

Prism

MUSIC • WORSHIP • ARTS

YALE INSTITUTE OF SACRED MUSIC
COMMON GROUND FOR SCHOLARSHIP AND PRACTICE

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2020 Commencement Goodbye, Graduates!

compiled by Stephen Gamboa-Diaz

On Sunday, May 17, the ISM presented its newest graduates with their ISM certificates during an [online celebration](#). Some of them accepted our invitation to reflect on their experience at the Institute, and their plans and hopes for the future.



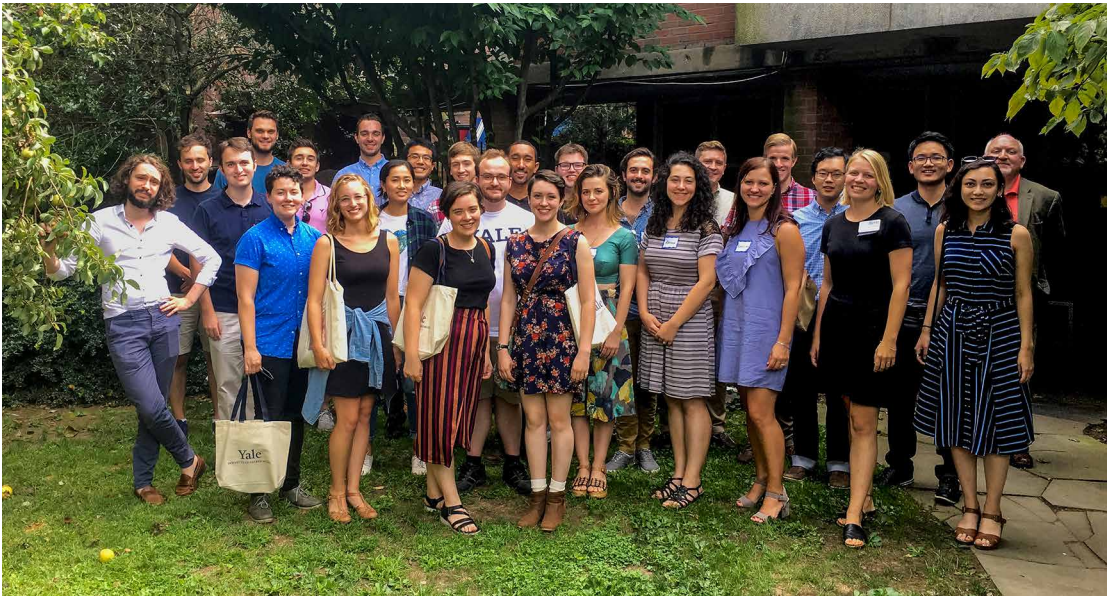
STUDENTS

Jerrick Cavagnaro (M.M.) is grateful for these past two years at the ISM and for the opportunities he had to work with such incredible faculty and student colleagues. Over the past two years, Jerrick also worked as the organ scholar at Trinity Episcopal Church on the Green in New Haven with music director Walden Moore. In August, Jerrick will begin work at Christ Church, Charlotte, North Carolina as the assistant director of music and organist.

Meg Cutting (M.M.) is moving to Chicago as the newly appointed organ scholar at St. James Episcopal Cathedral and will begin her position this August. She has had a wonderful and memorable two years as a student in the Yale organ department and a member of the ISM. She is immensely indebted to the teachers and friends who have shaped her education and experience at Yale, and who have shared with her their music, knowledge, talents, and friendships.

Benjamin Gee (M.A.R.) will be moving from New Haven to the west coast in the fall to begin a doctorate in English at Stanford University, where he plans to study the theatrical culture and dramatic poetics of early modern Britain. Ben remains deeply grateful for the ISM's openhearted embrace of interdisciplinary

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Most of the class of 2020 first joined us fall 2018. That incoming class stopped for a photo in the Christ Church courtyard after their last orientation session.

learning in the humanities, a perspective he hopes to apply in his future work. He is also thankful for the meaningful relationships he has found with passionate, enterprising students representing a wide variety of fields spanning ministry to musical performance and archival studies. Ben would like to personally thank his colloquium partner Grant Wareham and advisors Marcus Rathey, Paul Hawkshaw, and Bruce Gordon, for encouraging him to perform the part of a musicologist for a brief time. Above all, Ben is grateful for Peter Hawkins's Dante class and for his subsequent mentorship.

Berit Goetz (M.A.R.) is grateful for wonderful colleagues in the ISM who sharpened and inspired her as a vocalist, songwriter, and scholar. Memorable moments included singing in the Marquand Chapel Choir and Yale Recital Chorus, contributing original music to the Advent service, and organizing the ISM's first new music showcase featuring the work of student composers. She looks forward to continued work in theology and the arts as a church music director, as well as to a series of writing and recording projects after graduation.

Harrison Hintzsche (M.M.) is very grateful for the friendships he has made during his time at the Institute of Sacred Music. One of his fondest memories was the 2019 Schola Cantorum concert tour to Scandinavia, where he sang in some of the most beautiful halls and cathedrals alongside a group of wonderful musicians and friends. He will miss his friends and classmates very much!

Rob Hopkirk (M.A.R.) is grateful for two terrific years at the ISM, during which he was especially happy to see Miller Hall come alive with intimate concerts, warm conversations, and late-night work sessions. After graduation, he plans to take a "gap year" and return home to Pennsylvania, where he can work during the day and prepare English doctoral applications at night.

The ISM has been a place where **Chase Loomer** (M.M.) could combine his love for music with other students' love for their subjects in creative outlets and environments. The best example of this was his exploration of PoemJazz with poet and colloquium partner Christian Detisch. They were able to combine their knowledge and passion of their respective fields and create a true interdisciplinary work of art, continuing in the development of an emerging genre.

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Gabriella Costa, Rob Hopkirk, Shirley Pan

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ISM Commitments to Equity, Inclusion, and Diversity

Martin Jean, director

I have lived through many moments of racial unrest in American history that stimulate calls for change—often the death of a Black person at the hands of police. A pattern follows: furor in the media, energy from pulpit and lectern, an array of editorials and protests, but then life snaps back to “normal” like a rubber band. White people remain in positions of authority while Black, Indigenous, and other people of color remain invisible and unheard. This is, in part, the cycle of systemic racism that haunts the halls of the academy and our own in Miller Hall at the Yale Institute of Sacred Music. It is the exact opposite of our founders’ intent.

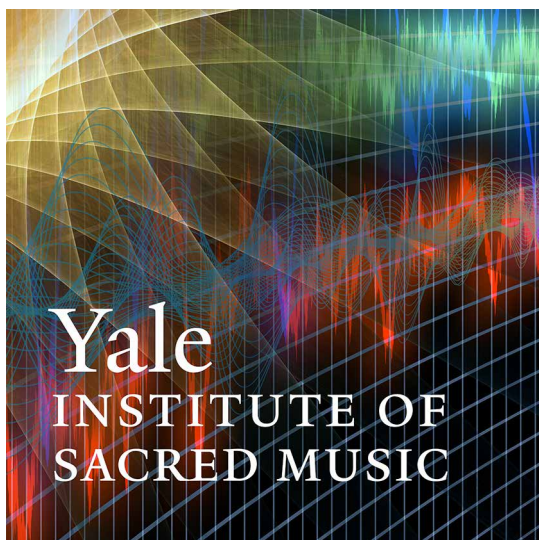
We have all been deeply affected by the murders of George Floyd, Breonna Taylor, and Rayshard Brooks, to name only a few of the most recent victims of this violence. Couple this with the largest protest in United States history as tens of thousands of people joined in solidarity in the streets of our cities and throughout the world. I don’t remember a time since the 1960s calling all of us more urgently to strong, lasting, and infrastructural reforms.

In fifteen years as director of the ISM, I have not done nearly enough to advance our own institutional culture to embrace, integrate, and honor voices and bodies of people outside of White western Christianity. This has caused pain for many people, resulted in countless missed opportunities, and has led to a culture of exclusion. My faculty colleagues and I commit ourselves to a wholehearted and thorough re-examination of our practices and share with you the following first set of action steps we will undertake so that the ISM will be what our founders always envisioned, a community that embraces all who seek to foster, explore, and study sacred arts. I ask all our partners—faculty, students, graduates, and friends—for your counsel and prayers, and I hope you will permit us to engage you in this important process.

Effective immediately, through a series of task forces, the ISM will work to establish new paradigms and goals for equity, diversity, accessibility, and inclusion across its programs, curricula, and community. These actions include, but are not limited to, the following:

Recruitment (faculty, students, fellows, and advisory councils)

1. Establish a plan to seek candidates with a demonstrated commitment to fostering diversity and inclusion in our tenure-track faculty lines with our partners throughout Yale in the sacred music, worship, and related arts of the world’s religions



and indigenous worldviews. Commit significant resources to diversify our faculty applicant pool.

2. Commit significant resources to recruit from colleges, conservatories, and universities which already have strong commitments to Black, Indigenous, and other students of color.
3. Beginning with the application cycle for the 2021–2022 year, prioritize applicants for our annual long-term 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. Allow for such post-docs to be multi-year appointments.
4. Seek diverse representation on all advisory councils and editorial boards.

Scholarship, teaching, and creative work

1. Beginning in 2021–2022, convene an annual international scholarly conference on Black sacred music, worship, and the related arts for the next four years.
2. Begin a task force to explore new curricula in the sacred music, worship, and arts of underrepresented communities.
3. Communicate more strategically the work being done by ISM faculty and fellows, past and present.
4. Expand significantly our library of sacred choral and vocal works by Black,

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- Indigenous, and other composers of color, and feature such works in public performances.
- Expand the choral, vocal, and organ repertoire for houses of worship and concert venues by a robust program to commission, perform, and record sacred works by Black, Indigenous, and other composers of color. Partner with major publishing companies to promote these new works in the field.
 - Develop a plan in partnership with the appropriate Yale academic units to expand our private lesson offerings to include practices relevant to a more diverse array of worship traditions, including gospel, pop, and jazz.
 - Work with the Schools of Music and Divinity to ensure maximum allowable flexibility in the curricula of our shared students to allow them to participate fully and together in these arrays of offerings.

External programs and performances

- Conclude by the fall a feasibility study already underway to explore collaborative, educational arts between churches in

- New Haven neighborhoods, public school children, retired adults, and Yale students. Aim to launch pilot project for the summer of 2021.
- Explore and implement collaborations between current ISM programs and New Haven churches and schools.
- Further diversify our series of concerts, guest artists, lectures, and exhibitions to extend beyond Western Christianity with special emphasis on issues of race and ethnicity.
- Commit resources to YSM and YDS and all our partners at Yale to support diverse offerings in sacred music, worship, and the related arts.

Last month, my church included in its readings the story of Hagar, servant of Sarai and Abram and mother to their son, Ishmael, from whom many Muslims trace their heritage. Hagar was banished to the desert but rescued by God, who promised that her son would be the Patriarch of a great nation. The Hebrew Scriptures record Hagar as the first person ever to name God—El-roi, “God sees.” Her son’s name—Ishmael—means “God hears.” May these names and images inspire all of us to see and hear each other as God does—as co-creators on earth and precious children of God.

Current Events

The pandemic has upended everyone’s plans and projects—and there is uncertainty surrounding much of what the ISM hopes to offer in terms of performances and events for the 2020–2021 year. We are planning for a fall semester, at least, of no live performances or gatherings, but with a [schedule of online events](#). Check the website to learn more about these as our plans take shape.

This summer, we have launched a podcast series featuring recordings of Yale Schola Cantorum with **David Hill** and guests offering commentary and context for them. [Check out the first one](#), featuring composers Roderick Williams and Reena Esmail. We also have posted two new [lectures by Marilynne Robinson](#), postponed from April.

A warm virtual welcome to all our community and friends as we find new ways to explore, celebrate, and present sacred music, worship, and the arts!



Join us! @yaleism



2020 Prizes and Scholarships

The Hugh Giles Prize
Madeleine Hutchins

The Hugh Porter Prize
Ryan Kennedy and Hannah Sachs

The Edwin Stanley Seder Prize
Christian Detisch

The Aidan Kavanagh Achievement Prize
Robert Hopkirk

The Director's Prize
(best Colloquium presentation)
Hopewell Rogers and Sarah Noble

The Richard Paul DeLong Prize
Madeleine Woodworth

The Faculty Prize
Berit Goetz

The Margot Fassler Prize in the Performance of Sacred Music
Harrison Hintzsche

The Liturgical Studies Prize
Bin Xia

The John W. Cook Prize in Religion and the Arts
(first year awarded)

Gabriella Costa and Hopewell Rogers

Students' Choice for Best Colloquium Presentation
Robert Hopkirk and Madeleine Woodworth

ISM Community Award
Berit Goetz

The Robert Baker Scholarship
Clara Gerdes

The Mary Baker Scholarship in Organ Accompanying
Carolyn Craig

The Hugh Porter Scholarship
Haven Herrin

The E. Stanley Seder Scholarship
Joe Lerangis

The Louise E. MacLean Scholarship
Andrea Walker

The Dominique de Menil Scholarship
Maddie Blonquist



Christian Detisch and friend



Gabriella Costa and Hopewell Rogers at the Divinity Farm

CONGRATULATIONS, GRADUATES! CONT. FROM PAGE 2

Adrienne Lotto (M.M.) has loved singing with the Voxtet and Schola Cantorum. Although this year was cut short in many ways, she is grateful for all the opportunities she had as a member of the ISM community. Next year, or whenever possible, Adrienne will move to Manhattan and keep singing to the extent possible.

Sarah Noble (M.M.) is returning to her home state of Michigan where she is passionate about building choral programs in public schools. She hopes to be hired at the secondary level where she can use the

skills she has gained from the ISM and the YSM to encourage interdisciplinary learning in choral music, literature, and the performing arts. She is hopeful that in the future she will also be able to get back on to the stage herself with the theater family that she loves dearly. Noble is grateful for the wonderful support system of faculty, friends, and mentors that she has gained while at Yale and feels that the two brief years have been undeniably formative for her future as an educator and musician.

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Shirley Pan (M.A.R.) will be continuing her studies at Case Western Reserve University where she will pursue a Ph.D. in art history. “I continue to be devoted to the medium of sculpture and have loved how my time at Yale has been so interdisciplinary, allowing me to explore a wide range of interests.”

Hopewell Rogers (M.A.R.) is so thankful to have called New Haven home for six years. As this literature student begins the proverbial “next chapter,” she’s already looking back fondly on two years of YDS studies in literature, culture, and trauma—work whose high points included traveling to Los Angeles with Sarah Noble for their colloquium project research, learning new ways to appreciate artistic beauty through the performances and scholarship of her colleagues, and writing her way through hard questions with Professors Wiman, Ross, Mahan, and Hawkins. Most of all, she wants to thank her ISM community for their kind, consistent presence through all the casual moments, like quick (or long) Refectory conversations, afternoons spent in Miller Hall catching up with Caitlin and Ray and Sally, and sunny days doing work with other nature lovers at the Divinity Farm.

Hannah Sachs (M.Div.) is grateful for three wonderful years of scholarship, creativity, and community as part of the ISM. She is appreciative of all those who have generously poured into her life and will cherish countless unforgettable memories from this experience, such as the study trip to Spain. In June, Hannah will be starting as director of creative ministries at the First Congregational Church of Burlington and is looking forward to making a life in Vermont alongside her wife Renata.



Hannah Burge Sachs, Nia Campinha Bacote, Dustin Gavin

Corey Shotwell (M.M.) is very grateful for the two years he spent at the ISM and with the Voxtet. He is especially glad to have been able to have this journey with his graduating class: Adrienne Lotto, Karolina Wojteczko, and Harrison Hintzsche. He eventually plans to move to New York City and keep making sounds.

Alexandra Barylski Stott (M.Div.) is grateful the ISM admitted her to continue her studies as a poet and writer. Her Yale degree marks the end of a decade-long journey. Instead of returning to the classroom to teach writing, she is launching her own writing coach and mentorship program for gifted teen girls. You can learn more about her work as an editor, writer, and coach at her website: alexandrabarylski.com.

Bailey Sullivan (M.A.R.) is eager to be attending the University of Michigan next fall in pursuit of a Ph.D. in the history of art. There, she will continue to study the history of medieval European art and—most importantly—adopt a dog. Looking back on her time in the ISM, she is grateful for the opportunity to delve into material far beyond her ken and is humbled by the vast knowledge of her peers.

Daniel Tucker (M.M.) is deeply grateful for two years of study at the Yale School of Music and Institute of Sacred Music. Besides world-class musicmaking and academic opportunities, his time at the ISM has also afforded him the chance to meet and befriend many world-class people, especially his teachers and classmates. After graduation, God willing, Daniel will take up a position as music director at a Roman Catholic church.

Grant Wareham (M.M.) is extremely grateful for the two years he spent at the ISM. He greatly enjoyed broadening his horizons as an organist, playing recitals on the Taylor & Boody Op. 55 (the meantone organ in Marquand Chapel), the Lively-Fulcher at Christ Church downtown, and, of course, the incredible Newberry Memorial Organ at Woolsey Hall. Grant also enjoyed broadening his cultural and social horizons outside of the practice room, relishing the opportunities to visit museums like Yale Center for British Art, to attend wonderful concerts by the Yale Philharmonia and Schola Cantorum, and Yale Choral Artists, as well to co-chair this academic year’s ISM Student Life Committee.

Karolina Wojteczko (M.M.) is deeply grateful for the amazing friends, teachers, and colleagues who have become family during these two years at the ISM. She is especially grateful for the opportunity to be a part of such amazing ensembles as the Voxtet and Yale Schola Cantorum which she will miss very dearly.

While there have been many highlights during her time as part of the ISM, **Madeleine Woodworth** (M.M.) will thoroughly miss working with Marquand Chapel Choir. The community that was built within the ensemble created a bond that deepened her passion for liturgical music and collaborative music.

Another highlight certainly includes the opportunity to travel with Schola Cantorum to Scandinavia. Getting to explore another culture while simultaneously making music to the highest level with a world-class group made for lasting memories and close friendships.

She would like to thank the three conducting cohorts she overlapped with: the classes of '19, '20 and '21. It has been a dream to work with and learn from all of them, and the bond between her colleagues created over an intense program like Yale's choral conducting curriculum is unparalleled.

She also wants to extend her gratitude to all at the ISM for making her time at Yale a life-changing experience.

Other ISM certificate recipients include **Gabriella Costa** (M.A.R.), **Christian Detisch** (M.Div.), **Jack Dewey** (M.A.R.), **Ryan Kennedy** (D.M.A. '23), **Oscar Osicki** (M.M.), and **Aaron Tan** (M.M.). We also congratulate **Nola Richardson** for completing the Doctor of Musical Arts degree in vocal performance this year!

The Student Life Committee offered a [video tribute](#) as a gift to the Class of 2020.

Composite photo arranged by Stephen Gamboa-Diaz.
Other photos submitted by students.

“GRADUATING” ISM FELLOWS

The 2019–2020 fellows were also invited to write about their ISM experience and future plans.

Blair Fowlkes Childs writes that the ISM provided a wonderfully vibrant environment for research and an exceptionally stimulating community that she will miss.

Vera Shevzov will always be grateful for the gifts of time, space, and extraordinary resources ISM so generously provided her to pursue a project on liturgy, narrative, and cultural trauma in post-Gulag, post-atheist Russia. When she returns to full-time teaching at Smith College next fall, she will fondly remember Martin Jean's inspiring leadership and wonderful sense of humor, Eben Graves's tireless efforts to provide Fellows with the most productive working environment, and the many thought-provoking conversations with, and warm collegiality of, her fellow Fellows. Last, but not least, she is grateful to her students in Russian Sacred Art for their patience and continued engagement as we all made the rapid transition from lively in-person seminars to Zoom during the historic COVID-19 outbreak. They helped her realize that even the most technologically challenged professor can do this!

Other fellows leaving the ISM include **Thomas Marks**, **Ranu Roychoudhuri**, and **Sumarsam**. We are delighted to be welcoming back **Caroline Gruenbaum** and **Riley Soles** to continue their work at the ISM, and **Mark Roosien** returns as interim admissions coordinator (see *Notes on the Staff*).

NOTES ON THE STAFF

MARK ROOSIEN has been appointed to serve as interim admissions coordinator for the ISM for the 2020-21 academic year. Mark follows **SALLY HANSEN** (M.A.R. religion and literature '18) in this position, whose departure from the ISM to pursue a Ph.D. at the University of Notre Dame was announced in the last issue.

Mark has just completed a year at the ISM as a postdoctoral associate in liturgical studies. He completed his undergraduate degree in 2009 at North Park University in Chicago, where he began as a music major (percussion) and finished with a major in philosophy. His graduate work in liturgical studies and theology was completed in 2019 at the University of Notre Dame, where his dissertation focused on liturgical responses to earthquakes in Constantinople.

As a scholar, he has published in a variety of peer-reviewed scholarly journals, contributed chapters

to several books, and has completed a proposal for his first book based on his dissertation topic. He has also presented at numerous scholarly conferences throughout North America and Europe. As a musician, he has served as percussionist for several academic orchestras and jazz ensembles, as well as drummer and guitarist in rock and pop bands. He has also sung in and led various church choirs, especially in his home tradition of the Orthodox Church in America.

Mark will also serve as guest editor of the next issue of *The Yale ISM Review*, whose theme will be Worship, Music and the Arts in a pandemic age.

We are delighted to welcome Mark back to Yale for 2020–2021.

Interdisciplinary Fellows for 2020–2021

The ISM is pleased to announce that eight new fellows have been selected for the 2020–2021 year.

The **ISM Fellows in Sacred Music, Worship, and the Arts** are scholars, religious leaders, or artists at all career stages whose work is in or is turning toward the fields of sacred music, liturgical/ritual studies, or religion and the arts. The Fellows have numerous opportunities to share their work with the community and to teach, as well as to work on their individual projects using Yale's vast resources. Following in the footsteps of previous cohorts of ISM fellows, the 2020–2021 fellows represent a cross-section of cultures and disciplines.

After receiving her Ph.D. in Arabic and Islamic Studies from Georgetown University in 2017, **Heba Arafa Abdelfattah** was a visiting assistant professor of Arabic and Islamic Studies



at Georgia Institute of Technology. She comes to Yale from London, where she has been a research fellow at the Aga Khan University Institute for the Study of Muslim Civilizations. She is currently completing a book manuscript on film, Islam, and modernity in colonial Egypt. At Yale, her project will center on the study of the Arabic genre of "Islamic Hymns" (*ibtihalat*) as an exemplar of a popular culture approach to study Islam as a lived experience based on the inclusion—not the elimination—of difference.



Meg Bernstein is a 2013 ISM/YDS graduate (M.A.R. in religion and visual culture), who received her Ph.D. from U.C.L.A. in the history of art in 2019. She returns to Yale to work on a book project, "The Lives of the Laity: Parochial

Architecture, 1150–1300," to challenge the assumption that medieval parochial architecture simply derived from that of larger, more important churches by proposing the parish church as a distinct genre, examining its emergence and codification in response to the changing needs of the medieval laity. She argues that changes in the architectural typology of the period were driven by social, economic, liturgical, and theological factors, particularly the emergence of a new gentry class, Eucharistic developments, and the solidification of the doctrine of Purgatory.

Rebecca Dirksen is associate professor (as of July 1) in the Department of Folklore and Ethnomusicology at Indiana University. She will devote the fellowship year to "Against Scorched Earth: Haitian Vodou as Sacred Ecology," a multimodal project combining scholarship with public-facing activism toward environmental justice. This theme opens up exploration of how humanity, the divine, and the environment intersect in powerful ways, with the sacred Vodou drum—the *tanbou*—seen at the center of these intersections. The fellowship will support work on a book manuscript, the production of ecologically relevant music videos in partnership with Haitian artists and activists, and efforts to expand the scope and reach of a museum exhibit about Haiti's sacred drums and trees in the face of centuries of deforestation and environmental degradation.



Caroline Gruenbaum returns to Yale in the fall to continue work on her book manuscript titled *King Arthur's Jewish Knights: Translation and Religious Identity in Medieval Ashkenaz*. The monograph focuses on the corpus of Hebrew translations of secular stories in the twelfth and

thirteenth centuries in Christian Europe, and the relationship between literature and religious identity for Jewish translators and audience. Through this research, she argues that secular Hebrew literature found a new foothold in Jewish communities of medieval Europe.



Bo kyung Blenda Im is a 2012 ISM/YDS graduate (M.A.R. in religion and music) who received her Ph.D. in ethnomusicology in fall 2019 from the University of Pennsylvania. During the spring 2020 semester, she returned to YDS and the ISM

as a lecturer in ethnomusicology. Her ethnographic project "Transpacific Modernity and the Challenge of Belonging: Negotiating Race, Music, and Faith in Seoul" centralizes Korean Christians' engagements with black gospel and contemporary worship music. Holding the analytics of race, music, and religion in productive tension, she draws attention to the ways in which Korean and Korean diasporic Christians, in their articulations of selfhood and community, navigate and radically contest the normative conditions of transpacific modernity.

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Christopher-Rasheem McMillan is a choreographer and a scholar who comes to Yale from the University of Iowa, where he holds appointments as assistant professor of gender, women's & sexuality studies and assistant professor of dance theory

and practice. He has a M.F.A. in experimental choreography from TrinityLaban (UK) and a Ph.D. from King's College, London (UK) in theology and religious studies. His Yale project will take two interdependent approaches: completion of a book entitled *Performance Criticism: Scripture, Sex, and the Sacred* and an evening-length performance called *Sacred/ Scripture as choreology*. Taken together, the components will create new knowledge, methods, and approaches not only for theorizing the cultural impact of the choreographic through theological discourse, but also for creating practical and impactful approaches to body-based art and meaning making.

Marie-Ange Rakotoniaina, a liturgical scholar whose work focuses on early Christianity, received her Ph.D. in religion from Emory University in 2020. Her fellowship project explores how Augustine's preaching on the subject of the Sabbath opens new possibilities of religious devotion. Her investigation of various



metaphors of the spiritual Sabbath in relation to devotional practices in their liturgical contexts—from fragrance to musical instruments used in psalmist worship or the changing performance of Augustine's congregations, from memory to desire, from sanctification to obedience—reveals how the practice of the Sabbath finds an original place within the private landscape of the heart.

Riley Parker Soles, who received a Ph.D. in East Asian Languages and Literature from Yale in 2018, works comparatively at the intersection of literature, religion, and philosophy, with particular interests in hermeneutics, textual ontology, and the event/act/experience of reading. He returns to the ISM for a second year to continue work on his book project, *The Ecstasy of the Text*, which investigates the ways in which texts from both Western and East Asian literary and religious traditions express and enact a self-reflexive awareness of their own ontological status as texts and attempt to subvert the limitations of their materiality.



The Institute is delighted to welcome—and welcome back—these members of our community, and looks forward to a rich and fruitful dialogue reflecting the breadth and diversity of its mission.

Photos courtesy of the fellows.

ALUMNI NEWS

STUART FORSTER (M.M. organ '98; AD '99) has been appointed organist and choirmaster of Bethesda by the Sea (Episcopal) Church in Palm Beach, Florida. He leaves Christ Church (Episcopal) in Cambridge, Massachusetts.

ALISHA JONES's (M.Div. '07) latest book *Flaming?: The Peculiar Theo-Politics of Fire and Desire in Black Male Gospel Performance* was released by [Oxford University Press](#). *Flaming?* observes how male vocalists traverse their tightly-knit social networks and negotiate their identities through and beyond the worship experience.

AMANDA MOLE (M.M. organ '11) will be a featured performer in the American Guild of Organists' AGO Organfest 2020. You can catch her performance on Tuesday, July 21 at 8PM EST. Learn more about the program on the [conference website](#).

JOSHUA STAFFORD (M.M. organ '12) is currently serving as interim organist at the Chautauqua Institution.

FR. BENJAMIN STRALEY (M.M. organ '10; M.Div. '12) has accepted a call to serve as rector of St. Stephen's Church in Providence, R.I.

In Memoriam

We were sad to hear of the passing of Steven Thomas (M.M. '95, M.M.A. '98, D.M.A. choral conducting '03). He was professor of music and chair of the division of performing arts at Wilkes University.

Announcing the New Associate Dean for Marquand Chapel

Martin Jean and Dean Gregory Sterling have announced the appointment of **Awet Andemicael** for a five-year term as associate dean for Marquand Chapel and assistant professor of theology at Yale Divinity School and the Yale Institute of Sacred Music. Prof. Andemicael will direct the program of worship in Marquand Chapel that brings together in prayer the diverse traditions and perspectives of our communities each day during term. She will also teach one course per term on a variety of theological and musical subjects.



Photo: courtesy Awet Andemicael

Philharmonic, Boston Symphony Orchestra, and the San Francisco Symphony. She has won prizes and accolades in some of the most prestigious vocal competitions and festivals in the world and has recorded for the Naxos, Centaur, and Gothic labels.

Simultaneously, she has published in numerous peer-reviewed scholarly journals on topics ranging from patristic theology to the theologies of early Black Gospel music. She has contributed book chapters to volumes on music and theology and on interfaith and cross-denominational dialogue and has been invited to contribute a chapter to the upcoming *Oxford Handbook of Music and Christian Theology*. She has also presented at international theological and patristics conferences in the North America, Europe, and Africa, at several of which she also performed as a musician. A study she wrote on the role of artistic activity in refugee camps was published by the United Nations High Commission for Refugees and has become a frequently cited source in recent scholarship on the arts in refugee studies, resilience studies, and development, as well as a resource for humanitarian practitioners. She has taught courses at l'Université Chrétienne Bilingue du Congo (Bilingual Christian University of the Congo) in Beni, Democratic Republic of Congo, and served as a guest lecturer at Stellenbosch University during a research residency in South Africa, funded by a grant from the FIIT-Global Network of Research Scholars for Theology, Religious and Christian Studies. Among her prizes and honors as a theological scholar are prestigious fellowships from the Forum for Theological Exploration and the Ford Foundation.

Awet Andemicael completed her undergraduate degree at Harvard University, majoring in economics and music, after which she was awarded the Master of Fine Arts in Voice at the University of California, Irvine. Following two master's degrees, at Yale Divinity School (M.A.R. in theology) and the University of Notre Dame (M.A. in historical theology), she is now completing a Ph.D. at Yale in theology. Her dissertation is entitled "The Glory of God and the Metamorphosis of Society: Irenaeus of Lyons' Political Thought as a Resource for Contemporary Theology." During her doctoral work, she has taught several courses in "Musical Skills and Vocal Development for Ministry," "Theology through Music," "Early African Theologies," and "Black Theologies and the Early Church."

Throughout her theological academic training, Awet Andemicael has maintained an active career as a singer, appearing as a soloist with ensembles such as Bach Collegium Japan, the Los Angeles

We are thrilled to welcome a leader for Marquand Chapel who has so successfully integrated her theological and musical skills for the sake of communities of prayer.

FACULTY NEWS

MARKUS RATHEY's article "Between Stage and Choir Loft: Church Music and Opera in Leipzig Before Bach" was published in the August 2020 edition of *Choral Journal*.

Full of Your Glory, edited by **TERESA BERGER**, received an Honorable Mention in the "Faith and Science" category of the Catholic Press Association's 2020 Book Awards. The book is available from [Liturgical Press](#). Her study of digitally mediated worship practices was featured in the [Yale Daily News](#) on June 23, 2020.

Visiting ISM/YDS professor **RON JENKINS's** work sharing Dante's *Divine Comedy* with men in prison was featured in the July 12 episode of the Colin McEnroe Show, "Walking with Dante," on WNPR. You can listen to the complete episode on the [Colin McEnroe Show](#) site.

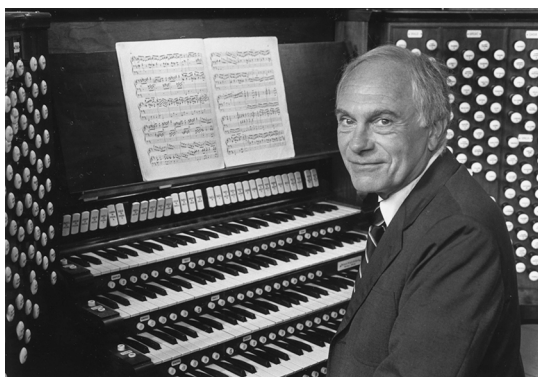
A Tribute to Charles Krigbaum

by Thomas Murray

On April 30, 2020, Yale Professor Emeritus Charles Russell Krigbaum died at the age of 91 in Beverly, Massachusetts. To generations of Yale organ students he was a much-beloved teacher. His thirty-six years of service on the School of Music faculty spanned the regimes of four deans and five Yale University presidents. His performances, lectures, and masterclasses took him throughout the United States, to Europe, and to Asia.

Charles Krigbaum was born on March 31, 1929 in Seattle, Washington and grew up in New Jersey, where he studied piano with Margaret Maas and organ with Margaret McPherson Dubocq. He earned Bachelor of Arts ('50) and Master of Fine Arts ('52) degrees from Princeton University, where he was a pupil of Carl Weinrich. Following his completion of Naval Officer Candidate School and three and a half years of active duty, he received a Fulbright grant to study at the Hochschule für Musik and at the Goethe University in Frankfurt from 1956 to 1958; Helmut Walcha and André Marchal were his European teachers for organ.

Upon his return, he joined the faculty at Yale, where there was a need for a junior instructor in organ and a desire to have professional leadership for music in Marquand Chapel at the Divinity School. The choir flowered under his well-organized management; with membership established at twenty-four voices, there was soon a waiting list. Concerts in churches where alumni were ministers gave added interest to the work of the singers, and within a few years his success led to an appointment as conductor of the University Choir in Battell Chapel, a position he held from



Archival photo

Krigbaum at the console of the Woolsey Hall organ

1961 to 1973, when the Institute of Sacred Music came to Yale, bringing Robert Fountain as the head of an entirely new choral program.

During Charles's time with the University Choir, the building of a new choral library was begun, an important responsibility which he undertook with keen personal interest. Works commissioned during Charles's tenure included a choral *Mass* by Richard Donovan for unison men's voices, with optional trumpet and tympani. "A very fine piece," Charles later recalled. Donovan's *Magnificat* (TTBB voices) and his organ piece *Antiphon and Chorale* were later recorded in Battell Chapel for CRI.

Charles was instrumental in the design of the H. Frank Bozyan Memorial Organ, installed in 1971, a significant legacy from his tenure at Yale. Bozyan ("Uncle Frank") had been University Organist and a longtime member of the organ faculty until his retirement in 1965. Within a few years, gifts from Bozyan's family, colleagues, and admirers made it possible to commission the von Beckerath organ in Dwight Memorial Chapel, a distinctive addition to Yale's collection that has had a notable influence on Yale students for nearly half a century. Charles recalled the arrival of the organ: "Beckerath had suffered through a very difficult time installing an organ in New York City only a few months earlier. I was *determined* to make everything as happy for him and his crew as possible, and I believe it shows in the result. We gave them feasts of corn-on-the-cob, blackberry cobbler, plenty of beer, and some trips to the seashore near Newport. John Mander, who now presides over the London firm established by his father Noel, was an apprentice with Beckerath at the time and part of the installation team."

[Ed. note: Mander retired in 2018.]

Charles played the dedication recital and five all-Bach programs. During its first year, the organ was also played by a number of well-known visitors, but later the funding for guest performers dried up. Charles, ever eager to bring stimulating artists to Yale, was known to offer his services *gratis* to organists at other universities in



Archival photo

Krigbaum (seated) with Thomas Murray and Robert Baker (top) in an undated photo

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exchange for their appearance in New Haven. This circumstance accounts for a memorable comment from Aubrey Thompson-Allen, curator of organs during those years, who was overheard one day making the wry observation: “*Krig pro quo!*”

In teaching, Charles always sought to foster well-roundedness. “Universality” was his word for it. “A student who knows the Romantics should also be well acquainted with Scheidt and Couperin. If the earlier repertoire is what they bring from their past experience, they should come to love Widor and Messiaen just as much.” It is well-known that Widor and Messiaen were two of Charles’s keenest interests. He became a staunch advocate for the renowned Newberry Memorial Organ in Yale’s Woolsey Hall as a persuasive vehicle for their music, recording much of Messiaen’s organ music on LPs and later recording the complete organ works of Widor for AFKA. An unedited recording of his live performance at the Organ Historical Society’s 1975 convention was issued on a two-disc set, *An Evening at Woolsey Hall*.

Charles Krigbaum retired from Yale in 1995. In 2007 a new three-manual Taylor & Boody instrument in the gallery of Marquand Chapel, commissioned by the Yale Institute of Sacred Music, was inaugurated and named the Krigbaum Organ in his honor.

[Ed. note: This tribute first appeared in the July 2020 issue of The Diapason. This abridged version is reprinted here with kind permission.]



Martin Jean, Charles Krigbaum, and Thomas Murray at the Krigbaum Organ dedication of the Krigbaum Organ, October 6, 2007

Photo by Robert A. Usiak

Musicians from the Class of 2020



Photos submitted by students



Clockwise from top left: **Vox20:** Harrison Hintzsche, Karolina Wojteczko, Corey Shotwell, Adrienne Lotto; **Organists:** Chase Loomer, Jerrick Cavagnaro, Meg Cutting, Nat Gumbs (M.M. '11); **Choral Conductors:** Marguerite L. Brooks, Oscar Osicki, Sarah Noble, Daniel Tucker, Madeleine Woodworth, Jeffrey Douma