

Prism

MUSIC • WORSHIP • ARTS

YALE INSTITUTE OF SACRED MUSIC
COMMON GROUND FOR SCHOLARSHIP AND PRACTICE

2023 SPRING
VOL XXXI • NO 2

Inside this issue

- 3 *From the Director's Desk*
- 4 *Student News*
- 5 *World Premiere of Edensongs*
- 7 *Yale Camerata Celebrates African American History and Culture*
- 9 *ISM Hosts Clark Sisters*
- 11 *ISM Celebrates a Half-Century at Yale*
- 12 *Fellows News*
- 13 *New Artists in Residence*
- 15 *Alumni News*
- 16 *Faculty News*
- 19 *Staff News*
- 20 *2023-2024 Concerts*

ISM Launches a New Religion, Ecology, and Expressive Culture Initiative

Amanda Patrick

In January, the ISM launched the Religion, Ecology, and Expressive Culture (REEC) Initiative, a project that seeks to foster dialogue and disseminate work by scholars, artists, leaders, and activists across all disciplines and religious and indigenous traditions who are working at the intersection of religion, ecology, and the arts. Through events, symposia, and the funding of individual and team projects, REEC is designed to provide important resources to academic audiences and the broader public.

Three main themes are addressed in the initiative's work. *Sacred Cosmologies* explores the interrelationships between humans, other-than-humans, ecological systems, and the cosmos itself, and examines how these are linked with expressive cultures and contemporary environmental action. *Ritual Natures* focuses on the natural forms of trees, rocks, and water which have long been central to ritual practices across a wide range of religious traditions. *Extraction and Disposal in Expressive Culture* explores the social and political questions that arise from the extraction of natural goods.

Eben Graves, assistant director of the ISM, has been spearheading the initiative since its inception. In 2019, he invited a group of scholars from multiple disciplines and religious traditions to consult about the shape and direction of the initiative. Included in this group were representatives from the Yale Forum on Religion and Ecology and the Yale Environmental Humanities who are strong partners in this new work. In 2022, Ryan Darr joined the ISM as a postdoctoral fellow and has been instrumental in getting the new project off the ground.

CONTINUED ON PAGE 2



Religion, Ecology, and Expressive Culture

“The Institute was founded fifty years ago by benefactors with deep social engagement”, said Martin Jean, director of the ISM. “We are inspired by the conviction that the study and practice of sacred music, ritual, and related arts are critical contributors to scholarly work in the environmental humanities and in matters relating to the global ecological crisis.”

The initiative kicked off with a series of four webinars in January and February that explored the topic of “Mass Extinction: Art, Ritual, Story and the Sacred.” With hundreds of participants signed up for each session from all over the world, the topics drew from religion, ritual, and the arts, each talk (all with multiple speakers) in addressing different aspects of the extinction crisis.

The initiative also sponsored an exhibition of the work of the artist Angela Manno in ISM’s Miller Hall in April and May entitled *Sacred Biodiversity: Icons of Threatened and Endangered Species*.

On February 19, “Breath of Earth” was performed by Yale Schola Cantorum, to include the world premiere of *Edensongs*. Composed by Aaron Jay Kernis, this oratorio commissioned especially for Yale Schola Cantorum, focused on themes of care for the earth. Prior to the concert, a roundtable discussion, explored “‘Wanting Song, In the Beginning’: A Roundtable on Images of Eden in History, Culture, and the Environmental Crisis.”

“We are inspired by the conviction that the study and practice of sacred music, ritual, and related arts are critical contributors to scholarly work in the environmental humanities and in matters relating to the global ecological crisis.”

– Martin Jean



Left: Guests view Angela Manno’s icons at her exhibit opening reception. Right: One of the webinar speakers, Craig Santos Perez, shared some of his thought-provoking poems in his talk, “Pacific Islander Extinction Stories and Sacred Ecologies.”



Artist Angela Manno (left) discusses her “icons of endangered species” with Walter Jetz (professor of Ecology and Evolutionary Biology and of Forestry and Environmental Studies at Yale), Mary Evelyn Tucker (senior lecturer at the Yale School of the Environment), and Robert Nelson (professor emeritus in the History of Art at Yale).

Photos: Amanda Patrick

Prism is published quarterly online by the Yale Institute of Sacred Music.

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From the Director's Desk

Martin Jean



Inevitably as the final weeks of term conclude, we often ask each other two questions: “How did the year go for you?” and “What are your summer plans?” I found myself having to take a deeper breath than usual before answering!

I hasten to add, as I inhale the fresh New England air (albeit laced with the usual pollens just now!), I exhale with a deep sense of gratitude. This year was thrilling to be back, relatively in full force after the pandemic. In fact, we all noted the intensity with which events came and went; one could sense the pent-up demand that built during COVID.

Of course, the year was not without sadness as we said goodbye to several retiring staff and faculty as well as to staff who received promotions elsewhere around Yale. We also completed the tenth in a series of faculty and staff searches, all of which yielded exhilarating results, and we have enjoyed getting to know our new colleagues and learning from them. All in all, the year was filled with triumphs in teaching and learning, in making music and art, in praying together, in encountering new ideas through our many branches and external engagements, and in

forming resistance against the many conflicts in the world, be they related to the worlds of the military, politics, economics, the environment, or human identity.

“What are our summer plans?” That’s an easy one. Preparing for the new year! The ISM turns fifty this year. Last month we marked the signing of the agreement that brought us into being on May 10, 1973. In the coming months, look out for news of anniversary festivities later in the year.

Additionally, you will see updates on a new professional liturgical choir that we are forming to promote training in sacred music (led by Professor James O’Donnell), more activities from the Music and the Black Church Program, and the first installment of work from our new initiative in Religion, Ecology, and Expressive Cultures.

I hope you will have a sense of these in the pages that follow. I give thanks for the industry and brilliance of my colleagues on the staff and faculty here, for all our partners throughout Yale, for our amazing students and alumni communities from whom we learn so much and derive such support. Especially, as we celebrate fifty years, I give thanks for Mrs. Tangeman and Mr. and Mrs. Miller, whose generosity and vision launched a new enterprise here at Yale that continues to grow, diversify, and serve.



Some of the faculty and students on the recent ISM Study Trip to Mexico

STUDENT NEWS

BIENNIAL STUDY TRIP TO MEXICO

Every other year, ISM students and faculty travel the world as a group for study tours. In May and June, they will travel to Mexico where they will attend concerts and visit churches, museums, and cultural institutions in Oaxaca and México City.

The biennial study trip is one of the capstone experiences of ISM student life. Not only is it a great opportunity for students to travel, but for months ahead of the trip, students learn about the history and culture of the destinations through colloquia, concerts, and through a host of other program-related experiences. Some of the past trips have been to Spain, the Baltic States, Italy, and Germany.



One of the sites students will visit is Monte Albán, once the religious and political center of the Zapotec empire.

CONGRATULATIONS TO ALL OUR 2023 GRADUATES!



These photos were taken at the ISM Commencement dinner on May 21. We will share more photos in the next issue of *PRISM* as well as on our ISM website, Facebook and Instagram channels. Stay tuned!
Photos: Rondasia Curry

The World Premiere of *Edensongs*

Amanda Patrick

An oratorio specially commissioned for Yale Schola Cantorum and chamber orchestra had its world premiere at Yale's Woolsey Hall on Sunday, February 19. Composed by Aaron Jay Kernis, with Peter Cole as librettist, the exciting new work focused on themes of care for the earth.

The idea of *Edensongs* was birthed before the pandemic when Dr. Martin Jean, director of the Institute of Sacred Music, and Dr. David Hill, director of Yale Schola Cantorum, approached Kernis about writing the piece with the hopes that the work could derive inspiration from themes and theologies of Jewish, Muslim, and Christian traditions. Locally, Kernis serves as professor of Composition at Yale School of Music and artistic director of New Music New Haven, but his reputation extends globally. A Pulitzer Prize and Grammy-Award winning composer, he is considered to be one of the most esteemed musicians of his generation.

Kernis enthusiastically agreed to the commission and suggested a collaboration with Peter Cole—renowned poet, translator, and the Horace W. Goldsmith Senior Lecturer in Judaic Studies and Comparative Literature at Yale—who he had worked with previously on his *Symphony in Meditations*. Cole, who is especially fascinated by the relationship between music and words, said the prospect of working with Kernis again was “immensely appealing.”

The direction of the newly commissioned piece for the ISM came into sharp focus very quickly for both artists. For Kernis, the Garden of Eden theme was in some ways a natural progression. Images of gardens, past and present, have been a prominent source of inspiration in much of his work. He had also previously worked on a composition called *Earth* with poet and former Yale colleague, Kai Hoffman Krull, that addressed concerns about the planet from the angle of sustainable farming and the effect of changing weather on the environment. It seemed only natural that *Edensongs* should be the next piece in the budding series of ecologically themed compositions.

The theme also resonated with Cole who had been working for some time with medieval Arabic and Hebrew poetry and religious texts where gardens play a major role in consciousness. As he studied these topics, he described feeling an increasing sense of “the precariousness of our ecological crisis in my bones, and in the roots, trunks, stems, and leaves of the gardens that have mattered to me.”

Much of the project evolved during the COVID-19 lockdown when this sense of precarity was only



Aaron Jay Kernis
Photo: Richard Bowditch



Peter Cole
Photo: Adina Hoffman



David Hill, conductor of Yale Schola Cantorum
Photo: Harold Shapiro

heightened. As Cole says, the pandemic exposed something very fundamental—the “miraculous and truly frightening interdependence of all things, for better or worse.” Cole couldn't help but consider the interesting parallels between peoples' response to the pandemic and the themes innate in the Garden of Eden story. “The (pandemic) situation was like the Eden situation, bringing us back to a very sharp and focused sense of what matters.”

Using new poems written by Cole for this libretto, as well as texts he translated or adapted for it from all three Abrahamic religions, *Edensongs* embraces and addresses many of these themes as it ventures from an ideal world of musical beauty in Movement I towards the ever-more conflicted and anguished music in Movement IV, and back again to an uneasy balance in the final section.

Kernis says that although *Edensongs* may sound “like today's music,” it is inspired by the past. He spent an entire year before and during the composition listening to music from the Baroque period—including the works of Bach, Handel, and Corelli—by orchestras using original (or copies of) instruments from the seventeenth and eighteenth centuries. Baroque forms, such as the chorale-prelude, aria, and imitative counterpoint, strongly shaped the direction of the oratorio. The

CONTINUED ON PAGE 6

orchestral parts similarly combine Baroque and modern-day elements.

But Kernis is quick to acknowledge that the contribution of his friend and colleague, Peter Cole, was a major catalyst for his creativity. “Without question the crucial inspiration arose from Peter’s marvelous libretto and the themes it explores.” He says the concepts and poetics of the text—what Kernis refers to as “word-painting in sound”—were fundamental to bringing about the structure of the music “from the emotions I seek to transmit, the tone and various intensities of the movements, and the way they relate to each other.”

Cole described the whole experience as both “exhilarating” and “terrifying” since this was the first time he had been involved in the actual

composition of a piece of music. “Composers have generally taken my work and set it to music, without any active involvement on my part. But the collaborative dimension here meant a great deal to me and working closely with Aaron was central to the evolution of the text.”

With the project now completed, both Kernis and Cole say that it has been a “wonderful collaboration” with one another and with the ISM. Indeed, it has been an exciting and rewarding journey for all involved. ISM director, Martin Jean, says “it has been a joy to collaborate with Aaron and Peter on this new work, a long time in the making. And I am particularly happy that it folds into our larger recent initiative on Religion, Ecology, and Expressive Cultures.”

MORE STUDENT NEWS



A group of ISM students visited Connecticut’s Powder Ridge to do some snow tubing on one of this Winter’s rare snowy days.

Congratulations to **ALEXANDER STRAUS-FAUSTO** M.M. Organ ’24 who has been named to *The Diapason’s* “20 Under 30” Class of 2023!



Join us! @yaleism



Yale Camerata Celebrates African American History and Culture

Mike Cummings, Yale Office of Public Affairs

In a celebration of African American history, culture, and resiliency, Yale Camerata's spring concert, "To Sit and Dream," featured works that combined the words of W.E.B. Du Bois and Langston Hughes — two giants of American letters — with music by pathbreaking composer Margaret Bonds.

The concert began with a performance of Bonds' multmovement work, *Credo*, which featured the text of Du Bois's 1904 prose poem of the same title in which the renowned historian, sociologist, and civil-rights advocate described his own philosophy of racial equality. The Chicago-born Bonds, who was among the first Black women to gain widespread recognition as a composer, set Du Bois's text to music, transforming his words and ideas into what is regarded as a choral masterpiece. The concert's second half featured collaborations by Bonds and Hughes, who were longtime friends and artistic partners.

"The artistry of these three celebrated individuals promotes the beauty, intelligence, and grace of the African-American culture," said Felicia Barber, the Camerata's conductor and an associate professor (adjunct) of choral conducting at the Yale Institute of Sacred Music and Yale School of Music. "Credo depicts a positive description of African Americans, which is especially significant because Du Bois wrote the text during a period of Jim Crow. The affirming statements of African



Dr. Felicia Barber at April's spring Camerata concert. Photo: Rondasia Curry

Americans' inherent value in Du Bois's texts serve as a contrasting narrative to the negative characterization of the community, one which was institutionalized by both local and state laws of racial oppression and segregation.

"In a similar fashion, the poetry of Langston Hughes challenges negative stereotypes associated with the African-American community while also providing an aspirational vision for freedom, for hope, simply put, for more," she added.

As they prepared for the performance, the Camerata's seventy members had the opportunity to view materials at the Beinecke Rare Book and Manuscript Library, part of the Yale University

[CONTINUED ON PAGE 8](#)



Yale Camerata's spring concert featured music and text by Margaret Bonds, Langston Hughes, and W.E.B. Du Bois. Bonds is pictured at center in a 1956 portrait by Carl Van Vechten. Correspondence between Bonds and Hughes is also pictured. Felicia Barber, the Camerata's conductor, is featured at right. Photo: Yale Office of Public Affairs

Library, which highlight Hughes' and Bonds' friendship and their long-running artistic collaboration. The choir members took turns leafing through seven folders of correspondence between the poet and the composer, an archive that contains engrossing evidence of their intimate friendship.

"It was fascinating to see how frequently they communicated, their inside jokes, and the humanity of what they were doing," said Jacob Robins, a postdoctoral researcher in Yale's Department of Chemistry who joined the Camerata last fall. "It's not just that Margaret Bonds decided to set Hughes' text to music. There was a real artistic collaboration. I'd imagine her experiences working with Hughes informed her decision to set Du Bois's text to music."

Camerata member Countess Cooper, who is pursuing a master's degree in sacred theology at the Yale Divinity School, was also impressed by the strength of the artists' bond.

"It was great to see the affection between the two of them," Cooper, a military chaplain said. "I stand in awe of how closely they worked together. I had a sense of it with the music, but seeing the correspondence deepened that sense. Langston Hughes wrote great poetry and Margaret Bonds helped bring those words to life through her music."

Cooper said that learning to sing the words of Hughes set to Bonds' compositions has been a highlight of her experience at Yale.

"We need more music, synthesis, and coming together in this world," she said. "I think of how W.E.B. Du Bois wrote *Credo* at a very dark time in our history. If he could have hope during Jim Crow, perhaps our performance of the work can inspire hope in others."

Du Bois's text is formatted as a series of belief statements. His prose poem opens by declaring his belief that "all men, black and white, are brothers,



Yale Camerata member, Countess Cooper examining concert-related materials in the Beinecke Library with music librarian Suzanne Eggleston-Lovejoy.
Photo: Rondasia Curry

varying through Time and Opportunity, in form and gift and feature, but differing in no essential particular, and alike in soul and in the possibility of infinite development."

He then emphasizes his belief "in the Negro race; in the beauty of its genius, the sweetness of its soul, and its strength in that meekness which shall yet inherit this turbulent earth."

Alex Whittington, a member of the Camerata, explained that getting to better know the music of Bonds, particularly *Credo*, has been an inspiring and joyful experience.

"The pride of race has been at the source of so much violence perpetuated against Black people in America," said Whittington, who is pursuing a master's degree in music history in Yale's Graduate School of Arts and Sciences. "In a way, I thought it was really beautiful to see how (Du Bois) reclaimed that text and really brings the listener's attention, through Margaret Bonds' setting, towards what the pride of race is for Black Americans, who have had to create a radically different and beautiful identity for themselves in a country where many odds are still stacked against them."

The ISM Hosts the Legendary Clark Sisters

From April 13-14, the Yale Institute of Sacred Music hosted two days of events with the legendary Clark Sisters, a group that has been on the vanguard of gospel music for more than half a century. Winners of three Grammy Awards, and with sixteen albums to their credit, the Clark Sisters are the highest-selling female gospel group in history. The events included a daylong symposium, a masterclass, and a concert.

The concert in College Street Music Hall was sold out, with twelve thousand more joining via livestream. Since then, more than fifty thousand people have viewed the recording. The evening featured an organ set from Elbernita “Twinkie” Clark and a surprise appearance by gospel megastar Kierra Sheard, the daughter of Karen Clark Sheard. A community choir drawn from the New Haven area also participated in the concert.

The daylong symposium, “Eternal Gain,” explored the distinctive musical, spiritual, and cultural contributions of Dr. Clark and the Clark Sisters, and included presentations by Ambre Dromgoole, Dr. Almeda Wright, Dr. Ashon Crawley, Dr. Cheryl

[CONTINUED ON PAGE 10](#)



Masterclass Photo: Rondasia Curry



Above, the crowd outside the concert hall. At right and below, scenes from the concert. Photos: Harold Shapiro



THE CLARK SISTERS CONT. FROM PAGE 9

Townsend Gilkes, Dr. Deborah Smith Pollard, Dr. Eboni Marshall Turman, Dr. Guthrie Ramsey, Dr. Henry Washington, Jr., Dr. Marla Frederick, and Dr. Todne Thomas. The sisters also shared lessons and advice more informally in a packed masterclass in Marquand Chapel.

The Clark Sisters' events were hosted by the ISM's Music in the Black Church Program, but were sponsored by multiple Yale departments, as follows: Andover Newton Seminary, Yale School of Art, Belonging at Yale, Chaplain's Office, Degraffenreidt Resource Fund and 320Y Fund, Faculty of Arts and Sciences Dean's Office, Yale Office of Diversity and Inclusion, Yale Divinity School, Yale School of Drama, Yale School of the Environment, Film and Media Studies Program, Yale School of Medicine,

Yale School of Music, Yale School of Nursing Office of Diversity, Equity, Inclusion and Belonging, Department of Religious Studies, and the Program in Women's, Gender, and Sexuality Studies.

While in New Haven, the sisters also visited Yale Library to add their voices to the Oral History in American Music's (OHAM's) growing collection of taped interviews with prominent figures in gospel music. The videotaped interview with the Clark Sisters will become part of OHAM's Major Figures in American Music Collection, which now comprises more than 1,400 recorded interviews—dating from 1970 to the present day—with prominent composers and musicians.



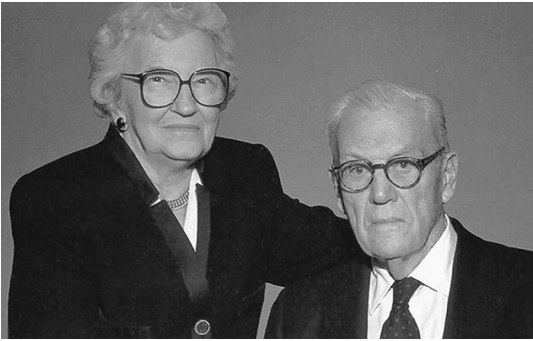
Left to right: Libby Van Cleve (Director, Oral History of American Music), Braxton Shelley (Director of the Interdisciplinary Program in Music and the Black Church), Dorinda Clark-Cole, Jacky Clark Chisholm, Elberita "Twinkie" Clark, Karen Clark Sheard, Risè Nelson (Director, Diversity, Equity & Inclusion, Yale University Library), Ambre Dromgoole.
Photo: Judy Sirota Rosenthal

The ISM Celebrates a Half-Century at Yale

This year, the Institute of Sacred Music celebrates fifty years since its founding at Yale University. Established in 1973 by a \$10 million grant from the Irwin-Sweeney-Miller Foundation of Columbus, Indiana, the ISM was conceived as a place for the interdisciplinary training of church musicians, clergy, artists, teachers, and scholars in sacred music, worship, and the related arts. Clementine Miller Tangeman and her brother, J. Irwin Miller, who led the foundation at the time, had a passion for seminary and musical education. Each day we are profoundly grateful for the lasting vision of these founding benefactors.

A descendant of the Union School of Sacred Music in New York City, over the past fifty years the Institute has grown from a faculty of three and a student body of ten to a vibrant community of approximately 120 students, faculty, fellows, and staff, and more than 700 alumni.

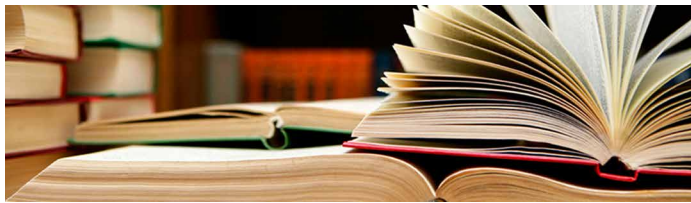
Stay tuned for news and upcoming events to commemorate this occasion. If you're not already signed up to receive our emails, you can subscribe at subscribe.yale.edu.



J. Irwin Miller and his wife Xenia were noted patrons of the arts in Columbus, Indiana. The family had several ties to Yale.



Clementine Miller Tangeman received the Yale medal in 1995 from Richard Levin. She was the sister of J. Irwin Miller, and the widow of a musicologist on the faculty at Union Theological Seminary.



Publications

Check out the latest issues!
Yale Journal of Music and Religion
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Volume 8, number 1
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ISM Annual Report
2022-2023
Online now
<https://ism.yale.edu/publications/annual-reports>

CLASS EXPLORES ANCIENT SYRIAC MANUSCRIPTS AT YALE'S BEINECKE LIBRARY



ISM fellow, Ephrem Ishac

Students in **DR. EPHREM ISHAC**'s class, "Eastern Christian Rites and the Syriac Liturgical Year" gathered in February in the Beinecke Rare Book and Manuscript Library and the Yale Divinity Library where they interacted with manuscripts and books on the subject. With the expertise of Roberta Dougherty, librarian for Middle East Studies at the Yale University Library and Dr. Scott Libson, special collections librarian for the Divinity Library, they examined lectionaries, liturgical calendars, eucharistic anaphoras, bibles, and other rare materials in Arabic, Armenian, Coptic, Greek, Ethiopian, Slavic, and Syriac. Originally from Syria, Ishac is an expert on Eastern Christian liturgies and

over the last year has been developing his research on the Anaphora of Jacob of Edessa. He was thrilled to give his students the opportunity to view a "wedding feast" of rare books and manuscripts in person, enabling them to "feel, see, smell, and touch" them.

Earlier in the year, Ishac also gave a talk on *Commenting on Commentaries of the Syriac Liturgy* and hosted a panel of speakers from around the world who explored the concept of "praying with tears" according to the diverse traditions of the Christian East.



Ishac's "Eastern Christian Rites and the Syriac Liturgical Year" class examines rare materials in the Beinecke Library.

SURVIVING TROUBLED WATERS

DR. RON JENKINS hosted a concert called *Surviving Troubled Waters: From Prison to Freedom Through Music*, featuring gospel singer Naomi Wilson and rap/poet/activist BL Shirelle who spent a combined half-century behind bars.

They performed music that has helped them, and others, survive the trauma of incarceration, while telling stories from their lives that echo Dante's journey out of Hell onto the path towards Paradise.



Fellows, staff, and students gather in Marquand Chapel with Naomi Wilson and BL Shirelle after their concert.

New Artists-in-Residence for the Music and the Black Church Program



Left to right: Tyson Jackson, John Paul McGee, and Trineice Robinson-Martin

In the coming school year, Yale Divinity and ISM students will have the opportunity to be coached in voice, keyboard, and percussion by three new artists-in-residence who are coming to Yale as part of ISM's Interdisciplinary Program in Music and the Black Church. As well as offering individual coaching, Tyson Jackson, John Paul McGee and Trineice Robinson-Martin will also participate in regular studio classes to help the students hone their skills for the leadership of congregational song.

Tyson Jackson discovered his love for music at the age of three and his passion for it developed through playing the drums at New Bethel Missionary Baptist Church in West Palm Beach, Florida. He attended several arts institutions and has been mentored by world-renowned artists Dee Dee Bridgewater, Terence Blanchard, Darren Barrett, AJ Wright, Terri Lynn Carrington, Ralph Peterson, Tia Fuller, Sean Jones, and Nona Hendryx. Tyson says, "It's truly an honor to be a part of this esteemed program."

John Paul McGee is a masterful musician, dynamic preacher, producer, published author, and educator. He began his career in church music at the age of twelve as full-time minister of music at Waters AME church in Baltimore. As a keyboardist, vocal arranger, producer, and

songwriter, he has been privileged to grace stages across the world with many popular gospel, jazz, R&B, and classical artists. Dr. McGee is currently the assistant chair of the Piano Department at Berklee College of Music. John Paul commented that he is humbled and honored to be part of the work to "further the work on the frontlines in lifting Black sacred music to new heights in today's philosophical conversations, while also assisting Yale Divinity students in their development at the piano bench and organ console."

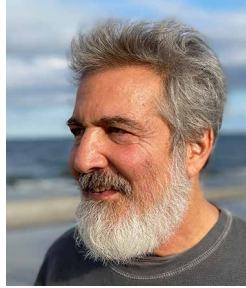
Trineice Robinson-Martin has dedicated her career to performing and developing resources for teaching jazz, Gospel/Christian, R&B, rock, country, and pop singing styles in an applied private voice lesson setting. Dr. Robinson-Martin is a jazz voice instructor, lecturer, and director of the Jazz Vocal Collective Ensemble at Princeton University. Her other roles include serving as the executive director of the African American Jazz Caucus, Inc. Trineice says that she is excited and honored to be a part of this "incredibly progressive movement towards embracing and recognizing the importance of pedagogy and practice of Black gospel music", noting that "Black sacred music is one of America's indigenous art forms, yet the training of musicians has traditionally been minimized or completely overlooked in academia."

MORE FELLOWS NEWS

FELLOWS' PODCAST SERIES

Each year the ISM produces a series of podcasts that highlight the work of its fellows. The pod-casts can be found in the “Fellowship” section of the ISM website.

Religious ethicist **RYAN DARR** and Madeleine Hutchins M.A.R.'23 pulled no punches in a conversation about the global climate crisis and a pending “mass extinction” event.



Left to right: Ryan Darr, Ronald Jenkins, and Jeremiah Lockwood

Fellow and theater professor **DR. RONALD JENKINS** joined Ariana Hones, M.Div.'23 in “Toward Freedom: The Power of Art Inside Prison Walls”, which explores the transformational power of Dante’s Divine Comedies inside prisons, as well as themes of tribulation, redemption, and hope.

Interdisciplinary scholar and composer **DR. JEREMIAH LOCKWOOD** spoke with Marika Proctor M.A.R.'23 about the sounds and stars of the cantorial golden age.

2022-23 FELLOWS: WHAT’S NEXT?

As the academic year comes to an end, some of the current fellows will be staying on at the ISM and others will be departing for other positions. Here’s what’s next for them all (and in our next issue of *PRISM*, we look forward to announcing our new cohort!)

JON BULLOCK will be joining the Department of Music at the University of Notre Dame as assistant professor of Ethnomusicology. In his new role, Jon hopes to expand not only the geographic range of music taught in the department, but also the range of approaches and methods music majors use in their scholarly and performative encounters with music.

RYAN DARR will be continuing his work on the Religion, Ecology, and Expressive Culture Initiative at the ISM. He is excited to further develop the initiative and to plan events based on the proposals received this year. He will also teach a Yale Divinity School class in the fall called “Eco-Futures: Theology, Ethics, Imagination.”

EPHREM ABOUD ISHAC will be the principal investigator and the senior scientist for a three-year project in Austria: “Identifying Scattered Puzzles of Syriac Liturgy Manuscripts.” The project is made possible through a grant from the Austrian Science Fund, the most important funding organization in the country for research.

In the 2023-24 academic year, **JEREMIAH LOCKWOOD** will be a fellow at the University of Pennsylvania, participating in a cohort at the Katz Center focusing on “The Sound and Music of Jewish Life.” In September of 2023, he will premiere a new set of compositions based on Jewish High Holiday liturgy with his band *The Sway Machinery* at the historic Union Temple in Brooklyn.

RON JENKINS will be presenting the play he wrote as an ISM Fellow at the Academia Palermo Classica festival in Sicily in August and will then resume his professorship at Wesleyan University. He will continue his theatrical collaborations with formerly incarcerated musicians in his fall course at the Yale Divinity School, *Gospel, Rap, and Social Justice*. Ron also contributed a chapter on “Dante’s Justice Behind Bars” to the book *Dante Alive: Essays on a Cultural Icon* (Routledge, 2023) and his article “To Be Human is to Sing: The Wisdom of Saraswati” will appear in a book on Indonesian sacred performance to be published by Amsterdam University Press.

CATALINA OSPINA JIMENEZ will return as an ISM fellow for the next year and looks forward to joining Yale’s History of Art department as an assistant professor in 2024.

JIANG QINGFANG has accepted the position of assistant professor in Musicology at the Peabody Institute of the Johns Hopkins University.

WESTMINSTER ABBEY'S NEW ORGAN SCHOLAR

CAROLYN CRAIG, M.M.A.'22 has been appointed as the 2023-2024 organ scholar at London's Westminster Abbey.

Carolyn has had a penchant for English cathedral life for some years now. After graduating from Indiana University with her Bachelor of Music in Organ Performance (with minors in Conducting and German), Carolyn moved to the U.K. to be the organ scholar at Truro Cathedral. There she fell in love with the rhythm of life in the cathedral and thrived on the combination of musicianship and teaching. A desire to hone her skills in organ repertoire, conducting, and improvisation drew her to Yale, where she studied organ with Martin Jean and Jon Laukvik, conducting with Marguerite Brooks and David Hill, and improvisation with Jeff Brillhart. Upon graduation, she returned to England as organ scholar at Westminster Cathedral.

Carolyn has won multiple awards in the last year, including the Royal College of Organists' Limpus/Shinn/Durant and Dr. F. J. Read Prizes for highest organ performance score and highest score overall in the FRCO examinations. She is pictured here receiving her diploma at a ceremony at Southwark Cathedral from David Hill, president of the Royal College of Organists and adjunct professor of Choral Conducting at the ISM.



Carolyn doesn't have to move far—Westminster Abbey is located just a few hundred yards away from Westminster Cathedral. She is thoroughly looking forward to working with Andrew Nethsingha, organist and master of the choristers, and with sub-organist Peter Holder and assistant organist Matthew Jorysz.

Warmest congratulations to Carolyn!

THE NEW CANON DIRECTOR FOR MUSIC AT GRACE CATHEDRAL

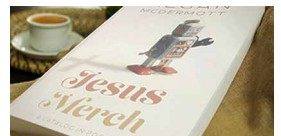
Beginning in July, **JARED JOHNSON** M.M.A. '03 will be the new canon director for Music at San Francisco's Grace Cathedral where he will direct all aspects of the cathedral's music programs and will serve as a member of the cathedral's chapter. Since 2003, Jared has served as the organist and choirmaster of Trinity Episcopal Cathedral in Columbia, South Carolina. He has performed organ recitals in the United States, Canada, Great Britain, and Australia, and his recordings appear on the Pro Organo and JAV labels. Congratulations to Jared!



Congratulations to **TEDDY CHENG** M.M. Organ '21 and **ABRAHAM WALLACE** M.M. Organ '21 who have been named to *The Diapason's* "20 Under 30" Class of 2023!

MEGAN MCDERMOTT

M.Div '18, now an Episcopal priest and poet living in Western Massachusetts, has published her first book of poems, *Jesus Merch: A Catalog in Poems* (Fernwood Press).



In November, the Tafelmusik Chamber Choir, conducted by Ivars Taurins, premiered *Salve Mater* by **TAWNIE OLSON** '00, which Tafelmusik commissioned for a program of Marian works by Poulenc and Charpentier. *Salve Mater* sets a new Latin text inspired by the *Salve Regina* and is written for a cappella chorus with divisi.

Alumni: send your news to Rondasia Curry (rondasia.curry@yale.edu) and be sure to tag @ISM in your social media!

JAMES O'DONNELL AWARDED NEW YEAR'S HONOR BY KING CHARLES III

JAMES O'DONNELL, now officially engaged in his new role as professor in the Practice of Organ at the ISM since January 1, was made a Lieutenant of the Royal Victorian Order (LVO) by King Charles III in the British New Year's Honors list. Established by Queen Victoria in 1896, the award recognizes distinguished personal service to the British sovereign and their family.

This honor reflects O'Donnell's twenty-three years of service as the organist and master of the choristers at Westminster Abbey. As a "royal peculiar" the Abbey is under the direct jurisdiction of the monarch. During his time there, O'Donnell led the music at many royal and state occasions, including the Queen Mother's funeral in 2002, the wedding of the Duke and Duchess of Cambridge in 2011, and the service of thanksgiving for the life of Prince Philip in 2021. Most recently, he oversaw the music for the state funeral of Her Majesty Queen Elizabeth II. O'Donnell's last service at Westminster Abbey was on Christmas Day, 2022.

O'Donnell will receive a medal from King Charles (or his representative) at a ceremony in London later in the year and is now entitled to use the post-nominal letters, LVO. He joins over 1,100 people across the United Kingdom who were honored for their exceptional service to the country.

"I could not be more thrilled for Professor O'Donnell on the news of this distinguished appointment", said Professor Martin Jean, director of the Yale Institute of Sacred Music. "It honors not only him for his many years of unblemished and inspiring service at the Abbey, but it honors our whole field of sacred music for the value it brings to society."

Dean of the Yale School of Music, Robert Blocker, added, "The regal honor bestowed on James



O'Donnell recognizes his unyielding commitment to excellence and service that has characterized his distinguished and extraordinary career. With James, we celebrate the past and anticipate the future."

The Very Reverend Dr. David Hoyle, Dean of Westminster Abbey also expressed his delight in the award for his friend and colleague. "In twenty-three years of breathtakingly distinguished service he has sustained the highest standards in our daily offering of worship and overseen the music at services profoundly in the public gaze. His reputation as a conductor of choral music and as organist, is, quite simply, world class."

"I am truly delighted and very proud to receive this appointment and thrilled that His Majesty has recognized my work at Westminster Abbey in this way", O'Donnell said.

O'Donnell began his new teaching role at the ISM and the Yale School of Music in early January.

— Amanda Patrick

MORE FACULTY NEWS

BRAXTON SHELLEY'S *HEALING THE SOUL* RECEIVES FOUR AWARDS



In November, Professor **BRAXTON SHELLEY** was honored with four awards for his book, *Healing for the Soul: Richard Smallwood, the Vamp, and the Gospel Imagination* (Oxford University Press, 2021). The awards were announced at a gathering in New Orleans of three of the largest North American organizations of music scholars—the American Musicological Society, the Society for Music Theory and the Society for Ethnomusicology.

The Lewis Lockwood Award from the American Musicological Society recognizes a musicological book of exceptional merit published by a scholar in the early stages of their career. The Emerging Scholar Award-Book from the Society for Music Theory is given for an outstanding book published within seven calendar years of the author's receipt of the Ph.D. The Society for Ethnomusicology awarded Shelley two prizes. The Ruth Stone Prize honors the most distinguished English language

monograph in the field of ethnomusicology by a new author. The inaugural Portia K. Maultsby Prize also recognizes a distinguished English language monograph in the field of ethnomusicology, but with the focus on African American music and/or Black music of the diaspora.

Shelley said he was “positively blown away by the reception of my first book across the subfields of music scholarship”, adding that he is “glad that the study of Black gospel has been recognized in this way.”

Shelley's book uses the work of renowned gospel musician, Richard Smallwood, to clarify the significance of the vamp to the Black gospel tradition. Sometimes also known as “the run”, “the drive”, or “the special”, the vamp describes the reiteration and intensification of the song lyrics that transform the music into something much more potent—something with a greater spiritual power. Shelley explores why vamps are so important in gospel music, placing Smallwood's oeuvre in conversation with the work of twenty more gospel composers. Together, these musicians and their music illuminate what Shelley calls “the Gospel Imagination.”

Shelley is associate professor of Sacred Music, Divinity and Music with appointments at the Yale Institute of Sacred Music (ISM), Yale Divinity School and the Yale Department of Music. He is also director of ISM's Interdisciplinary Program in Music and the Black Church.

FACULTY NEWS IN BRIEF



On the run up to the May 6 coronation of His Majesty King Charles III, Professor **TERESA BERGER** spoke with two British ISM faculty members—Professors **JAMES O'DONNELL** and **BRYAN SPINKS**—who shared their unique insights about ancient and contemporary musical and liturgical aspects of this sacred ritual. The video can be viewed on ISM's YouTube channel.

Professors James O'Donnell (left) and Bryan Spinks being interviewed about the coronation ceremony by Professor Teresa Berger. Photo: Amanda Patrick

MORE FACULTY NEWS IN BRIEF

In December, **AWET ANDEMICAEL** completed her Ph.D. in theology from the Yale Department of Religious Studies, an event all the more auspicious because she is the first black woman to have graduated with this degree from the department. Dr. Andemicael is the associate dean for Marquand Chapel and lecturer in Theology at Yale Divinity School and the Institute of Sacred Music.

Professor **TERESA BERGER** published “Liturgie als, Werk alles Geschaffenen: Zu einem alten und neuen Grundthema gelebter Religiosität” in *Liturgie – “Werk des Volkes?” Gelebte Religiosität als Thema der Liturgiewissenschaft*, ed. Harald Buchinger et al., (Freiburg i.B.: Herder, 2023), 456-481. She also presented a conference paper in March at the University of Berne, Switzerland, entitled, “Dr. Edith Stein—St. Teresa Benedicta of the Cross: Continuities and Conflicts in a Scholarly Life.”

In March, **JEFFREY DOUMA** led the Yale Glee Club on its first international tour since 2019, a trip to Kenya that included joint performances with the Nairobi Chamber Chorus, Kenyatta University Choir, Ghetto Classics Orchestra and Chorus, and Coast Chorale of Mombasa. He also hosted the Kaleidoscope Vocal Ensemble, founded by ISM choral conducting alumna Arianne Abela (YSM 2010) for a joint performance with the Glee Club that included the world premiere of Joel Thompson’s (DMA 2026) *Prayer for Deliverance*, and led the Glee Club and Yale Symphony Orchestra in the northeast premiere of Hilary Purrington’s (YSM 2017) *Words for Departure*.

VASILEIOS MARINIS spent his sabbatical in Istanbul researching his book on the cult of the martyr Euphemia.

In addition to his role teaching Yale graduate majors in organ and sacred music, **JAMES O’DONNELL** has established a new professional choral ensemble that will sing liturgies in sacred spaces at Yale and in the New Haven area, and will further the ISM’s collaborations with organists, musicians, and theologians around the globe. The first of these concerts was held in May at Christ Church, New Haven.

MARKUS RATHEY has been involved in several events celebrating the 100th birthday of Hungarian composer György Ligeti (1923-2006). In February, he presented a paper on Ligeti’s organ works at a Ligeti conference in Berlin, Germany; and articles on Ligeti’s work will be published this summer in the German journal *Organ* as well as in the American journal *Diapason*. In March, he participated in a panel on perspectives on “Music and Religion in the long nineteenth century” at the meeting of the Society for Music and Christian Scholarship. The panel discussed the two books on sacred music in the nineteenth century, which had been coedited by Professor Rathey: *Sacred and Secular Intersections in Music of the Long Nineteenth Century: Church, Stage, and Concert Hall* (Lanham: Lexington, 2022), and *The Sound of Freedom: Music’s Witness to the Theological Struggles of Modernity* (New York: Oxford University Press, 2021).

JAMES TAYLOR was awarded two special prizes this year, the Perrin Prize for his contribution to the vocal arts in America, and the Humble, Texas ISD Distinguished Alumni Award. In February he was honored to be a jury member for Thomas Quasthoff’s, “Das Lied,” art song competition in Heidelberg, Germany. This summer he will be a docent at the Oberlin Baroque Performance Institute, the Baroque Opera Workshop at Queens College, and the German Language School in Middlebury, Vermont.

The Yale Glee Club performing in Nairobi, Kenya.



STAFF NEWS

At the end of December **KRISTEN FORMAN** retired after serving for twelve years as executive assistant to Professor Martin Jean. She is pictured here at the ISM holiday party where she was honored with speeches from grateful colleagues and friends, along with a heartfelt rendition of “Lo, How a Rose E'er Blooming?” from the assembled crowd.

Dr. Martin Jean described Kristen as someone who seemed to be “genetically engineered” to be a part of the ISM and who was “woven into the very fabric of the community.” From caring for the students, to supporting faculty, safeguarding academic policies, and supporting all other aspects of the Institute, “Kristin has been at the heart and soul of all we do...in fact, she has been *the* heart and soul.”



Kristen Forman and Martin Jean at the ISM holiday party
Photo: Amanda Patrick

Senior administrative assistant, **CAITLIN MACGREGOR**, welcomed her daughter Renley Fiadh into the world last summer. She was born July 28, 2022, which is also Caitlin's birthday! Her son, Aemon, loves his new role as big brother.



Caitlin and
Renley MacGregor

ISM admissions coordinator and lecturer in liturgical studies **MARK ROOSIEN** was ordained to the priesthood on May 6 at Holy Ghost Orthodox Church in Bridgeport, CT. He will be serving in the Diocese of New England with the Orthodox Church in America.



The Rev. Dr. Mark Roosien



RACHEL SEGGER, who has been in the role of concert production coordinator for the last year—supporting the Yale Camerata, the ISM choral library, and programs in choral conducting and voice—will be transitioning to a new role at the ISM on June 5. We are delighted to welcome

her as the new manager of Academic and Student Affairs. Rachel succeeds Kristen Forman who held this position for twelve years until her retirement in December 2022.

Rachel graduated from Yale as an ISM student in 1997 with both the Master of Music (Organ) and the Master of Arts in Religion (Liturgical Studies). Prior to Yale, she received the A.B. from Harvard College majoring in Music and English, and following Yale, she earned the J.D. from the University of Connecticut School of Law, after which she practiced law for 14 years. Since 2016, Rachel has served Trinity on the Green as their music program manager. In this role, she assists Walden Moore, the director of Music, in the management of the Trinity music program, recruiting and training novice choristers, coordinating fundraising, planning for choir events and tours, managing choir calendars and rehearsal logistics, connecting with community music organizations, and serving as the point person for choir parents and members of the three parish choirs.

2023-2024 Concerts

Mark your calendars for the following ISM concerts, all of which are free and open to the public. Additional concerts and events will be announced over the coming months and will be added to the ISM online calendar at: <https://ism.yale.edu/events/upcoming-events>

Fri. Sept. 22, 5:30 p.m., Yale Schola Cantorum, Evensong, Christ Church, New Haven

Sat. Oct. 14, 7:30 p.m., Yale Camerata Fall Concert, Woolsey Hall, New Haven

Fri. Oct. 20, 7:30 p.m., Yale Schola Cantorum with Masaaki Suzuki and Juilliard 415, Alice Tully Hall, Lincoln Center, New York City

Sat. Oct. 21, 7:30 p.m., Yale Schola Cantorum with Masaaki Suzuki and Juilliard 415, Woolsey Hall, New Haven

Thu. Nov. 9, 7:30 p.m., Yale Schola Cantorum with the Danish National Vocal Ensemble, Woolsey Hall, New Haven

Fri. Nov. 17, 7:30 p.m., Yale Voxtet Fall Concert, Marquand Chapel, Yale Divinity School, New Haven

Sun. Nov. 19, 7:30 p.m., Great Organ Music at Yale with Matthias Maeirhofer, Woolsey Hall, New Haven

Sat. Dec. 2, 7:30 p.m., Yale Camerata Advent Concert, Woolsey Hall, New Haven

Mon. Dec 4, 5 p.m., Yale Repertory Chorus Recital, Battell Chapel

Fri Dec. 8, 7:30 p.m., Yale Schola Cantorum, John Rutter *Gloria*, Woolsey Hall, New Haven

Sun. Dec. 10, time and location TBA, Handel's Messiah sing-along

Sun. Jan. 28, 7:30 p.m., Great Organ Music at Yale with Bine Bryndoff, Marquand Chapel, Yale Divinity School, New Haven

Sun. Feb. 11, 4 p.m., Yale Camerata with Yale Glee Club, Woolsey Hall, New Haven

Sat. Feb. 17, 7:30 p.m., Yale Schola Cantorum, Woolsey Hall, New Haven

Fri. Mar. 8, 7:30 p.m., Yale Voxtet Spring Concert, Marquand Chapel, Yale Divinity School, New Haven

Wed. Apr. 3, 7:30 p.m., Yale Camerata, Yale Glee Club, and Yale Symphony Orchestra, Benjamin Britten *War Requiem*, Woolsey Hall, New Haven

Sun. Apr. 7, time TBA, Yale Camerata, Yale Glee Club, and Yale Symphony Orchestra, Benjamin Britten *War Requiem*, St. Barts, New York City

Mon. Apr. 15, 5 p.m., Yale Repertory Chorus Recital, Battell Chapel, New Haven

Sat. Apr. 27, 7:30 p.m., Yale Schola Cantorum with Juilliard 415, Bach *Mass in B Minor*, Woolsey Hall, New Haven (this concert will also be performed in New York City, details TBA)



Yale Schola Cantorum performing Bach's *Christmas Oratorio*, Woolsey Hall, December 2022
Photo: Harold Shapiro