, a [special issue](#) entitled “Music, Sound, and the Aurality of the Environment in the Anthropocene: Spiritual and Religious Perspectives,” guest-edited by Kate Galloway.

Dr. Craig Cramer Appointed Visiting Professor of Organ for 2020–2021

The ISM is pleased to announce the appointment of Dr. Craig Cramer as visiting professor of organ at the Yale Institute of Sacred Music and Yale School of Music for the 2020–2021 academic year. He will join us in the fall to teach half of the graduate organ majors at Yale and the organ seminar, and will participate fully in the lives of the ISM and School of Music.

Cramer holds degrees from Westminster Choir College and the Eastman School of Music, where he earned the Doctor of Musical Arts degree in organ performance, and where he was also awarded the prestigious Performer's Certificate in Organ. His teachers include Russell Saunders, William Hays, James Drake, David Boe, and André Marchal (Paris).

Cramer is currently professor of organ at the University of Notre Dame, where he has been intimately involved in their renowned programs in sacred music, and where his teaching has been recognized with a Kaneb Distinguished Faculty Award. He is due to retire in June, 2020 after thirty-nine years of distinguished service.

One of the most traveled organists of his generation, Cramer maintains an active recital career in North America and in Europe. He has performed in forty-four of the United States as well as in Canada. Regularly invited to play some of the most important historic organs in the world, Cramer has performed in Germany on the 1727 König organ in Steinfeld, the 1748 Gottfried Silbermann in Nassau, and the 1692 Schnitger in Norden. In the Netherlands he has performed on the 1725 Hagerbeer/Schnitger in Alkmaar, the 1727 Müller in Leeuwarden, the 1643/1814 Bader/Timpe organ in Zutphen, the 1696 Schnitger organ in Noordbroek, the 1770 Hinsz organ in Midwolda, the 1756 Van Deventer organ in Nijkerk, the 1756 Müller organ in Beverwijk, the 1768 Bätz organ in Woerden, and the 1726 Vater organ in the Oude Kerk in Amsterdam. He has performed in Denmark on the historic Compenius and Marcusson organs in the Frederiksborg Slotskirke in Hillerød. In Sweden, he performed in Buxtehude's church, Sancta Maria in Helsingborg, and on the new (2000) meantone North German organ in the Örgryte nya Kyrka in Göteborg, which was built by GoArt in the style of Schnitger.

Cramer has performed for conventions of the American Guild of Organists, as well as for many AGO Chapters across the country. He has also appeared on numerous occasions as an orchestral soloist. He performed the complete organ works of Bach during a series of eighteen concerts using a distinguished set of mechanical-action organs in the state of Indiana.



At Notre Dame, Cramer was instrumental in the installation of a new organ hall and organ built by Paul Fritts, which he dedicated in January of 2005 with a series of ten different recital programs. This organ was the focal point of an AGO National Pedagogy Conference on the subject of Buxtehude given in September 2005, and two years later, Cramer presented Buxtehude's complete organ works in a series of nine concerts on this organ, in honor of the 300th anniversary of the composer's death. He performed at the 2008 EROI Festival in Rochester, New York, and was a featured performer at the AGO National Convention in Boston 2014.

Cramer's performances are frequently heard on the nationally syndicated program "Pipedreams" on American Public Radio. He has fifteen CD recordings to his credit, including releases on the Arkay, Dominant, Dulcian, Motette-Ursina, Organeum, and JAV labels. He has also recorded three CDs for Naxos, including a recording of works of Buxtehude on the Fritts organ at Pacific Lutheran University. JAV Recordings released Cramer's premiere recording of the Notre Dame Fritts organ, as well as his recording on the new Fritts organ at St. Joseph Cathedral in Columbus, Ohio.

We are delighted to welcome Craig Cramer to Yale.

ALUMNI NEWS

ARIANNE ABELA (M.M. choral conducting '10) was featured in Early Music America's EMag for her work in founding Kaleidoscope vocal ensemble. Abela writes, "Kaleidoscope is a racially diverse octet whose artists specialize in early and new music. In coming together, our hope is to share our stories, visions, hardships, and successes to help inspire people on and off the stage. As performers, we have a duty to reach listeners beyond our immediate audiences. How can we make quality music accessible to all people and all educational levels? We hope to send a message to the youth of our country that says 'you belong here' by modeling representation and inclusivity for young aspiring musicians." You can read the article on [Early Music America's website](#).

Organists **CHELSEA CHEN** (A.D. '09) and **ADAM PAJAN** (M.M. '10) will perform at Walt Disney Concert Hall in the spring of 2021.

KEN COWAN (M.M. organ '99, A.D. '00) hosted a masterclass and short recital by **THOMAS MURRAY** at Rice University's Shepherd School of Music, where he is professor of organ. Former ISM staff member **LAURA CHILTON**, who now works at Rice, caught up with them for lunch. Cowan was also featured as organist on the 2020 Grammy award-winning album *Durufle: Complete Choral Works* with the Houston Chamber Choir.



Other ISM graduates featured on Grammy-nominated albums this year included **VIRGINIA WARNKEN** (M.M. voice '13) for *Charpentier: Les Arts Florissants Les Plaisirs de Versailles*, as well as our alumni in *Conspirare* (**DASHON BURTON** [M.M. voice '11], **DANN COAKWELL** [A.D. voice '11], **ESTELÍ GOMEZ** [B.A. '08], **SCOTT MELLO** [M.M. voice '13], **STEVEN SOPH** [M.M. voice '12], and **PAUL MAX TIPTON** [M.M. voice '10]) for the album *The Hope of Loving*, and **JAMES REESE** (M.M. voice '18) in *The Crossing's Boyle: Voyages* and Smith, K.: *The Arc in the Sky*.

DOMINICK DIORIO (D.M.A. choral conducting '12) was appointed artistic director of the Mendelssohn Club of Philadelphia. In addition to his new appointment with Mendelssohn Club Chorus, DiOrio will continue as associate professor of music on the conducting faculty at the Indiana University Jacobs School of Music, a position he has held since 2012. He also currently serves as president of the National Collegiate Choral Organization and as chair of American Choral Director Association's National Standing Committee on Composition Initiatives.

ROBINSON MCCLELLAN (M.M. composition '06; D.M.A. '11) has joined The Morgan Library & Museum as assistant curator of music manuscripts and printed music.

AARON PEISNER (M.M. choral conducting '16) was appointed tenure-track assistant professor and director of choral activities at UNC Wilmington. He served as visiting professor at UNC Wilmington during the 2019–2020 academic year.

Paraclete Press has published two anthems composed by **ANDREW PESTER** (M.M. '07; M.A.R. '08) in 2019: "The Lamb" for two-part treble choir and organ, and "Lift Up Your Heads, O Ye Gates" for SATB choir and organ. Andrew has profound gratitude to the ISM for all of the positive influence that it had on his career.

JON SEALS (M.A.R. visual art and material culture '15), associate professor of art and digital media at Olivet Nazarene University, has been named chair of that department beginning in the fall semester of 2020. Seals joined Olivet's full-time faculty in 2018, teaching courses in drawing, design, figure studies, color theory, and art history. He is also the gallery director of Olivet's Victorian House Gallery as well as other exhibition places on campus.

Seals was also recently awarded Olivet's Hippenhammer Faculty Scholarship Grant to begin work on his collaborative project titled, "A Ribbon of Quicksilver: Art and Environment on the Kankakee River." Seals and other ONU faculty, together with contributions from ISM religion and literature graduates Timothy Cahill (M.A.R. '16) and Joanna Murdoch (M.A.R. '15), will create an interdisciplinary exhibition of new artwork with an accompanying exhibition catalogue.

AMANDA WEBER (M.M. choral conducting '13) was a winner of the 2018–2020 Julius Herford Dissertation Prize from the American Choral Directors Association. Her dissertation, *Choral Singing and Communal Mindset: A Program Evaluation of the Voices of Hope Women's Prison Choir*, "presents a program evaluation of Voices of Hope, a women's prison choir at the Minnesota Correctional Facility at Shakopee, MN. By examining the experience of the incarcerated singers and their collaborators, [Weber] suggests choral singing to be a powerful tool in creating a communal mindset – developing skills of listening, empathy, and igniting a fire to advocate for one another."

Weber is minister of music and the arts at Westminster Presbyterian Church, Minneapolis, and the founder and artistic director of Voices of Hope. Prior to this she was an adjunct professor at Concordia University (St. Paul, MN) and at the University of Wisconsin-River Falls. She has also been a speaker at the TEDx Minneapolis Salon (2016) and has contributed to *Hear My Voice: A Prison Prayerbook* published by Augsburg Fortress (2019).

Conversation with Ephrem Ishac

Short-term fellow at the ISM

The Yale Institute of Sacred Music supports short-term fellowships (one to three months) in Yale collections for research on the aural, material, visual, ritual, and textual cultures of religions. These fellowships are restricted to work in Yale's non-circulating collections, particularly at the Beinecke Rare Book & Manuscript Library and the special collections of the Divinity Library, among several others.

Ephrem A. Ishac is a postdoctoral researcher in Syriac liturgical manuscripts at the Vestigia Manuscript Research Center at the University of Graz (Austria) and a senior postdoctoral research fellow at Fondazione per le Scienze Religiose Giovanni XXIII (FSCIRE) in Bologna (Italy).

His research in spring 2020 at the Beinecke Library and the Special Collections of the Yale Divinity School focused on codicological and paleographical remarks in the Syriac liturgical manuscripts within different collections, as he discusses below. His work will also benefit future researchers at Yale, in that he offered cataloguing notes to findings that had not been described earlier.

Eben Graves, the ISM fellowship coordinator, caught up with Ishac as his visit drew to a close. (The interview has been slightly edited.)

What materials did you work with during your short-term fellowship at the Yale ISM?

During my research visit, I was privileged to access several Syriac manuscripts in the Beinecke Rare Book & Manuscript Library, as well as other materials in the Divinity Library Special Collections. However, since there was no available catalogue, or even a general checklist, that documented all of the Syriac materials at Yale, I accessed all of the Syriac materials at Yale to make a comprehensive list of what was available. This was a necessary step to assist scholars and make a catalog available of the existing Syriac liturgical manuscripts in these collections. I hope that this will help scholars at Yale and beyond find sources for their research, teaching, and possibly future exhibitions.



Working at the Beinecke Library



Working in the Divinity School Library

How do these materials connect with your current research projects?

In the research center of Vestigia at Graz University, we have been interested with the theme of the “hidden library.” This idea of hidden libraries is twofold: first, it refers to the hidden liturgical texts of Syriac Anaphoras, which are usually not given much importance by manuscript cataloguers. The second meaning of a hidden library refers to the work of finding hidden manuscripts inside libraries, as I did during my research at Beinecke and the Yale Divinity School. Some of these manuscripts were Syriac Anaphoras and Syriac liturgical commentaries, and the ability to make photos of these manuscripts was incredible indeed!

What was one of the most surprising finds you encountered in your study of the Yale collections for your own field?

In fact, there were many surprises, occurring each week! The first one took place while I was working on two ancient Syriac biblical parchment manuscripts from the eighth and ninth centuries, which I was checking to see if they included any liturgical elements of lectionaries. The feeling of studying these texts by hand was incredible!

Another surprise happened in my final week when I was visiting the Divinity Library Special Collections to check for archival materials linked with the collection of the Hartford Seminary. Most of these manuscripts arrived in the U.S. with the Protestant missionaries working in North Iraq and Iran during late nineteenth and early twentieth centuries. The librarian told me that they had a box of Syriac manuscripts. That was a great joy for me! I had to dedicate my remaining time at Yale to study those manuscripts, which were originally kept at the Andover Harvard Seminary and Andover Newton Theological School before arriving at the Divinity Library Special Collections. One of these manuscripts is an East Syriac marriage service, which is interesting because it shows how Protestant missionaries were interested in the liturgical life of the East Syriac people.

CONTINUED ON PAGE 10

How did your work in the Yale collections suggest new trajectories for research?

Working in the Yale collections helped me to see many interesting features of the Syriac manuscripts found there. First, these manuscripts arrived in the U.S. with refugees who were escaping the genocide of Syriac Christians in 1895 and 1915, so these important documents add to our understanding of that period. At the same time, they tell us about the experiences of American missionaries in the Middle East and especially in North Iraq and Iran.

Finally, the liturgical manuscripts contain information over and above the meaning of the

liturgical texts themselves. For example, the wax found on some texts and other codicological signs, like bookmarks inside the manuscripts, tell us about the most commonly used liturgical texts inside these manuscripts. One of them is a Maronite Garshuny liturgical manuscript written in Rome at the Maronite school. This text—written in Arabic but with the Syriac script—is also valuable for understanding the development of liturgical texts influenced by the Latin Catholic tradition. These new understandings point the way for new research.

FACULTY NEWS

TERESA BERGER's views on worship and grieving in a time of social distancing have been shared widely, including [Safely Honoring the Dead During the Coronavirus Pandemic](#) published in mid-April in U.S. News & World Report.

MARGUERITE L. BROOKS was honored at the conference of the Eastern Region of the American Choral Conductors Association in March, where she received the prestigious Helen Kemp Award. Initiated in 2010, this award is given to an individual who “through teaching, performing, and sharing, exhibits a lifelong passion and commitment to the choral art.” See also next page.

Photos by Sally Hansen



THOMAS MURRAY joined Oklahoma University's Prof. John Schwandt for an Organ Historical Society Symposium focusing on the work and aesthetic of renowned organ builder Ernest Skinner. In addition to lectures presented by Murray and Schwandt, two students of Alan Morrison from the Curtis School of Music in Philadelphia were heard in a masterclass, playing the Aeolian-Skinner organ in Stoneleigh, the new OHS headquarters at Villanova, Pennsylvania.



L to r: Curtis student Adrian Binkley, Prof. Morrison, student Aaron Patterson and Professors Schwandt and Murray.

CHRISTIAN WIMAN's latest collection of poetry, *Survival Is a Style*, was published in February by Farrar, Straus and Giroux.



NCCO Honors Marguerite L. Brooks

The ISM is delighted to announce that the National Collegiate Choral Organization (NCCO) has established the [Marguerite L. Brooks Commissioning Fund for New Music](#). The fund is named for the longstanding ISM and Yale School of Music faculty member who coordinates the choral conducting program at Yale, and who retires in June.

“As a charter member of NCCO and a current national board member, Marguerite L. Brooks has been supportive of our organization since its founding,” said NCCO president Dominick DiOrio (M.M. choral conducting ’08; D.M.A. ’12). “Through her thirty-five years of work in collegiate choral music with the Yale Camerata, she has been a champion of living composers and the creation of new choral works.”

Yale Camerata, founded by Brooks in 1985, is one of Yale’s first campus and city arts collaborations: Its 60+ members are students, faculty, and staff from virtually every department of the University and singers from the Greater New Haven community. The ensemble has collaborated 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. It has been featured on NPR’s *Performance Today*, and on local Connecticut Public Radio.

Brooks has long been committed to programming new music by composers of a diverse array of gender, ethnic, and racial backgrounds. The Camerata and its chamber chorus have performed music from the middle ages to the present day, and the catalogue of composers ranges from Albinoni to Argento, from Palestrina to Pärt – along with Julia Wolfe, David Lang, Tawnie Olson, Aaron Jay Kernis, Caroline Shaw, Robert Kyr, Reena Esmail, and many more.

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, and jurist in North and South America, Europe, and Asia. She is the recipient of many awards, including the American Choral Directors Association (Eastern region) Helen Kemp Award for Lifetime Commitment to Excellence in Choral Music (2020), the Choral Arts New England Lifetime Achievement Award (2019), the American Choral Directors Association (Connecticut chapter) Lifetime Achievement Award (2016), and a Yale School of Music Cultural Leadership Citation (2015).

According to the NCCO’s official citation, “the Fund will support the creation of one new work every two years, and the work shall also receive its world premiere performance at the next-occurring biennial conference of the National Collegiate Choral Organization. In line with Brooks’s lifelong advocacy on behalf of composers from many varied backgrounds, the full list of commissioned composers supported through this fund must represent a spectrum of gender, ethnic, and racial diversity.”

“We are so pleased that Maggie Brooks has received such a fitting honor,” said Martin Jean, director of the ISM. “It ensures that her legacy will extend, in ever-widening circles, to future generations. We extend our most heartfelt congratulations to her.”

Religion in the Andes

Exhibition curated by Emily Floyd (M.A.R. '12)

The exhibition opened February 19, and was scheduled to run through June 26, but is of course now closed due to the Covid-19 pandemic.

Pilgrims travel for days over snowy cliffs, dressed in festive attire and carrying with them musical instruments and portable shrines. At the conclusion of their journey they join with fellow religious travelers, coming together to pay homage to the glaciers of Mount Ausangate and to visit the Lord of Qoyllur R'iti, Christ as Lord of the Shining Snow, dwelling in his high-altitude shrine. In the coastal metropolis of Lima, home to almost 10 million people, a small community of Quechua-speaking refugees who fled the Andean village of Sarhua in the wake of terrorism and state violence adapt their festival traditions to their new urban home. They carry the image of the Virgin of the Assumption and of the Child Jesus on processional litters, dancing and singing in honor of mother and child. Meanwhile, child angels in indigenous dress with rainbow wings bless the Andean landscape in its tripartite division—*hanan pacha* (the earth above), *kay pacha* (the earth here), *ukhu pacha* (the earth below).

Religion in the Andes highlights the diverse religious traditions of the Peruvian Andes and of diasporic Andean communities in Lima. It brings together the work of three contemporary Peruvian artists whose work explores both modern and historical practices. The artists **Venuca Evanan**, **Raúl Montero Quispe**, and **Richard Peralta** produced new work for inclusion in the exhibition.

Venuca Evanan is one of a new generation of painters in the “*tablas de Sarhua*” (Sarhua tablets) style. Sarhua is a town located in the Ayacucho region of Peru in the Andes that was significantly impacted by the violence of Peru’s internal conflict of the 1980s and 1990s. The *tablas* historically depicted familial histories with scenes from daily life, but are particularly well known in contemporary art circles for the representations by Primitivo Evanan, Evanan’s father, of the violence enacted by the Shining Path and government forces on the community, as well as for depicting the community’s response to the violence. Evanan



Raúl Montero Quispe: *Dance troupe of Capac Negros en route to the Sanctuary/Comparsa de Capac Negros de camino al Santuario*, 2019. Inkjet print/Impresión por inyección

is part of the Andean diaspora of indigenous Peruvians who fled the violence in the high mountain regions to settle in the coastal capital of Lima. Evanan’s work highlights the lives of women in Lima’s Sarhuino community, their participation in festivals and work, and their struggles against violence and sexism.

Raúl Montero Quispe is a Cuzco-based photographer with a passion for Peru’s heritage and colonial past and a keen interest in the religious traditions of the present. His work documenting Peru’s colonial religious heritage is featured on the Center for the Study of Material and Visual Cultures of Religion (MAVCOR) website (mavcor.yale.edu).

Richard Peralta’s work can be seen in the church of Santo Domingo in Cuzco, a colonial Dominican church built on top of the Inca Q’orikancha, or Temple of the Sun. Peralta produced two altarpieces for this building, one dedicated to Saint Rose of Lima and one to Saint Martin of Porres. He also painted the choir stalls and produced small paintings of Andean indigenous children as rainbow-winged angels. His work, with its vibrant colors and exuberant use of gold leaf, dialogues with the colonial Cuzco school paintings for which the city is famous. At the same time, Peralta celebrates the people of modern Cuzco, in particular in his naturalistic rendering of Andean child angels, often inspired by his own son or other children from his community.

Photo by Stephen Gamba-Díaz



Artists Raúl Montero Quispe and Venuca Evanan with curator Emily C. Floyd (right)