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Interdisciplinary Fellows for 2021–2022 Announced

The ISM is pleased to introduce the fellows who will join our community for the 2021–2022 year.

Following in the footsteps of previous cohorts, the 2021–2022 fellows represent a cross-section of cultures and disciplines. For the first time, ISM postdoctoral associates are eligible for a multiple-year fellowship, allowing them to develop and teach courses in areas that are underrepresented in the traditional curriculum.

In addition, for the upcoming year we also welcome two postdoctoral associates appointed to teach courses in *Christian music studies* and *religion and literature*, core curricular areas where faculty searches are in progress.

ISM Fellows

After receiving a 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” (*ibtilhalat*) as an exemplar of a popular culture approach to study Islam as a lived experience based on the inclusion—not the elimination—of difference.



Leigh Bloch has taught at Agnes Scott College in Decatur, GA and Brandeis University in Waltham, MA since receiving a Ph.D. in anthropology from the University of Virginia in 2018. Their research interests cover ritual studies, cultural anthropology, archaeology, Native American Studies, and the environmental humanities. At Yale, they will complete their book, *Sweetgum Archaeology: The Unfinished Histories of Mound Landscapes*, which recenters the study of earthwork “mound” sites built across eastern North America over the last six thousand years within living Indigenous oral traditions, environmental knowledge, and visceral experiences of ancestral places. They plan to initiate another project on Native American art in Yale’s museum collections.



ALUMNI, STUDENT AND FELLOWS NEWS

ALUMNI NEWS

DIANNE BILYAK's (M.A.R. '06) book *Nothing Special: The Mostly True, Sometimes Funny Tales of Two Sisters* was published in March by Wesleyan University Press and can be purchased from [HFS Books](#). The book has been included in the Driftless Connecticut Series, a publication award program established in 2010 to recognize excellent books with a Connecticut focus or written by a Connecticut author.

DASHON BURTON (M.M. voice '11) won a GRAMMY in the Best Classical Solo Vocal Album category. Dashon was featured as a soloist on the winning album *Smyth: The Prison*, the premiere recording of Ethel Smyth's (1858–1944) last major work. Read more on the [ISM website](#).

JOHN EDWARD CANTRELL (M.M., '02) has published *The Saint Michael's Psalter*, the psalms of David set to modern harmony Anglican chant. His psalter brings the venerable tradition of Anglican chant into the 21st century by using harmony associated with jazz and other American roots music.

JOSIAH HAMILL (M.M. organ '18) was selected as one of [The Diapason's "20 Under 30" for 2021](#).

PAUL JACOBS (M.M. organ '02, A.D. '03) contributed a listening guide about contemporary organ music to [The Wall Street Journal](#).

ALISHA LOLA JONES (M.Div. '07) has been working with Baldwin Wallace University's Conservatory of Music to "enact positive change and address issues of equity and inclusion within the school." Read more on [Baldwin Wallace University's news website](#). Dr. Jones was also recently appointed to the faculty of the University of Cambridge as University Lecturer in Music in Contemporary Societies, and will take up the post in January 2022.

PARKER KITTEMAN (M.M. organ '08) was named a winner of the King's Singers New Music Prize for his SATB choir composition *The Singing Bowl*. You can read about it on the [King's Singers website](#).

AMANDA MOLE (M.M. organ '11) was appointed assistant director of music and principal organist for St. Joseph Catholic Cathedral in Columbus, Ohio.

Adam Perez (M.A.R. '16) is completing a doctor of theology in liturgical studies this spring at Duke Divinity School, where he studies the history of contemporary praise and worship, and will continue there in a postdoctoral program in the fall. Adam will be developing curricular programs in worship, teaching three classes over two years, and acting as a consultant on music and contemporary worship to the Divinity School's Goodson Chapel.

STUDENT NEWS

MAURA TUFFY (M.M. choral conducting '21), **ANDREA WALKER** (M.M. voice '21), **KELLY NORRIS** (M.A.R. religion and music '21), and **MADDIE BLONQUIST** (M.A.R. religion and visual arts '21) were part of an ISM Collaborative Grant Project working with Nasty Women Connecticut. Their project, "Silent Fire", is an online exhibition featuring works by and about womxn. The exhibition will be available online March 15–August 15, 2021 and can be found on the [Nasty Women Connecticut website](#).

CAROLYN CRAIG (M.M. organ '21) and graduate **JANET YIEH** (M.M.A. organ '19) curated a series of organ meditations on the Stations of the Cross as part of the Amplify Female Composers project. The series features distinguished organists from the around the country (a number of them distinguished ISM alums) performing works of female composers on Lenten themes.

FELLOWS NEWS

ASHON CRAWLEY's (2018–2019 Fellow) artwork was featured in two exhibitions (one past and one upcoming) influenced by his book *Blackpentecostal Breath: The Aesthetics of Possibility*. Read more on the [Artlyst website](#).

REBECCA DIRKSEN (2020–2021 Fellow) contributed the chapter "Zafé Fatra (The Affair of Trash) and the Affair of Scholarly Engagement: Can Music (and Music Scholarship) Really Clean Up the Streets of Port-au-Prince?" to *Transforming Ethnomusicology Volume I Methodologies, Institutional Structures, and Policies*. Published in March, the volume is available from [Oxford University Press](#).

DAVID W. STOWE (2012–2013 Fellow) published his first novel, *Learning from Loons*. The book explores themes involving spirituality and American evangelical Christianity.

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

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From the Director's Desk: Late April, 2021

Martin Jean

Photo by Robert A. Lisak



Every year has its contrasts and confluences, but I've been more aware of them than ever this year. These late April days are an example: In the Christian West, some think of this fourth week of Easter as following "Good Shepherd" Sunday, but in the Christian East, Orthodox have only

now begun Holy Week leading to Easter on May 2. At the same time, our Muslim siblings celebrate the Holy Month of Ramadan, while in close proximity, we remembered Yom Hashoah on April 8 and Mahavir Jayanti, one of the chief Jain festivals, on April 25. Our globe is crisscrossed with an intricate web of disparate timelines.

The pandemic brings a contrast of a more brutal kind: While many Americans might feel privileged (as I do) to have been fully vaccinated, others are hesitant to accept the vaccine. Further, while the abundance of these drugs in the United States is impressive, there are many places in the world without access because of unequal distribution of resources. Finally, while some sectors of the world are re-opening, countries like India and states like my home of Michigan are suffering at catastrophic levels previously unseen.

We are a planet of contrasts, disparity, and difference, and yet we all share the same good earth. The inequities of access and resources have been

here for so very long, they are invisible to many of us; some among us have just now awakened to them because of the peculiar combination of isolation and electronic access into which this pandemic has forced us.

The students, faculty, and staff of the Institute have spent a good deal of time this year studying, talking, and reflecting on the many differences and commonalities within our community and in the world. We have a lot more work to do; in fact, it is work that never ends. We had a deeply enriching Colloquium series this year around the theme of Art, Faith, and Racial Justice, featuring some of this country's most prominent artists. We began a series called Race, Power, and the Production of Musical Canons in which we engaged with scholars such as Guy Ramsey, Braxton Shelley, and Loren Kajikawa. And we've had a task force of members of Institute and Divinity School communities speaking to leaders in our fields, and hearing from alums about our work. Just this week, our faculty adopted some of their recommendations.

Our top priority is the recruitment of a scholar of Black church music to lead a significant initiative in the field. There are few models in the academy for this, so we will need to engage prayerfully the wisdom from churches on what is needed today, but we are determined that a robust partnership with Yale Divinity School and its program in Black Church Studies will yield rich fruit for generations to come. In addition to rigorous training in the

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2021-2022 FELLOWS CONT. FROM PAGE 1

Kati Fitzgerald's Yale project, entitled "No Pure Lands: The Contemporary Buddhism of Tibetan Lay Women," will use ethnographic data collected in Tibetan areas of China and India to consider how women's relationships, physical acts of religious devotion, chant and mantra recitation, and faith illustrate and enact an embodied conceptualization of contemporary Buddhism. This work theorizes sacred music as both liturgical recitation and as the soundscapes of domestic religion in contemporary Tibetan homes. Fitzgerald received a Ph.D. in comparative studies: religious studies from The Ohio State University in 2020.



Melanie R. Hill comes to Yale from Rutgers University, where she is assistant professor of American literature. She received a Ph.D. in



English literature from the University of Pennsylvania in 2018, with graduate certificates in Africana studies and gender/women/sexuality studies. At Yale, she will work on her forthcoming book *Colored Women Sittin' on*

High: Womanist Sermonic Practice in Literature and Music, an interdisciplinary analysis of the presence of Black women preachers in African American literature, music, and religion. Looking at the exegetical, eschatological, and pedagogical elements of *womanist sermonic practice*, the book investigates how the sermon is personified through the Black woman preacher's emphasis on musicality, expressivity, thematic relevance, and improvisatory phrasing. Hill is also a violinist who has performed at the White House and the Papal Mass of Pope Francis.

CONTINUED ON PAGE 5

history and theory of Black church musical practices, Divinity students and others will have access to private lessons in instruments and voice to help them grow in confidence and skill to serve as leaders in their communities.

Along the same lines, we will discern ways to serve communities of Indigenous, Latinx, and Asian/Asian-American Christians as well. There is a growing pool of scholars in these fields who could lead similarly rich initiatives, expanding musical analysis beyond formalism to engage anthropological and theological methodologies to understand music as a social practice embedded in communities.

Even while looking outward into new horizons, we have also begun to re-examine our internal academic practices. One of the original purposes central to the ISM was to make a space for clergy and musicians to study together. Not surprisingly, this happens most frequently in courses that are team taught across musical and theological disciplines. In this year of accentuated contrasts and crosscurrents, we recommit ourselves to this practice, and all the faculty have agreed to strengthen their efforts in this regard. Similarly, our entry level courses deserve close scrutiny to ensure that cross-cultural competencies are being fostered, and a broad review of our curriculum will continue into next year and beyond.

Our organ program, traditionally the chief producer of church musicians in the ISM, also benefits from this outward engagement and inward reflection. The need for us to develop a multiplicity of skills in our organists has never been greater.

They need to be outstanding instrumentalists in their own right, since this is the degree they will earn from the School of Music. On top of that, they must also have strong competencies in choral music and conducting, be skilled in the leadership of multiple kinds of congregational song, and fluent in theology and liturgy. At the very least, this will require we recruit a new organ professor, who, like our beloved Prof. Murray, is a church leader at heart, a superb, multi-faceted liturgical musician with strong skills in front of a choir—and a consummate organist. Among other things, we will be forming a small training choir (the ISM Vespers Choir) the organists can work with to help develop these important musical and interpersonal skills. We must also engage more deeply with leaders in parishes to develop a wider network of learning for our students.

Currently, there are reading committees and discussion groups considering the future of other open faculty positions in choral conducting, religion and literature, liturgical studies, and medieval musicology, and I hope to have updates on these in the fall.

On a personal level, I admit the work seems daunting! I have so much to learn from those who are not currently represented in the ISM. As graduates and friends of our program, I ask for your prayers and counsel both to keep us on the path and to keep us accountable. Clearly, there has never been a year where the need has been greater to ensure ISM is a place where all are welcome and can flourish. I am grateful to you for your ongoing support and encouragement.



Publications

Check out the latest issues!

The Yale ISM Review

Vol. 6, No. 1, *Disaster*
ismreview.yale.edu

Yale Journal of Music & Religion

Online now
Vol. 6, No. 1, general issue
ism.yale.edu/yjmr

Letters Journal

Online now
Winter 2021
lettersjournal.com



Qingfan Jiang received a Ph.D. in historical musicology from Columbia University in 2021. A recipient of the AMS 50 Dissertation Fellowship, Jiang is working on a book project entitled *Missionaries, Music, and the Making of a Global Enlightenment*. Based on archival research in Portugal, France, and China, her project

highlights the importance of sacred music in the cross-cultural exchange between the East and the West. Her research lends a fresh perspective to the study of the Enlightenment not as a purely European intellectual movement but as a product of the fruitful dialogue between China and Europe. Jiang's research is supported by ACLS, the Weatherhead East Asian Institute, the Council for European Studies, and the Ricci Institute.

Bongani Ndodana-Breen is a South African composer whose works have been performed around the world to great acclaim. His work spans vocal, symphonic, and chamber music; his opera *Winnie*, based on the life of Winnie Mandela, was a critical success on its premiere in Pretoria, and is the subject of a chapter in Naomi André's *Black Opera: History, Power, Engagement*. At Yale, he will create a major new work, *New Africa Passion*, based largely on Gospel texts, drawing from the many languages of Africa and the Diaspora, and evoking a pan-African sonic perspective.



Originally from Colombia, **Catalina Ospina Jimenez** received a Ph.D. in art history from the University of Chicago in 2021. Her book project at Yale, *Identifying and Subverting Epistemic Asymmetries in the Colonial Andes*, will challenge

assumptions in the analysis of Indigenous artistic production in colonial contexts. Focusing on seventeenth and eighteenth century *mopa mopa* objects, her book seeks to nuance our understanding of the way in which colonial structures inflicted injustices on colonial subjects in their capacity as knowers and intellectual producers. The book aims to provide valuable methodological approaches to scholars in art history, anthropology, and philosophy seeking to account for and address the epistemic asymmetries that take place when cultural encounters take place in oppressive conditions.

Marie-Ange Rakotoniaina, a liturgical scholar whose work focuses on early Christianity, received a Ph.D. in religion from Emory University in

2020. She returns for a second fellowship year to Yale, where she is currently working on a book project (tentatively) titled *Of Heart and Time: The Sabbath in the Age of Augustine*. 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.



Postdoctoral Teaching Associates

CHRISTIAN MUSIC STUDIES

Bernard Gordillo comes to Yale from the University of California, Riverside, where he has been resident scholar at the Center for Iberian and Latin American Music (CILAM), since receiving a Ph.D. in historical musicology there in 2019. In addition to teaching, at Yale he will conduct research on music, Catholic social movements, and liberation theology in Central America after the Second Vatican Council (1962–1965), and pursue the completion of a book project entitled *Canto de Marte: Art Music, Popular Culture, and U.S. Intervention in Nicaragua*, under contract with the Oxford University Press Series *Currents in Latin American and Iberian Music*.



RELIGION AND LITERATURE

Carla E. Neuss will receive a Ph.D. in theatre & performance studies from the University of California, Los Angeles, in June 2021. At Yale, in addition to teaching, she will work on a monograph that builds upon her doctoral research on transnational circulations of medieval biblical drama. The project traces four twentieth and twenty-first century theatrical adaptations of the medieval mystery cycle tradition across the global North and South—ranging from pre-revolutionary Russia and World War II France to post-apartheid South Africa and the contemporary United States—exploring questions of social and spiritual transformation through performance during periods of political rupture.



Photos courtesy of the fellows

Present at the Creation

A fond reminiscence with Anne and Jeffery Rowthorn

Clare Byrne, M.A.R. expected '22

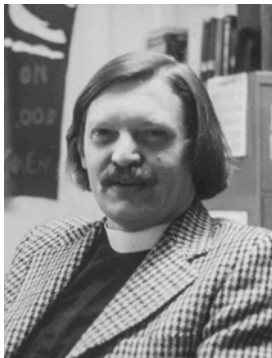
What is the Yale Institute of Sacred Music? If you ask three people, you might get three different answers: a community that fosters religious inquiry through music and the arts; a cross-denominational training-ground of artists, ministers, and scholars; an experiment in interdisciplinary collaboration. It is all these things, and more.

How did this unique academic entity come to be? Who were the minds and energies behind this forty-seven-year-old endeavor, in a constant state of evolution? What would they think of the Institute today?

One of those minds belongs to the Right Reverend Jeffery Rowthorn, professor of worship and one of the three founding faculty members of the ISM. He and his wife, Anne, chatted with me recently over Zoom from their home in Salem, CT.

The story began in 1973 in New York City. As the Vietnam War drew to a close, the Watergate scandal brought a president to his resignation, the Supreme Court ruled on *Roe vs. Wade*, and the World Trade Center opened in a ribbon-cutting ceremony. Robert Baker was the beloved dean of the School of Sacred Music at Union Theological Seminary (UTS) on the Upper West Side, a conservatory devoted to the training of church musicians, principally organists. It was Baker, professor of sacred music and himself an eminent organist, who would take the first steps in creating the Institute of Sacred Music and then in shaping it as its first director.

In 1973, Rowthorn, originally from Wales, had been at Union for five years as its first liturgical chaplain, and later as dean of instruction. He was still a junior faculty member, “a kid professor, really,” as Anne put it. She was then in graduate school at Columbia and later NYU. The couple had three small children and were as settled as a young family could be.



Undated archive photo

As in many beginnings, the Institute was born out of a crisis. UTS, like the nation at large, was in a state of social and financial upheaval. Its Board of Directors was looking for ways to trim the budget. The School of Sacred Music, a well-established institution of forty-five years within Union Seminary, with approximately fifty students and six fulltime faculty, was nonetheless financially vulnerable. Just how vulnerable became evident when the School of Sacred Music was cut from the budget.

It was a heartbreaking moment for its faculty, students, and alumni. The Rowthorns well



Photo by William McKeown

remember how many junior faculty at UTS faced painful uncertainty and job cuts; some faculty were actively being encouraged to pursue other teaching opportunities.

The Rowthorns had formed strong collegial friendships with the faculty and staff of the School of Sacred Music through ongoing collaboration in worship and study. Jeffery prepared daily worship for chapel with students at the School of Music. As he tells it, he had an office next door to the Music School, where he'd often stop by for morning coffee and chapel planning. On Fridays there was a standing TGIF party, replete with hors d'oeuvres and aperitifs. Other gatherings were planned “at the least provocation,” Jeffery said.

Robert Baker was close friends with Clementine Tangeman, known to her friends as Clemmie. She was the widow of Robert Tangeman, a musicologist at the School of Sacred Music who had died in 1964. Baker was also friends with her brother, J. Irwin Miller, and his wife Xenia. Tangeman and Miller were the sibling heirs to the Cummins Engine Company fortune. They established the Miller Foundation to further their many philanthropic interests. Largely due to the Miller family, Columbus, Indiana is a living museum of works by the nation's leading architects, including I. M. Pei, Eero Saarinen and others.

The Miller family was deeply interested in supporting sacred music. Mrs. Tangeman had edited a hymnal for the Disciples of Christ, and Irwin Miller had attended Yale and was a prominent member of the Yale Corporation. They wanted to make a contribution that would last. The idea came to Robert Baker that perhaps the Miller family would be interested in funding a new institute of sacred music at Yale. Baker got in his car and drove

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straight for thirty-six hours to Columbus to propose this to Clemmie. She immediately warmed to the proposal and shared it with her family. In due course, Baker's vision was accepted by the Miller Foundation, and Clemmie wrote the founding document that accompanied the grant.

Thus, as the School of Sacred Music prepared to close its doors, a fledgling Institute of Sacred Music was conceived for New Haven, Connecticut. What was envisioned was an expanded, integrated academic and artistic community that would partner closely with Yale Divinity School and the Yale School of Music, but be financially independent. It would have room to expand, with a core mission of artistic and scholarly collaboration.

The original endowment of the Institute of Sacred Music at Yale was ten million dollars, and Baker was appointed director. Jeffery says he remembers sitting in a Union classroom when Bob asked him, "Would you like to come to Yale with us?"

"The offer was a godsend," Jeffery said. It answered many uncertainties in the tumult at Union. Rowthorn eagerly accepted a joint appointment to teach worship at Yale Divinity School, Berkeley Divinity School, and the brand-new ISM. The other faculty member to make the pilgrimage from Union to Yale was the music historian Richard French (1915-2001).

The dismantling, re-assembly, and re-invention of an entire school from New York City to New Haven was a tremendous logistical feat. Into that task stepped Mina Belle Packer, the unflappable administrator of the School of Sacred Music, who took matters in hand to engineer its rebirth as the Institute of Sacred Music. A graduate of the School, a planning genius, and a tall, commanding presence, Packer was not one to trifle with.

"She did everything," Jeffery recalled. "The faculty would chart the basic direction of the new institute and Mina Belle would add legs to our ideas."

The shape of the Institute today has much to do with how the original faculty stepped into their

roles. While Robert Baker's focus in music was broad but traditional, Jeffery Rowthorn and Richard French were eager to explore progressive directions in worship and music. They saw the creation of the Institute as a chance to throw open the doors, "an opportunity for us to be bolder," Jeffery said. The first class they co-taught at Yale was a seminar called *Contemporary Worship*. Rowthorn said of French, "He was very excited about getting people like Alexander Schmemmann, the Orthodox theologian from St. Vladimir's Seminary. That made a statement," Jeffery added. "I didn't realize its significance until later, but the first course that we offered was interdisciplinary."

The first ISM class arrived in September 1974, a class of ten students. As their names were read, Anne and Jeffery remembered each member of that initial class distinctly and fondly, and many lifelong friendships were formed in those early days. Clementine Tangeman continued to take a lively interest in the Institute and she visited frequently. "She would come into town on the company jet . . . fly into Tweed New Haven Airport, and Jeffery being the junior boy on the faculty, would drive out on the tarmac and pick her up from her plane," Anne said.

Jeffery created opportunities for students to take a primary role in planning worship in Marquand Chapel. The new format gathered students – two from the Divinity School, and two from ISM – to collaborate on daily worship planning. Mondays and Thursdays were preaching services, Tuesday was sung Morning Prayer, Wednesday was devoted to experimental worship and Friday was an ecumenical Eucharist. We made a real effort to bring everybody together in this ecumenical worship—the Institute, the Divinity School and Berkeley. In 1980 Jeffery and students Bruce Neswick (M.M. '81) and Thomas Jones edited and published *Laudamus*, a new hymnal for use in Marquand Chapel. "With the creation of ISM's three singing groups—the Camerata, the Schola

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Anne and Jeffery Rowthorn honored at the dedication of Miller Hall, February 2019.

Photo by Tony Florini

Cantorum and later the Voxtet, the Institute has made a significant cultural contribution both to Yale and to the larger New Haven community,” Jeffery said. “We were in effect saying ‘This is what we can give; this is who we are.’”

Looking at its evolution, he added, “I think what has always impressed us is the way in which the Institute has celebrated its growth, taking seriously every new person coming in and bringing fresh possibilities with them.”

The Rowthorns left ISM and YDS in 1987 when Jeffery was elected Bishop Suffragan of the Episcopal Church in Connecticut; later he was Bishop of the Episcopal churches in Europe. But as Jeffery and Anne tell it, in a sense they never really left. “One of the things that has blessed us greatly is that even though we moved on in terms of responsibilities, we have continued to be part of the Institute. Martin Jean, in particular, and everyone currently at the Institute have made us hugely welcome.”

Anne added, “I don’t think Bob Baker could have imagined what the Institute would eventually become; it just keeps getting better and better. It has decisively enriched the musical culture of the City of New Haven and beyond. The whole explosion into the range of the arts was completely new at the time. Its growth in every area has been spectacular. Furthermore, the quality of the students with their multitude of talents is breathtaking.”

“Looking back over almost half a century,” the Rowthorns write, “we are reminded of the importance of friendships and the power of inspired innovation and bold creativity. Together they have forged the first chapters of a story that continues to have ripple effects which none of us could have begun to imagine when we first set out on this adventure.”



Summer Study at Yale Divinity School Course by ISM faculty and more

Two of Yale Divinity School’s summer courses are taught by ISM faculty. This year’s Zoom courses take place June 7–11 and are open to anyone, anywhere.

Markus Rathey: Sounds of Death and Mourning: Requiems and Funeral Songs through the Ages

Join an exploration of different responses to death and dying in music: music and palliative care in the Middle Ages, settings of the traditional Requiem text by Mozart and others, Protestant funeral compositions by Bach, Schütz, Purcell, Handel ... and more each reflecting a unique way of dealing with the sorrows of death, the fear of dying, and the hopes for a world to come. How do we today use music in funerals and care of the dying? How can we learn from the past in our own ways of using music in funerals?

David Mahan: Reading Poetry Theologically

Can reading poetry be one way of thinking theologically, or even of “doing theology”? In this course we will study poetry as a source of theological reflection and insight through close readings of individual poems and poetic sequences by some of the best poets of the English language in modern times. As we proceed, we will consider how the form as well as the subject matter of poetry open up new horizons for interpreting and articulating religious ideas and concerns.

[Information and registration](#)

Fellows' Podcasts

Introductions by Clare Byrne, M.A.R. '22

In this new podcast series, current students talk with our fellows about their work.

[Listen to the podcasts](#)

Marie-Ange Rakotoniaina: “Interdisciplinary Approaches to Studying Augustine”

interviewed by Jake Cunliffe, M.Div. '22

Dr. Marie-Ange Rakotoniaina was riding the train into Paris as a university student when she had a scholarly and spiritual revelation. Years later, it became part of the foundation for her ISM Fellowship research project. Delving into the poetry of time within early Christianity, Rakotoniaina is currently researching Augustine of Hippo's theological writings on the Sabbath and the concept of spiritual rest.



In the podcast, Rakotoniaina details her early discoveries and how Augustine re-envisioned the Sabbath in a wealth of spiritual imageries, including a sabbath within the heart. She says, “when Augustine described the sabbath as the chamber of the heart, it is an invitation to find heart within, to come back to one's heart, and to unveil its landscape.”

Rakotoniaina brings a mystical spirit to her research and teaching. In speaking to Christian images of rest, she proposes refreshing motifs for scholarship as well: spontaneity, imagination, listening, and silence. She received a Ph.D. in Religion from Candler School of Theology at Emory University in 2020. In addition to her ISM Fellowship research, she is currently teaching courses exploring the history of early Christian liturgy and its architectures of time. She recently curated an international conference at the ISM called *Keeping the Sabbath from Antiquity to Modernity: Interdisciplinary Perspectives on Time, Rest, and Cosmos*. In addition to her work on Augustine, she recently completed an article on images of baptism and immersion from the Christian house church and Jewish synagogue at Dura-Europos.

Christopher-Rasheed McMillan: “Dancing through the Sacred”

interviewed by Clare Byrne

Having a conversation with Dr. Christopher-Rasheem McMillan about Christianity, dance, gender, color and queerness in the year 2021 is like putting on a fabulous new pair of shades: you may open your eyes to see the world in a whole different way – or at least a different color. And it might be purple.

McMillan's dialogue moves easily from numinosity expressed in purple flowers to biblical quotes to discussing sacred embodiment across contemporary dance and religious practices. As assistant professor of gender, women's & sexuality studies, dance theory and practice at the



University of Iowa, with research balancing scripture, sexuality and the sacred, he says “I am often trying to convince people who are in postmodern dance about the historical significance of the sacred in modern dance, thinking about Ted

Shawn, Martha Graham, Alvin Ailey. And that choreographing the sacred was at the beginning of modern dance.”

Growing up in an African American Baptist-derived tradition, McMillan's later encountered postmodern dance in a performance by choreographer Trisha Brown. He brought the two traditions together in 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 ISM Fellowship project has explored research via two approaches: a book entitled *Performance Criticism: Scripture, Sex, and the Sacred* and development of choreography in both solo and group form.

Jean Ngoya Kidula: “Channeling Christianity in Kenya”

interviewed by Ben Bond, M.Div. '22

As a pianist and singer growing up in Kenyan Pentecostalism, Dr. Jean Ngoya Kidula absorbed a multi-layered musical and religious landscape. Kenya, a center for the music recording industry in East Africa, was a crossroad of musical influences from Tanzania, Zimbabwe, the Congos and South Africa. There was no singular or “pure” African music. Raised in a rural village but under the vast imprint of British colonialism, she saw religion in its multiplicity as well. “We were keenly aware of Hinduism and Buddhism, Sikhism and Jainism,” Kidula says.



Her life's work grew out of this complex intersection of sources. Kidula notes, “I perceive myself more as an African musicologist rather than an ethnomusicologist, just because of...the historical and colonial drama that accompanies the idea of ethnomusicology. I don't study the other. I study who I am.” Currently a professor of music at the University of Georgia, Kidula is at work on a historical project about radio, Christianity, and politics in her home country. Kidula experienced the power of radio firsthand. As a teenager, along with her sisters, she recorded a song that received years of airplay on Kenyan radio. The power of popular music and the longstanding politicization of Christian radio in Kenya is the focus of Kidula's ISM Fellowship project, *The Gospel In the Industry of Music in Eastern Africa: 1953-2002*.

Photos courtesy of the fellows

FACULTY NEWS

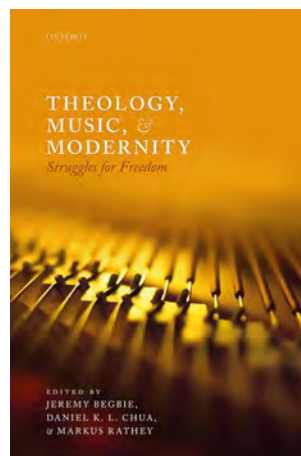
TERESA BERGER was interviewed in February about her book *@Worship: Liturgical Practices in Digital Worlds* (Routledge, 2017) for the New Books Network podcast. You can listen to the interview on the [New Books Network website](#).

VASILEIOS MARINIS co-edited the recently released *Architecture and Visual Culture in the Late Antique and Medieval Mediterranean*, a collection of essays addressing issues of art, architecture, and archaeology within the context of sacred space in Late Antique and Medieval Mediterranean. Professor Marinis also contributed the chapter “What Makes a Church Sacred? Symeon of Thessalonike’s Commentary on the Rite of Consecration” to the collection. The volume is [available from the publisher Brepols](#). He is pictured here in full ISM regalia.



MARKUS RATHEY published *Theology, Music, and Modernity: Struggles for Freedom* (Oxford University Press) with co-editors Jeremy Begbie (Cambridge and Duke Universities, and our guest speaker for the 2013 Tangeman lecture) and Daniel Chua (Hong Kong University and 2014–2015 ISM Fellow). The book is an

interdisciplinary conversation about shifting concepts of freedom, which involves perspectives from musicology, theology, and philosophy. Prof. Rathey’s chapter deals with Mendelssohn’s revival of the St. Matthew Passion and the changing perspectives on individual and communal freedom within the century between 1727 and 1829. Prof. Rathey says of the book, “I am particularly happy that we have four essays on African American sacred music and on the significance of Richard Allen for the development of Black music around 1800. I was already able to use two of the chapters in my class on “Silenced Voices” last semester. I hope the book will set an example for how to talk about the period of Bach, Haydn, and Beethoven in a more inclusive way.” The book is available from [Oxford University Press](#).



It’s no secret that **THOMAS MURRAY**, Professor Emeritus in the Practice of Organ, loves Rolls Royces, and it’s even more well-known that he loves taking friends for rides in them. We were delighted to receive a photograph from Prof. Murray of “The Robin” with ISMers **WALDEN MOORE** (M.M. ’80, Lecturer in Organ), **JANET YIEH** (M.M.A. ’18, M.M. ’17), and **JOEY FALLA** (M.M. ’17) after a ride through Guilford with the convertible top down!

CHRISTIAN WIMAN’s poem “Remembering a City and a Sickness” was published in *The New Yorker* magazine’s March 15, 2021 print edition. [The poem and a reading of it by Prof. Wiman](#) are available on the [New Yorker website](#).



Professor Emeritus of Choral Conducting **SIMON CARRINGTON** poses in front of the Saxon St. Laurence’s Church in Bradford on Avon proudly sporting new ISM swag.

MORE FACULTY NEWS AND NOTES ON THE STAFF

NOTES ON THE STAFF

STEPHEN GAMBOA-DIAZ leaves the ISM at the end of May after four years as the Assistant for Publications and Communications and the ISM social media guru. He will be working at Yale's central Office of Public Affairs and Communications as a web producer. We wish him the best—and will miss him very much!

Director of Chapel Music Dr. **NATHANIEL GUMBS** (M.M. organ '11) presented a recital on February 15 for the San Francisco Chapter of the American Guild of Organists as part of their Black History Month Celebration. We are also excited to announce that Dr. Gumbs joined the distinguished roster of Karen McFarlane Artists, Inc. in March.

MARK ROOSIEN has agreed to remain in his position as interim admissions coordinator for the 2021–2022 academic year. In addition to serving in this role next year, he will offer three courses in liturgical studies, filling the gap created by Professor Spinks' phased retirement and Professor Berger's spring term research leave.

Join us! @yaleism



A Quilt for Maggie Brooks

Last year, on the occasion of **Marguerite L. Brooks's** (Associate Professor Adjunct Emerita of Music) retirement from Yale, members of the Camerata orchestra contributed fabric pieces from each other, out of which violinist Stephanie Hug made a quilt as a gift from the orchestra. It was presented to Maggie in early March.

Photos courtesy Stephanie Hug





Handsome Dan XIX visits the Newberry Memorial Organ

Stephen Gamboa-Diaz

Kingman, better known as Handsome Dan XIX, visited Woolsey Hall in March for a photoshoot with the Newberry Memorial Organ. While the pup is no stranger to being in front of the camera, Kingman's curiosity and rambunctious energy proved a challenge for his handler Cassandra Haro '18 and ISM staff Stephen Gamboa-Diaz MUS '16 as they worked to line up the perfect shot. Many treats were proffered in vain during the hour-long session—it was only after a good romp about the Woolsey Hall stage that Kingman was finally ready to sit at the bench of the Newberry. After all the excitement of the session, it was naptime for our beloved mascot.

