ISM Students Presenting in 2006–2007

ISM students who made their Colloquium presentations in the 2006–2007 year were:

Satomi Akao & Videen Bennett  
*Reclaiming the Psalms: A Vision of Psalmody Blossoming from Its (Pruned) Reformed Roots*

Paul Cho, Steve Gearhart, & Alisha Jones  
*New World Symphony—A New World a’Comin’: The Legacy of Antonin Dvorák and Edward Kennedy “Duke” Ellington*

Josh Copeland & Russell Weismann  
*Examination of the Practice and Relevancy of Monasticism in the Contemporary American Church*

Jeremy Deaner & Timothy Weisman  
*Beyond Catechesis: Expanding the Face of Education in the Church*

John Hartmann & Mark Vuorinen  
*Te Deum Laudamus: History, Function, Transformation*

Abigail Haynes & Jorge Gomez Tejada  
*The Red and the Black: A Modern Illuminated Score of a Cantiga de Santa Maria*

Holland Jancaitis  
*From Wagner’s Shadow: Cornelius’s Requiem*

Katherine Kennedy & Erin Westmaas  
*Artistic Hospitality in Liturgical Music*

Sarah Koenig & Alistair Nelson  
*The Question of Faith: Faith and Music Ministry in New Haven’s Episcopal Churches*

Daniel Koh  
*John Harbison’s Mirabai Songs: A Musical Reading of the Poetry*

Kit-Ying (Cynthia) Law  
*Offering a Pure Sacrifice: A Study on Christian “Sacrifice” in the Didache and Its Implications and Significance*

Robinson McClellan  
*Pibroch Rhythm: Translating Early Gaelic Bagpipe Music*

Jieun Newland & Eileen Sypher  
*Using Music to Center: Liturgical Possibilities*

Jeanine Oakes & Sylvia Rider  
*Memorialization of the Children from the Theresienstadt Ghetto: An Art Installation of Live Performance Art Song with Art Film*

Andrew Pester & Rachel Pollak  
*Horses, Crows, and Crosses: Non-Christian Christian Artists*
Will Revere & Steven Wilson
*The Spirit and the Letter: Reception in Music, Literature, and Theology*

Danielle Tumminio
*Speaking the Unspeakable: A Theology of Trauma and Grace*

Rebecca Wexler
*Heterophony—Cacophony: Midrashim of Klezmorim Past and Present*

Other students who presented were Ryan Braudau, Lucas Grubbs, and Sonia Kim. Many of the students gave their Colloquium presentations in pairs, one student from each school (YDS and YSM).

To give some examples of the interdisciplinary work of the students we are printing five representative abstracts that demonstrate the variety of topics and the nature of approaches taken.

Jeremy Deaner & Timothy Weisman  *Beyond Catechesis: Expanding the Face of Education in the Church*

In terms of educational programs, many churches support only Sunday morning catechesis or education in the Christian faith; a few churches do, however, offer enrichment beyond catechesis, including after-school programs for children, and evening discussion forums for adults. We believe that it is the church’s calling to develop and extend such activities, which not only teach the Christian faith but provide a general education as well, including the music, art, and dance classes being displaced in the public school systems. Tutoring programs, and seminars for adults on social issues, including economics and governmental policy, might also be extended to the larger community. The presentation provided a survey of the history and theology of education in the church through case studies at St. Paul and St. James Episcopal Church in New Haven, Connecticut, and Bryn Mawr Presbyterian Church in Bryn Mawr, Pennsylvania, two congregations differing in size, financial resources, and setting (i.e., urban and suburban). Using these case studies as models we finally addressed the feasibility, implementation, and assessment of similar programs in other contexts.

John Hartmann & Mark Vuorinen  *Te Deum Laudamus: History, Function, Transformation*

The Te Deum has been an important canticle of the Christian church since it was composed in the fifth century. Part hymn of praise, part confession of faith, it has lent itself to musical settings by important composers throughout music history. In addition to its liturgical function, the Te Deum is recognized as the “ideal canticle for national rejoicing, whether occasioned by military success, or by the birth on an heir to the throne.” The presentation outlined a brief history of the origins of the Te Deum, its use as a liturgical canticle, and its transformation into a text with political functions. Our analysis focused on an eighteenth-century setting by George Frideric Handel and a twentieth-century one by the Estonian composer, Arvo Pärt, analyzing the balance between the liturgical and political subtexts of these works.

Robinson McClellan  *Pibroch Rhythm: Translating Early Gaelic Bagpipe Music*

Since the early nineteenth century rhythm in pibroch (a Gaelic musical tradition of the Highland bagpipe) has been a subject of heated debate among pipers, and a cause of bewilderment for
newcomers to the subject. Conflicting sources, and confusing rhythmic terminology, have helped to lend pibroch an aura of impenetrability that has kept it isolated from the wider interaction of world musical cultures in recent years. Drawing on concepts and terms from the Western classical and pibroch traditions, this presentation briefly summarized my effort to make pibroch’s rhythmic idiom more easily accessible to musicians both within and outside of the piping community. My analysis separated two elements of rhythm in pibroch: first, the cognitive maps of rhythmic patterns and groupings perceived by listeners and performers, and second, the actual performed durations through which those underlying rhythmic structures are manifested. Taking an ethnomusicological approach to pibroch’s dual history of oral and written transmission, I compared precise transcriptions of recorded performances with existing scores and written and spoken explanations. The presentation aimed to provide a simple but coherent, and clearly defined, set of terms and concepts for understanding and discussing pibroch rhythm.

Will Revere & Steven Wilson  The Spirit and the Letter: Reception in Music, Literature, and Theology

Our research explored the concept of audience reaction in the creative process, and how composers can build audience reaction into the work itself. We used two musical examples: The Rite of Spring by Igor Stravinsky, and La Bohème by Giacomo Puccini, describing the audience riot in reaction to the Rite at its premiere, and discussing a few examples of musical “branding” that Puccini uses in the development of his characters. The impresario of the ballet at the Rite’s premiere was quoted afterward as saying that the riot was “exactly what I wanted”; Puccini uses snippets of melody as new characters enter, and then reworks these snippets into the texture of later scenes as characters are recalled but are not present on stage. We were able to show in these examples that the creation of a work can incorporate techniques that build and sustain audience interest.

Rebecca Wexler  Heterophony – Cacophony: Midrashim of Klezmorim Past and Present

The presentation explored how klezmer music has offered changing midrashim—commentaries—on religion and cultural identity. I focused on the link between musical sound and the musician’s notion of his or her Jewish identity. With the aid of musical recordings and interviews with musicians I guided the audience through the evolution of a genre that began as a liturgical framework for weddings, was brought to the stage in America, was nearly wiped out by the Holocaust, and was recently revived and adopted by many Jews as a new way of exploring their cultural and spiritual roots. Finally, I proposed ways in which klezmer music can re-vitalize certain aspects of the Jewish liturgy.