Yale Institute of Sacred Music

Year in Review

2015—2016
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Welcome to the 2016 Annual Report of the Yale Institute of Sacred Music. As our programs in music, worship, and the related arts continue to grow, we also take this moment to look back on a year filled with activity in every corner. We are ever grateful to the many visitors and guests that come through our doors, who meet our modest welcome with extravagant gifts that benefit not only the Institute community but the entire university.

In this document, you will read of the manifold activities of our gifted faculty, students, and alumni/alumnae, and you will see evidence of new bridges built with our colleagues around Yale and beyond. All of this work is manifested in the classroom and studio, in the rehearsal room and concert halls, in our chapels and our local parishes, and in the scholarship and creative work that is produced here each week.

We were privileged in May and June of 2016 to visit regions around the Baltic Sea on our biennial study trip, and the anticipation of this journey populated our life together in abundant ways. A concert by Schola Cantorum of Arvo Pärt’s “Passio” was repeated not only at the Cathedral of St. John the Divine in New York, but also in the concert halls and churches of St. Petersburg, Riga, and Tallinn, the latter before the composer himself. Camerata's moving and impressive performance of Stravinsky’s “Les Noces” prepared us for sights and sounds in Russia like nothing else, and also shared some of this energy with our community in New Haven. I hope you will take special note of the student and faculty reports of this formative travel experience.

But just as we look back, we are in a new position to look forward. At the time of my writing this short preface, we received word that the Provost has approved a project that will grant the ISM much needed additional physical space on campus to house its growing programs. The building at 406 Prospect Street, directly across from the Sterling Divinity Quadrangle (SDQ), is a space that has been vacant virtually since the time the International Student Center at Yale occupied it more than a decade ago. We are in a planning process now that, we hope, will see many of administrative offices move there in 2018 along with some faculty and, at last, our ISM Fellows, who have been housed around campus to date. The building returns to us an expanded version of the storied student lounge that was a hub of activity when we lived in the back of the SDQ years ago. The property gives future generations the possibility of building up to 20,000 square feet of added space should the need arise. This alone would merit the renovation costs that we will devote to this beautiful old building.

Just as importantly, this gives us the long-awaited opportunity to plan programmatically, since program inevitably requires space and we have been out of space for years. We are laying plans for strengthening our core programs, particularly in the training of church musicians and clergy, but also in building relationships with more partners around Yale. For example, we have long meditated on the ways communities of faith have used music, ritual, and the arts to construct an understanding of the world around them. New initiatives in this regard may lead us to explore the way creation is used and stewarded, the ways we prepare for death and mark the passing of loved ones, the ways we build the “Sacred” into our physical and natural environment (sacred space), and the ways we work for justice in our societies.

We are only at the beginning of such conversations, but we have already made new friends for this work at home and beyond, and we look forward to sharing these plans with our various constituencies as they develop.

In the meantime, I hope you enjoy what you find in these pages, and I hope you will share your own thoughts with us about our work so that we can be ever more true and vital to the vision our founding benefactors set out for us.

Happy reading!

Martin Jean
Director
ISM Community 2015-2016

Faculty (with course titles)

CHORAL CONDUCTING
Marguerite L. Brooks, Associate Professor, Adj.
Individual Instruction and Seminar – Choral Conducting
Yale Camerata, Repertory Chorus, Recital Chorus
David Hill, Professor (Adj.) and Principal Conductor of
Yale Schola Cantorum
Individual Instruction and Seminar – Choral Conducting
Yale Schola Cantorum

MUSIC HISTORY
Jeffers Engelhardt, Visiting Associate Professor of Ethnomusicology
Ethnomusicological Perspectives on Religion and Ritual
Henry Parkes, Assistant Professor
Faith and Doubt in Western Music
Gregorian Chant at the Keyboard
Polyphonies East and West
Sacred Music in the Western Christian Tradition:
From the Bible to Modernity
Markus Rathey, Professor in the Practice
Intimacy, Love, and Devotion in 17th Century Music
Music and Theology in the 16th Century
Music before 1700
Psalms in Scripture, Literature, and Music
(with Peter Hawkins)

LITURGICAL STUDIES
Teresa Berger, Professor (on leave spring 2016)
Foundations of Christian Worship (with Melanie Ross)
Liturgical Theology (with Melanie Ross)
Melanie C. Ross, Assistant Professor
Foundations of Christian Worship (with Teresa Berger)
Liturgical Theology (with Teresa Berger)
Bryan D. Spinks, Professor (on leave fall 2015)
Eucharistic Prayers and Eucharistic Theology
Church Growth and Mission through Worship:
What Are They Saying?

RELIGION AND THE VISUAL ARTS
Vasileios Marinis, Associate Professor
Art and Ritual at Mount Sinai (with Robert S. Nelson)
Christian Art and Architecture from the Renaissance
to the Present
From House Churches to Medieval Cathedrals. Christian Art
and Architecture from the 3rd Century to the End of Gothic
Visual Controversies: Religion and the Politics of Vision
(with Sally Promey)
Sally M. Promey, Professor, ISM Deputy Director
Studies in “New” Materialities: Agency, Ontology,
Embodiment, Cognition
Visual Controversies: Religion and the Politics of Vision
(with Vasileios Marinis)

Jeffrey Brillhart, Lecturer
Improvisation at the Organ
Martin D. Jean, Professor, ISM Director
Individual Instruction and Seminar – Organ
Performance Class
ISM Colloquium

Walden Moore, Lecturer
Liturgical Keyboard Skills

Thomas Murray, Professor
Individual Instruction and Seminar – Organ
Performance Class

VOCAL PERFORMANCE
Judith Malafronte, Lecturer
Performance Practice for Singers Pre-1800
Secondary Instruction for Choral Conductors
James Taylor, Professor in the Practice of Voice
Individual Instruction and Seminar – Voice
Lyric Diction for Singers; Vocal Chamber Music

Ted Taylor, Lecturer
Art Song Coaching for Singers
Collaborative Piano: Voice
Marc Verzatt, Lecturer
Acting for Singers

SACRED MUSIC
Awet Andemicael, Lecturer
Music Skills and Vocal Development for Parish Ministry
Mark Miller, Lecturer
Marquand Gospel Choir
Liturgical Keyboard Skills

Henry Parkes, Assistant Professor
Faith and Doubt in Western Music
Gregorian Chant at the Keyboard
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Faculty News


Marguerite Brooks serves on the Master Class committee for the American Choral Directors Association (ACDA) Eastern Division. She continues a consulting project for the Smith College Department of Music, and serves as Director of Music for Church of the Redeemer, United Church of Christ, in New Haven.

Maggi Dawn presented a paper titled “Sing to the Lord a New Song” at the 2015 Ecclesiology and Ethnography conference (University of Durham, UK). She also presented at the Venice Colloquium, a small international gathering of ritual artists. Dawn was one of the authors of Reflections for Daily Prayer (Church House Publishing, London) and she co-wrote, with former ISM fellow Ayla Lepine, an article for In Focus (the Tate Gallery online research journal).

Peter Hawkins published multiple books chapters and articles in 2016, including “With witness I speak this”: Gerard Manley Hopkins and the ‘I’ of the Psalms” (Literature and Belief), and “Religious culture.” (Dante in Context, Cambridge University Press). Wipf & Stock reissued three of his previously published books: Religious Interpretation of the City; Ineffability Names the Unnamable from Dante to Beckett; and Getting Nowhere: Christian Hope and Utopian Dream. Hawkins’ latest project is a book under contract with Bloomsbury, entitled The Bible and the American Short Story, with co-author Lesleigh Cushing Stahlberg.

David Hill continued his busy choral and orchestral conducting schedule in Europe and the US, including 10 performances with the BBC Singers, concerts with the Bournemouth Symphony Orchestra, the BBC Scottish Symphony Orchestra, the Gdansk Philharmonic Orchestra, the Chattanooga and the Rhode Island symphony orchestras. Hill’s affiliation with the Bach Choir included performances at Royal Festival Hall, London, and Leeds Town Hall. He led the BBC Singers in a performance of Rossini’s Petite Messe Solennelle at the Proms in August.
Faculty News CONTINUED

Martin Jean performed in recital as part of the Atlanta Summer Organ Festival on June 29, 2016, at All Saints’ Episcopal Church in Atlanta, GA. He chaired juries at the 9th Mikael Tariverdiev International Organ Competition in Kaliningrad, Russia in September, 2015, and the 2016 Northern Ireland International Organ Competition in Armagh, Northern Ireland. Jean has been invited to give the Erik Routley Lectures in Church Music at the 2017 Montreat Conference of Worship and Music.

Vasileios Marinis is currently a Humboldt fellow at the Ludwig-Maximilians-Universität in Munich, Germany. His second monograph titled Death and the Afterlife in Byzantium: The Fate of the Soul in Theology, Literature, and Art will be published by Cambridge University Press in December 2016.

Thomas Murray presented solo recitals for two regional conventions of the American Guild of Organists—in St. Louis and New Haven—and for another AGO gathering in Bradenton, FL. Other guest recital appearances took him to Birmingham, AL, Rochester, NY, and Cincinnati, OH. He also served as faculty for the AGO “Advanced Pipe Organ Encounter” students at Oklahoma University.

Henry Parkes had essays published in the collections Understanding Medieval Liturgy and Reading the Bible in the Middle Ages (both 2015), and had an article accepted by the Journal of the American Musicological Society for publication in 2017. He was awarded an A. Whitney Griswold grant to support summer research in Germany and the UK, in preparation for a new book project tentatively entitled When Chant Became Gregorian. In July and August, he gave conference presentations in Dublin, Regensburg, Cambridge, and Sheffield.

Sally Promey has been awarded a substantial grant from The Henry Luce Foundation for the second project cycle of the Center for the Study of Material and Visual Cultures of Religion (MAVCOR). Promey is founder and director of the Center. The five-year interdisciplinary and international project cycle, “Material Economies of Religion in the Americas: Arts, Objects, Spaces, Mediations,” will support the collaboration of 40+ fellows from many institutions and all ranks of the academic profession. Sarah Rivett (Princeton University) will co-direct the project cycle with Promey. Fellows will convene at least three times over the project’s course and will produce study collections of objects as well as scholarship in print and electronic media. A capstone international conference in 2022 will be separately funded.

Markus Rathey published two books in close succession in 2016: Bach’s Major Vocal Works: Music, Drama, Liturgy (Yale University Press) and Bach’s Christmas Oratorio (Oxford University Press). He currently serves as president of the American Bach Society and on the editorial boards for BACH: Journal of the Riemenschneider Bach Institute and the Yale Journal for Music and Religion. Rathey was promoted to Professor in the Practice of Music History as of July 1, 2016.

Bryan Spinks contributed two essays to the collection he co-edited with colleague Teresa Berger: Liturgy’s Imagined Past/s. Methodologies and Material in the Writing of Liturgical History Today. He presented the 150th anniversary lecture for the Church Service Society (Scotland) in October while on research leave as a Fellow at the University of Edinburgh. Spinks published an article and a book review in the Scottish Journal of Theology, and another review in Church History and Religious Culture. His current projects include a commissioned book and essays. He serves as president of the Society for Oriental Liturgy, which he will address at their next conference in Armenia.

James Taylor spent much of the summer teaching: first, for the Middlebury German for Singers Program in Vermont, and then at the Wintergreen Music Festival in Virginia, where he presented seminars on diction and performance practice and performed a recital of Handel arias and duets with Arianna Zuckerman. He also spent a week at the International Baroque Institute, held at the Longy School of Music in Boston.

Christian Wiman won two prizes and gave readings in conjunction with each: the Aiken-Taylor Prize in Modern Poetry at Sewanee University of the South, and the Balcones Poetry Prize at Austin Community College. He also read and/or lectured at the University of Minnesota, the Festival of Faith and Writing at Calvin College, Davidson College, Faith and Life Lecture Series in Minneapolis, and the University of Chicago. Wiman edited an anthology of poetry called “And Souls Are Candles” for Grace Farms Foundation. His latest book, My Bright Abyss, was published in the Netherlands and in Bulgaria.
The ISM Fellows program offers scholars, religious leaders, and artists whose work is in or is moving to the fields of sacred music, liturgical/ritual studies, or religion and the arts an opportunity to pursue their scholarly or artistic projects within the Institute’s vibrant, interdisciplinary community. Many also teach courses to ISM students and students around the university, and organize symposia or guest performances during their terms. The ISM hosted eight fellows in 2015-2016:

**Andrew Albin**  
Assistant Professor of English, Fordham University  
Research Topic: *Richard Rolle’s “Melody of Love”: Alliterative Translation and Commentary*  
Guest Performance: *Sine Nomine, Melos Amoris: Music from a Mystical Manuscript*

**Michael Dodds**  
Associate Professor of Music History, University of North Carolina School of the Arts  
Research Topic: *From Modes to Keys: The Organ in Baroque Liturgy*  
Course: *Tonal Affect and Allegory in the Vocal Music of J.S. Bach*

**Meredith Gamer**  
Assistant Professor of Art History, Columbia University  
Research Topic: *Art and Capital Punishment in 18th Century Britain*  
Course: *Art and Punishment*

**John Graham**  
Research Topic: *The Transcription and Transmission of Georgian Liturgical Chant*  
Course: *Polyphonies East and West (with Henry Parkes)*  
Guest Performance: *Anchiskhati Church Choir, The Orthodox Paschal Cycle*  
Symposium: *Georgian Orthodoxy: The Revival of Art and Religion in the Caucasus*

**Eben Graves**  
Mellon Postdoctoral Teaching Fellow, Columbia University  
Courses: *Bollywood: Music, Image, and Culture; Music and Hinduism*  
Guest Performance: *Singing at the Gurû’s Court: The Dhrupad of the Gurbâni kîrtan Tradition*

**Hugo Mendez**  
Postdoctoral Fellow in Religious Studies, University of North Carolina, Chapel Hill  
Research Topic: *The ‘Liturgical New Year’ in Christianity: Origins, Theory, and Behavior*  
Courses: *English Exegesis: Gospel and Epistles of John; New Testament Poetry: Hymns and Prayers; Parting of Ways: Synagogue and Church*  

The fellows and postdocs are supported in their work by Yale faculty and scholars/practitioners in the region who serve as Fellow Associates of the Institute. Those who participated in 2015-2016 include: Timothy Barringer, Teresa Berger, Phyllis Granoff, Daniel Harrison, Sharon Kugler, David Mahan, Margaret Olin, Patrick McCreless, Robert Nelson, Markus Rathey, Koichi Shinohara, Bryan Spinks, and Michael Veal. The ISM Fellows, Fellow Associates, and faculty and students from around the university met at least once a month during the academic year for presentation of works-in-progress and conversation around numerous far-reaching topics related to the mission of the Institute. Several guest speakers also presented their work.
**Staff**

Antonia Abildgaard, ISM Student Financial Aid Services  
Laura Adam, Manager of Music Programs and Concert Production  
Nicole Benevenia, Special Events Coordinator  
Jacqueline Campoli, Senior Administrative Assistant  
Kristen Forman, Executive Assistant to the Director  
Derek Greten-Harrison, Senior Administrative Assistant, Admissions and Student Affairs  
Andrea Hart, CPA, Assistant Director of Finance and Administration  
Trisha Lendroth, Senior Administrative Assistant, Business Office  
Katharine Arnold Luce, Senior Administrative Assistant, Outreach and Publications  
Melissa Maier, Manager of External Relations and Publications Media  
Tomoko Nakayama, Collaborative Keyboardist/Vocal Coach  
Sara O’Bryan, Interim Director of Chapel Music  
Laurie Ongley, Senior Administrative Assistant, Concert Production  
Sachin Ramabhadran, Technical/AV Coordinator  
Elizabeth Santamaria, Financial and Chapel Program Assistant  
Glen Segger, ISM Fellows Program Coordinator

**Alumni**

The Institute maintains contact with a high percentage of its nearly 600 alumni through publications, social media, and the ISM website. The newsletter (Prism) -- featuring alumni news along with news of ISM events, programs, faculty, and students--is distributed several times a year. Alumni profiles are published there, on the website, and in an online recruitment newsletter *Prism for Prospects.* We are reaching out to alumni regularly to keep the profile series ongoing.

Brief news reports from a few recent graduates and representative lists of church, academic, and performance activities provide a glimpse into the range of pursuits and accomplishments of our remarkable alumni.

Kat Banakis (M.Div. ’09) has been named the new theologian-in-residence at St. Luke’s Episcopal Church in Evanston, IL. She also serves as senior vice president at Grenzebach Glier and Associates in Chicago. Banakis is a co-founder of the 18th Street Singers chorus (Washington, DC), an alumna of the Youth Theology Initiative, and member of the board of directors of the Beatitudes Society—a ecumenical Christian organization that fosters a new generation of entrepreneurial leaders for the church of tomorrow. Her new book from Chalice Press, *Bubble Girl: An Irreverent Journey of Faith* asks readers to consider how their stories are wrapped up in God’s story.

Colin Britt (M.M. ’10), who received his D.M.A. in Choral Conducting from Rutgers University in May, has been appointed Artistic Director and Conductor of the West Village Chorale in New York City. This fall, he will also serve on the conducting faculty at SUNY New Paltz. Britt served on the ISM staff as Interim Director of Chapel Music for Marquand Chapel from 2010 to 2013.

Dashon Burton (M.M. ’11) and Nathaniel Gumbs (M.M. ’11) released a new album entitled “Songs of Struggle & Redemption: We Shall Overcome,” produced by Acis Records. The album features arrangements by Burleigh, Hayes, Johnson, and even Burton and Gumbs themselves.
Stephen Buzard (M.M. ’13) has been named Director of Music at St. James Cathedral of the Episcopal Diocese of Chicago, effective September 1, 2016. At St. James, Buzard will be organist/choirmaster for the Cathedral Choir and principal musician of the Cathedral, responsible for leading, managing and coordinating the music program as an effective part of the Cathedral’s overall ministry. He leaves the post of Acting Director of Music and Organist of St. Thomas, Fifth Ave., New York City, which culminated in a concert with the choir of men and boys at the national convention of the American Guild of Organists in Houston, TX in July, 2016.

Judith Dupré (M.Div. ’11) has published a new book, entitled One World Trade Center: Biography of the Building (Little, Brown and Company; April 26, 2016). Incorporating over seventy interviews and behind-the-scenes moments with the people who brought the project to life, the book includes boldface names such as architects David Childs, Daniel Libeskind, and Santiago Calatrava as well as engineers, ironworkers, government officials, private developers, and civic and museum leaders. In telling the story of the new WTC, memorial, museum and transportation hub, Dupré chronicles the fourteen years of effort and ingenuity that resulted in a 1,776 foot-tall engineering marvel.

Nola Richardson (M.M. ’16), soprano, received a shared first prize at The Biennial Bach Vocal Competition sponsored by The American Bach Society and The Bach Choir of Bethlehem, held in May 2016. She also was awarded Third Prize and Audience Favorite Prize in the fourth annual Handel Aria Competition, held in Madison, WI, in July 2016. The Handel Aria Competition is an event for emerging talented singers of Handel’s operas and oratorios.

Josh Stafford (M.M. ’12) was honored with first place at the 2016 Longwood Gardens International Organ Competition, held June 14-18, in Kennett Square, PA. The competition drew musicians from around the world to compete for the largest cash award for an organ competition anywhere: the $40,000 Pierre S. du Pont First Prize.
Alumni CONTINUED

CHURCH MUSIC POSITIONS: Episcopal Church in Harvard Square—Christ Church (Cambridge, MA), Fairmount Presbyterian Church (Cleveland), First Presbyterian Church (Orlando) National Cathedral (Washington, DC), Fifth Avenue Presbyterian Church (New York), Second Presbyterian Church (Indianapolis), St. James Cathedral (Chicago), St. Paul’s Cathedral (San Diego), St. Thomas Church (New York), Trinity Church (Boston), Trinity Episcopal Cathedral (Columbia, SC), Trinity Episcopal Cathedral (Portland, OR), Trinity Wall Street (New York).

ENROLLMENT IN OR COMPLETION OF DOCTORAL PROGRAMS: Boston University, Brown University, Duke University, Durham University (UK), Eastman School of Music, Fordham University, Graduate Theological Union, Harvard University, Princeton University, The Juilliard School, University of Chicago, University of Michigan, University of Minnesota, University of Notre Dame, University of Oregon, University of Pittsburgh, University of Toronto, University of Wisconsin – Madison, University of Washington, Vanderbilt University, and Yale University.

ACADEMIC APPOINTMENTS: Aquinas Institute of Theology, College of the Holy Cross, Deerfield Academy, Drew Seminary, East Carolina University, Florida State University, Fordham University, Garrett-Evangelical Theological Seminary, Grove City College, Hamburger School of Music, Harvard Divinity School, Harvard University, Indiana University Jacobs School of Music, Mount Holyoke College, Muhlenberg College, Rutgers University, St. John’s University, Scripps College, Southeastern University, SUNY – Purchase, Swarthmore College, Syracuse University, Tufts University, Union Theological Seminary, University of Chicago, University of Colorado, University of Massachusetts, University of Michigan, University of Notre Dame, University of Thessaloniki, Wayne State University, Wesleyan University, Western Michigan University, Williams College

CONDUCTING OR SOLO PERFORMANCES: Boston Early Music Festival, Calgary Philharmonic, Conspirare, Houston Symphony Orchestra, LA Chamber Orchestra, Mark Morris Dance Group, New York City Children’s Chorus, New York Philharmonic, Orchestra of St. Luke’s, Oregon Bach Festival, Philharmonia Baroque Orchestra (San Francisco), Prince George Symphony Orchestra, Quodlibet Choir (Canada), Seraphic Fire, Telemann Chamber Orchestra, Trinity Church Wall Street (New York), West Village Chorale (New York)

COMMISSIONS: Colorado Symphony Orchestra, Eighth Blackbird, Kansas City Symphony, National Symphony Orchestra, Philadelphia Orchestra, Seraphic Fire, Soli Deo Gloria, Takacs Quartet, Vancouver Bach Choir, and Yale Camerata.


### Student Admissions 2016-2017

#### APPLICATION STATISTICS

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#### COMPOSITION OF THE ISM STUDENT BODY BY SCHOOL AND AREA OF STUDY

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ISM Program Highlights

Choral Program

Eight choirs come under the ISM aegis: Yale Camerata, Yale Schola Cantorum, Marquand Choir, Marquand Gospel Choir, Battell Chapel Choir, Berkeley Chapel Choir, Repertory Chorus and Recital Chorus. The Yale Camerata is primarily a concert choir, while the Schola appears in both concert and liturgical contexts. The latter two function as lab choirs for the first- and second-year choral conducting students (functioning the way instruments do for the organ program). The chapel choirs function liturgically in worship services in the respective chapels. First-year choral majors conduct two shared recitals, the second of which includes a work for voices and instruments. The degree recital for second-year conductors generally centers on an extended vocal/orchestral work. The ISM maintains a close and happy partnership with the Yale Glee Club (primarily undergraduates).

YALE CAMERATA
Marguerite L. Brooks, conductor

Yale Camerata and its smaller Chamber Chorus performed five concerts over the course of the academic year. In November, the Chamber Chorus presented a Sacred Music Tribute to St. Paul’s Within the Walls at St. Bede’s Chapel in Greenwich, Connecticut. The varied program concluded with a new work for mixed chorus and string quartet, The Tree of Life by Robert Sirota. Camerata’s annual Advent concert in Battell Chapel included three works by contemporary Estonian composer Arvo Pärt and two by J.S. Bach (Fallt mit Danken, fällt mit Loben BWV 248/4 and Dona nobis pacem from Mass in B-minor). British conductor Matthew Halls led the annual joint concert with the Yale Glee Club and Schola Cantorum in a program entitled Magnificats Old and New. Stravinsky’s Les noces (Svadebka) was the featured work in Camerata’s final concert of the year, which also included Tavener’s Village Wedding, J.S. Bach’s cantata BWV 196, and Bartok’s Sonata for Two Pianos and Percussion (performed by the Icarus Quartet).

Prof. Brooks conducts the annual Advent Concert in Battell Chapel

Photo by Robert A. Lisak
Yale Schola Cantorum performed seven programs in the course of 2016-17, four under the baton of principal conductor David Hill beginning with an Evensong service in September at Christ Church New Haven. Later in the fall, Prof. Hill led the group in Handel’s Dixit Dominus and other works, including a reprise of Roderick Williams’ O Brother Man, which had its premiere the previous year. Schola performed the same program in Portland, Oregon as part of the National Collegiate Choral Organization annual conference. Arvo Pärt’s Passio was the highlight of Prof. Hill’s program in February, performed at the Cathedral of St. John the Divine in New York, at Christ Church in New Haven, and on tour in the Baltics in June. (See left.) A performance of Monteverdi’s Vespers (1610) concluded the season.

Principal Guest Conductor Masaaki Suzuki returned to New Haven in October to lead a program of Bach Masses (BWV 234 and 235) with Juilliard415 in two performances, in New Haven and New York. Founding conductor Simon Carrington led the ensemble in a concert entitled “Christmas in Lübeck,” conceived with Kerala Snyder, professor emerita at Eastman School of Music and a recognized scholar of Buxtehude and German Baroque music.

Immediately on the heels of the ISM Study Trip to the Baltics, conductor David Hill led members of Yale Schola Cantorum and five instrumentalists on a whirlwind tour, performing three concerts in three consecutive nights.

June 8 - Lutheran Church of St. Peter and St. Paul, St. Petersburg
June 9 - St. Nicholas Church, Tallinn, Estonia
June 10 - St. John’s Church, Riga, Latvia

While each city and performance venue were special in their own right, a particular highlight for the group was the opportunity to sing Arvo Pärt’s Passio with the composer in the audience in Tallinn.
Organ Program

The Great Organ Music at Yale series presented four artists in concert on the Newberry Memorial Organ in Woolsey Hall. The series opened with Renée Anne Louprette in a program by French composers. Professor Thomas Murray followed in October, performing music of Duruflé, Grieg, Rheinberger, and Saint-Saëns, as well as three composers with ties to Yale, including current faculty member Christopher Theofanidis. Michel Bouvard’s concert featured works of Franck and Widor, and his grandfather’s (Jean Bouvard’s) Variations sur un Noël basque. The series concluded with Erik Wm. Suter’s presentation of the complete organ works of Maurice Duruflé.

Organ students of ISM professors Murray and Jean each perform one hour-long recital and one half-hour-long recital each year. They also conclude their improvisation studies each semester with a group concert “showcase,” in which they prepare an improvisation on a theme given only hours before.

Maintaining Yale’s Organs

The ISM has full curatorial and fiscal responsibility for the 16 organs on campus. Organ curators Joe Dzeda and Nicholas Thompson-Allen have served the University faithfully for over 40 years, caring for the H. Frank Bozyan Memorial Organ in Dwight Memorial Chapel (Rudolph von Beckerath, three manuals, 1971); the organ in Battell Chapel (Walter Holtkamp, Sr., three manuals, 1951); the organs in Marquand Chapel (E. M. Skinner, three manuals, 1932; and the Krigbaum Organ, Taylor & Boody, three manuals, meantone temperament, 2007); a two-manual instrument built for the ISM organ studio by Martin Pasi in 2011; and the Newberry Memorial Organ in Woolsey Hall, above, (E. M. Skinner, four manuals, 1928), one of the most famous romantic organs in the world. The Institute also possesses a Taylor & Boody continuo organ (2004). In addition, two-manual practice instruments by Flentrop, Holtkamp, Casavant, and others are located in Woolsey Hall and at the ISM (which also houses five Steinway grand pianos, a C. B. Fisk positive, a Dowd harpsichord, and a two-manual Richard Kingston harpsichord).

The Institute has engaged the A. Thompson-Allen Company (ATA) to conduct the first complete restoration of the Newberry Organ since its installation in Woolsey Hall in 1903. The multi-year project commenced in 2012 and is expected to continue for several more summers. This will not only correct tonal inconsistencies that creep into any organ of this age, it will also repair literally thousands of leaky valves and cracks in the core mechanism of the instrument. ATA completed the Orchestral Division in 2015 and is working now on the Great division. The entire project is expected to complete in 2018.
**Voice Program: Early Music, Oratorio, and Chamber Ensemble**

Professor James Taylor teaches and directs the Institute’s voice program in Early Music, Oratorio, and Chamber Ensemble. The eight voice majors, collectively known as the Yale Voxtet, study and perform a range of repertoire in annual degree recitals, solo roles and ensemble singing with Yale Schola Cantorum, and collaborative chamber music projects. In 2015-2016, guest artist Julie Kaufmann, renowned lyric soprano, spent a week in residence, coaching each individual singer and conducting masterclasses with the group. Following the 2016 Study Trip and Schola Concert Tour to the Baltics, Professor Taylor organized and led a week-long residency for the Voxtet members in Munich, Germany, where they performed music of Mozart, Brahms, Rossini, Bellini and Donizetti in recital with Christoph Hammer on historic fortepianos. Their week also included opportunities to sing in various churches and other spaces associated with Orlando di Lasso, Hassler, and Mozart, including the Cuvilliés Theater, the Residenz, and St. Michael’s Church.

**Church Music Studies**

The ISM maintains strong programs that prepare musicians for full-time work in church music. In addition to providing valuable practical experience for students through partnerships with virtually every chapel at Yale, we partner with major churches and cathedrals throughout the country on post-graduate, year-long internships for students who have completed the church music certificate.

**Liturgy**

The ISM program in Liturgical Studies presents an annual series of lectures on topics of interdisciplinary interest, and an international conference every three years. ISM Liturgical Studies faculty have begun planning for the next conference in June 2018, entitled *Full of Your Glory: Liturgy, Cosmos, Creation*. Speakers in the 2015-2016 Liturgy Symposium are listed below.

**Andrew McGowan**
Dean of the Berkeley Divinity School  
*A Missing Sacrament? Footwashing in Ancient Christianity*

**Henry Parkes**
Assistant Professor of Music  
*When Chant Became Gregorian*

**Religion and the Arts**

The ISM’s Religion and the Arts program presented several public events throughout the academic year: an exhibition curated by an ISM alum, a robust film series about religion and social change, a Literature and Spirituality lecture series, a student-produced dramatization of T.S. Eliot’s poetry, and an artist-in-residence program. All of these endeavors were enriched through collaboration.

**EXHIBITION**  
*Between Clock and Bed*  
Curated by Jon Seals (M.A.R. ’15)


What can we learn from the visual arts about mortality within a context of a Divinity School? The intent of this exhibition was to challenge students, faculty, staff, and visitors to Yale Divinity School and the Institute of Sacred Music with works of art that investigate the motif of mortality through six distinct artistic explorations.

According to curator Jon Seals: “Each artist directly or indirectly works with themes of death in myriad ways. They encourage us to learn more about our own life in the midst of death, and ask us to help others do the same, as we all stand, between clock and bed, surrounded by what has been made and what is to be made of it.”
RELIGION & SOCIAL CHANGE ON FILM
During the 2015-16 academic year, the ISM co-sponsored a series of five different film screenings that addressed religion and social change: *Malcolm X*, *Boycott*, *A Time for Burning*, *Investigation of a Flame: A Portrait of the Catonsville Nine*, *American Reds*, and a digital media conversation entitled “Faith and Social Change in the Digital Era.” The film screenings were followed by a conversation with faculty and/or guest presenters. Religion and Social Change on Film was presented in collaboration with Films at the Whitney, the Program in American Studies, the Department of Religious Studies, the Film Studies program, and the Center for the Study of Material and Visual Cultures of Religion.

POETRY COURSE
*T.S. Eliot: A Soul Stretched Tight*
Peter Hawkins, Professor of Religion and Literature, and Karin Coonrod, Lecturer in Directing at the Yale Drama School taught a course focused on the poetry of T.S. Eliot, entitled “Performance of Text.” Poems were turned into scripts, and literary analysis into dramatic renderings. A culminating public event built upon interpretive work done week-by-week over the spring semester, ranging from very early poems to Eliot’s crowning achievement in the *Four Quartets*. Because of his notorious difficulty, Eliot is often treated as a complex puzzle to be solved. Performance, however, turned it into a world to be explored as silent texts were vocalized, embodied, and shared with an audience.

ISM ARTIST-IN-RESIDENCE
*Kenyen Adams*
The ISM invited alumnus Kenyon Adams (M.A.R. ’15) to return in a new capacity as artist-in-residence. A collaborative artist and arts advocate, Adams is known as *little ray*. For his residency project, Adams developed a creative platform around questions of faith and social conscience. Guided by an interdisciplinary committee of Yale faculty, he gathered a cohort of artists — Yale undergraduate and graduate students — into a collaborative performance group called Primary Sources. The group met regularly for dinners and workshops, focusing upon the question of empathy: its plausibility in light of the limits of knowing and of language, its contingency in relation to structures of power, and its apparent necessity for the maintenance of justice and civility in contemporary society. The group’s work was shared in public performance at the end of the spring semester, entitled *Practicing Empathy*, and featured dancers Talli Jackson and Jenna Riegel (courtesy of Bill T. Jones/Arnie Zane Dance Co.) and musicians led by drummer Jake Goldbas, woodwind artist Pawan Benjamin, vocalist Julia Easterlin, and pianist Fabian Almazan.

In addition to this performance, Primary Sources produced two other works during the year: *Prayers of the People: a public secular liturgy*, presented at the Yale Cabaret Satellite Series Festival in April, and *Song of Psalms: a poem-play by Sakina Alia Abdus Shakur*, presented at the Long Arc Festival in Brooklyn, NY.

LITERATURE AND SPIRITUALITY SERIES
Literary readings presented in collaboration with the Yale Divinity School Student Book Supply.

*Patricia Hampl*
*The Art of the Wasted Day: A Reading*

*Krista Tippett*
*The Mystery and Art of Living*

*Jacqueline Osherow*
*Lifting the Gemstones: Writing Contemporary Poems in the Biblical Tradition*
The Lana Schwebel Memorial Lecture in Religion and Literature

*Eliza Griswold*
*What We Talk About When We Talk About Witness*
Poynter Fellow in Journalism

*Colm Toibin*
*Creating the Modern Mary*
Colloquium

The Institute’s weekly Colloquium is the meeting ground for all ISM students and faculty—a time to study together, grapple with major issues, and share work in sacred music, worship, and the arts. Sessions alternate among guest speakers invited by the faculty to address an aspect of the selected theme(s) for the year and graduating student presentations in fulfillment of curricular requirements for the ISM Certificate. Students must partner with one or two others in a differing degree program (i.e., music and divinity) in researching and presenting their work. Guest lecturers in 2015-2016 were selected to address a topics related to the Baltic region in preparation for the Study Trip at the end of the academic year. A complete list of Colloquium presentations can be found in the Appendix on page 24.

Marquand Chapel

The Rev’d Dr. Maggi Dawn
Dean of Marquand Chapel, and Associate Professor of Theology and Literature

We met in Chapel this year for 120 morning services, and 10 special services of Convocation, Commencement, Advent, Easter and Orientation. As in previous years, a team of student Chapel Ministers took a leading role in worship design. This year’s team were Alissa Kretzmann, Robert Laughton, Kevin McKoy, Justin Mikulencak, Zachary Nyein, Joshua Sullivan, Liesl Spitz and Susan Wentzy. Katie McNeal worked as our liturgical assistant. Our organ scholars were Bradley Burgess, Evan Cogswell and Janet Yieh, and the Marquand Chapel Choir was conducted by student choral conductors Sarah Paquet and Patrick Murray. Organist Jeremiah Wright-Haynes once again delighted the congregation with his mastery of the Hammond Organ, and ISM graduate Wesley Hall served as Interim Director of Music for a few weeks during the Fall semester, while Sara O’Bryan was on leave.

The arts featured strongly in this year’s program. The team of Chapel Ministers included several students with a primary interest in the arts. Joshua Sullivan, who brought a keen understanding of the visual arts to Chapel throughout the year, created a life-sized tree from 300 yards of sisal rope, which became the centerpiece of the Advent service. Liesl Spitz, together
with Sara O’Bryan (MM ’12 and Interim Director of Music), developed a group of singers who are now able to lead congregations in “paperless” singing. We were further educated in this form of worship through a weekend visit from Music Makes Community.

Another highlight of the year was having an artist-in-residence for a week in February. Ted Lyddon-Hatten, a Ritual Artist based at Drake University in Iowa, creates amazing ephemeral art for worship with “dry painting”. Ted’s materials were a box of liquefaction (the fine sand-like substance that is left behind after an earthquake), coffee grounds gathered from our daily coffee hour and dried, and one hundred pounds of myrrh (see John 19:39). From these he created a twisted vine that ran most of the length of the Chapel floor, and a large feather reminiscent of the cherubim wings in Isaiah 6:2. The services throughout the week drew on themes related to Ted’s materials, as well as to the scriptures that inspired his work, and every day he added another layer to his work. In the final service of the week, there were gasps of dismay as the beautiful vine was swept up—but then the myrrh was ‘harvested’ into tiny spice jars and given to students to take throughout the campus as a symbol of prayer and healing. You can read more about Ted’s work here.

ISM Faculty members have contributed wonderfully to the Chapel this year, through preaching, liturgy, music and the arts. Henry Parkes gathered a group of singers to create a Sarum Service, which for many students was their first encounter with chanted Psalms, and an experience they quickly came to love. Mark Miller as usual created wonderful new music with the Marquand Gospel and Inspirational Ensemble.

Visiting preachers included Bishop Michael Curry, Rev. Nancy Taylor, Bishop Jane Middleton, Rev. Kevin Strickland, Rev. Tracey Johnson Russell, Rev. Bonita Grubbs, Rev. Dr. Amy Butler, Dr. Daisy Machado, Rev. Jim Manship, Rev. Susan Sparks, Rev. Donald Schell, and Rev. Dr. Tom Long, who was a visiting faculty member at Yale Divinity School.

Rev. Heidi Neumark, Rev. Nancy Taylor and ISM Fellow Michael Dodds were among our visiting liturgists and prayer leaders, and our musical repertoire was expanded by gospel singer Damien Sneed, contemporary artists Abigail Zsiga and Steve Tobey. YDS alumnus Rev. Spencer Reece brought some of his recently published poetry to a Marquand service in April. We were also delighted to welcome former faculty member Patrick Evans for a return visit.

The Marquand Advisory Committee plays a vital role in shaping the work of the Chapel. Three faculty, one staff member, and two students gather monthly to discuss everything from music to preaching, under the kind and wise chairing of ISM faculty member Professor Peter Hawkins.

The daily worship of Marquand is not effectively described in a list of people and events that were featured; these make up the scaffolding of the experience, but the live atmosphere in the room has everything to do with the gathered congregation, the cumulative effect of a community that works and worships together over time, and that elusive quality that is so hard to describe, but without which none of what we do would make any sense. In a community as diverse in belief as ours, even describing that quality is sometimes a fraught exercise, but whether you think of it as Divine Presence, or Holy Spirit, we are always grateful when the light seems to break through from beyond the horizon.
ISM 2016 Study Trip to the Baltics: Estonia, Finland, and Russia

The biennial study trip is an integral part of the Institute’s curriculum. The faculty decides together the destination; we program a substantial number of colloquium presentations on topics related to it; students fashion some of their projects around the themes; and courses and repertoire are designed to support it. It is a theme that inhabits our life for at least a year. In 2016, some 85 faculty, students, and staff traveled to Tallinn, Estonia; Helsinki, Finland; and Saint Petersburg, Russia from May 24 to June 6. Our guide and trip coordinator was visiting associate professor Jeffers Engelhardt, a musicologist at Amherst College whose research centers on the Baltic region. Highlights of each days’ program follow below, and reflections by some students appear on pages 17 and 18. Central Spain will be the focus of the 2018 ISM Study Trip.

May 24 - Depart New Haven
May 25 – Arrive Tallinn: Concert by Vox Clamantis, Jaan-Eik Tulve, conductor.
May 27 – Tallinn: Tours of Cathedral of Simeon and Hanna, Nevsky Cathedral, and Dom Church. Organ concert by Kristel Aer. Vespers at Nevsky Cathedral.
June 1 – Helsinki; St. Petersburg: Seminars at Faculty of Theology, University of Helsinki. Train to St. Petersburg.
June 2 – St. Petersburg: Choice of tours, inc. churches, (Kazan Cathedral, Church on Spilled Blood, St. Isaac’s Cathedral), Russian Museum of Ethnography, Pushkin Museum/ Apartment, Grand Choral Synagogue.

2016 Study Trip Highlights
Student Reflections

With such a rich and full itinerary, it is no wonder that each participant would have a different perspective on the most meaningful part of the trip, but all agreed that it was a transformative experience. Following are excerpts from reflections on the trip submitted by several ISM students.

...I'll never forget feeling the spray of the Baltic Sea while standing on the deck of a ferry the size of a cruise ship. Throughout our Baltic voyage, I couldn't help but marvel at the effects of being on or near water at all times; a calm happiness washed over us as we succumbed to the majesty of the sea.

While in Finland we continued to revel in nature, finding our own sanctuaries in forests, on islands, and on sunny benches by the harbor. The woods and lakes of Haltia nature center and the cliffs and greenness of the island fortress of Suomenlinna left me blissfully breathless, frolicking through meadows of tall grass and tiny flowers.

Jeremy Hamilton-Arnold, M.A.R. '16, religion and visual art

...But the microphones and the soon-to-begin performance held me in my seat. We didn't wait long. Soon, angelic soprano and alto voices softly pierced through the audience's quiet murmuring. The sound of singing began to grow steadily louder and discernibly closer. Up both side aisles slowly marched Vox Clamantis, pouring out their arresting choral harmonies as they arrived at the spot where the transept meets the nave. The following hour felt like a dream, and not only because the whole of the ISM was constantly on the edge of a knife's edge away from sleep. Vox Clamantis's performance was nothing short of soul-grabbing.

Jeremy Hamilton-Arnold, M.A.R. '16, religion and visual art
...In Helsinki, we were fortunate to be able to attend the St. Thomas Mass (Tuomasmessu in Finnish), a service that takes place weekly on Sunday evenings at the Mikael Agricola Church. An ecumenical service that invites “doubters and seekers to celebrate, worship God, serve their neighbor, and grow together . . . named after the Apostle Thomas, who seemed to have more questions than answers in his faith,” it began in that space in 1988 and has now spread to churches through Finland, Sweden, Norway, Denmark, and Germany. The service follows the liturgical tradition of the Western Mass, yet it has been infused with the spirit of present-day ecumenism.

For me, this service was an oasis of calm amidst a busy trip. About halfway through our journey, it provided me the opportunity to rest, reflect, pray, and build community. After the service, we were invited to a wonderful reception hosted by St. Thomas Mass participants in the fellowship hall of the church. There, I was able to make new friends and learn from them what it was that kept them coming back to this service. This time for encounter was a gift that deepened our experience far beyond mere tourism, enabling us to connect and converse with those whom had so warmly welcomed us into their worship.

Kristian Kohler, M.Div. ’16

...Architecture is part of the constellation of components that make up the experience of the sacred. Tallinn was quaint and charming in character, but Saint Petersburg was a massive, architectural wonder. In this Russian city we experienced St. Isaac’s Cathedral, colorful mosaics in the Church of the Spilled Blood, and most noticeably an abundance of gold in and on each church and national building. The style of singing, too, resembles this uniquely ornate, grander aesthetic, offering its own flavor of delight and comfort to the listener. We walked into Kazan Cathedral as a service was taking place—a complex musical dialogue between the priest and the choir resonated with the open, ornate, gold-adorned space to transport the listener to a different world.

Another particularly memorable example of Russian singing was a short, impromptu performance by a group of five or six men at the Fortress of St. Peter and Paul. As singers working for the Russian Orthodox Church, they asked us to not record, photograph, or applaud, out of reverence. After the leader (a marvelous bass) showed off his three-octave range in wonderful a cappella number, as the audience murmured its approbation he confidently proclaimed with a heavy accent, “This is why in Russian Church we do not need organ.” (He was right.)

Daniel Moody, M.M. ’16, voice

...One connection in particular that struck me on the study tour was that all manner of sacred buildings and objects persisted through the Soviet occupation of Estonia, Latvia, and Lithuania, as if they’d actually been hidden in plain sight. Some churches survived only as shells -- the Feodorovskaya Cathedral in Saint Petersburg was gutted and pierced with ducts and lines to function as a milk processing plant, and the Cathedral of Simeon and Hanna in Tallinn was used as a sports hall, its tower removed. But the sacredness of these buildings remained, somehow, and after the Soviet Era these places were not only restored, but made more beautiful than before. One could more appropriately say, then, that the core of these churches survived, not just an empty shell.

Christopher Keady, M.M. ’17, organ
**Other Events and Outreach Initiatives**

**Guest Artists and Special Events**

**Emma Kirkby,** soprano, and **Jakob Lindberg,** lute  
*The Golden Age Revived*

**Heinavanker**  
Estonian folk hymns and liturgical melodies.

**Dialogos**  
*Swithin! One Saint, Three Furies, and a Thousand Miracles from Winchester c. 1000*

**Dante Behind Bars**  
Incarcerated men re-imagine “The Divine Comedy” Directed by Ron Jenkins, and performed by students in Jenkins’ course “Sacred Texts and Social Justice.”

**Singing at the Gurū’s Court: The Dhrupad of the Gurbāṇī kīrtan Tradition**  
Gurbāṇī kīrtan music and storytelling from the Sikh Gurūs, featuring Francesca Cassio, Parminder Singh Bhamra, and Nirvair Kaur Khalsa.  
Gurbāṇī-kīrtan was established in northwest India during the late 15th century by Gurū Nānak, the founder of Sikhism. The group presented a lecture-demonstration and public performance that coincided with the April meeting at Yale of the United Nations Global Colloquium of University Presidents, whose theme this year was cultural heritage preservation.

**Teesri Dhun (The Third Tune)**  
Documentary theater on transgender struggles in Pakistan.  
Directed by ISM Fellow Claire Pamment and Olomopolo Media’s Iram Sana.  
Featuring Naghma Gogi, Neeli Rana, Jannat Ali, and Anaya Malik.  
Four transgender performers from Pakistan shared, through theater performance, their experiences of being neither man nor woman, in a search for God, love and identity. Through music, dance and storytelling, this documentary theater unfolded narratives of history, separation, desire and celebration as the performers jostle for a third space in a polarized gendered world.

**TENET**  
*The Sounds of Time: Music of the Ars Subtilior*

**Ibrahim Miari | In-Between: A One Man Show**  
A semiautobiographical one-man show that portrays the complexities and contradictions inherent in his Palestinian-Israeli identity.

**Azhar Usman | ULTRA-AMERICAN: A Patriot Act**  
A one-man comedy show exploring the tensions and paradoxes surrounding national, cultural, and religious identity in an ever-polarizing world.

**Sampled: Beats of Muslim Life**  
Featuring Su’ad Abdul Khabeer  
Directed by Sonita Surratt

**The Choir of Merton College, Oxford**  
Benjamin Nichols, conductor  
Peter Shepherd and Alexander Litle, organ  
**Guest Artists and Special Events** CONTINUED

**Sine Nomine**
*Melos Amoris: Music from a Mystical Manuscript*
European vocal and instrumental music before 1500. Janice Kerkkamp, voice, Bryan Martin, voice and lute, Randall Rosenfeld, gittern and voice, Andrea Budgely, voice, rebec, and harp, with special guest David Roth, voice, in collaboration with ISM Fellow Andrew Albin.

**Anchiskhati Church Choir**
*The Orthodox Paschal Cycle*
Georgian three-voiced traditional liturgical chant for Holy Week and Pascha, and para-liturgical folk songs accompanied by traditional instruments such as the goatskin bagpipe (chiboni) and a four-string lute (chonguri).

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**Symposia, Lectures, and Workshops**

**SYMPOSIA**

**Saving Images: The Cross**
An afternoon exploration of the image of the cross in the Bible, liturgy, and art, for the purpose of opening up the worship of our communities and exploring the power of images in general. Presenters: Gordon Lathrop, Gail Ramshaw, Felicity Harley-McGowan.

**Georgian Orthodoxy: The Revival of Art and Religion in the Caucasus**
Organized by ISM Fellow John Graham. This symposium examined the role of art as a means to renew Orthopraxis (correct practice), re-imagine past identities, and, in some cases, to assert cultural ownership over past political and religious spaces. Participants: Anchiskhati Church Choir, Fr. Theodore Niklasson, art historian Tasha Vorderstrasse, church historian Terry Cowan, and Paul Crego, the Georgian archivist at the Library of Congress.

**Religiosity, Relationality, and Musicality in the Twenty-First Century**
Other Events and Outreach Initiatives CONTINUED

LECTURES

KAVANAGH LECTURE
Presented annually in honor of the late Aidan Kavanagh, former Professor of Liturgics at the Institute and Divinity School.
Catherine Vincie (M.Div. ’83), Professor of Liturgical and Sacramental Theology at the Aquinas Institute of Theology.
Shooting for the Stars: Worship and the New Cosmology

LANA SCHWEBEL MEMORIAL LECTURE IN RELIGION AND LITERATURE
Named for the former ISM faculty member who died suddenly in 2007.
Jacqueline Osherow, poet
Lifting the Gemstones: Writing Contemporary Poetry in the Biblical Tradition

TANGEMAN LECTURE
Named for Robert Stone Tangeman, professor of musicology at Union Theological Seminary, in whose name the Institute’s founding benefactor endowed the Institute at Yale.
Michael Dodds
Style and Spirituality in Monteverdi’s Vespers of 1610

Christmas Music from Lübeck: Extracting Gems from the Treasure Trove of St. Mary’s Choir Library
Kerala Snyder
Preconcert talk for Schola Cantorum performance

A Saint, A Theologian, and a Painter: Francis, Bonaventure, and Giotto in the Basilica at Assisi
Monsignor Timothy Verdon
Presented with Paraclete Press

ISM Travel Seminar, Spring 2016: Serbia, Macedonia, Kosovo

In addition to the biennial study tours (as described on pages 16-18), the Institute demonstrates a strong commitment to the educational benefits of international experiences by supporting “travel seminars” during the spring term. These seminar-style courses are team-taught and open to students beyond the Divinity School and School of Music, and include a week-long trip during spring break to provide first-hand exposure to the course topic and sources. The most recent example was a course offered in spring 2016 by Vasileios Marinis, Associate Professor of Christian Art and Architecture, and Robert S. Nelson, Professor in the Department of the History of Art. The course was originally organized around “Art and Ritual at Mount Sinai,” but security concerns in the Sinai Peninsula necessitated a change in focus at the last minute. The professors adapted the curriculum and the group of twelve students traveled with them to visit monasteries, churches, and museums in Serbia, Macedonia, and Kosovo instead. Excerpts below from one student’s reflections witness to the power of this unique learning opportunity.

The next ISM-sponsored travel seminar will be offered in spring 2017: “The Liturgy, Ritual, and Chant of Medieval England (Sarum Use).” Participants will travel to sites in the UK, including Salisbury Cathedral, with co-teachers Henry Parkes, Assistant Professor of Music, and Bryan Spinks, Professor of Liturgical Studies.

. . . The trip was a whirlwind. Over the course of eleven days, we visited nineteen monastic Eastern Orthodox churches in three separate countries, listened to twelve presentations from our classmates, and gazed in awe at thousands of painted figures and icons. Each church we visited was covered from floor to (often towering) domed ceiling with frescoes depicting narrative biblical scenes, royal figures, saints, bishops, and other icons. They were like nothing I had seen before.
I took notes on my phone for the duration of the trip. Most often, I wrote about the experience of being in a new place, an educational, enriching experience that is altogether more formative than any seminar or library or lecture alone could ever hope to be.

Emma Langham Brown, M.A.R. religion & visual arts ’17

Deçani Monastery, Kosovo

Church of St. Panteleimon, Goro Nerezi, Macedonia

Photo by Evan Freeman
WORKSHOPS

**Discovering British Choral Music**
Public reading of the latest choral works from Novello and Chester Music (UK) by Bennett, Mealor, O’Regan, Tavener, Weir, and Whitborn.

**Paperless Singing**
Rev. Donal Schell, musician Paul Vasile and Rachel Kroh of Music that Makes Community present an afternoon workshop in paperless song leading.

**Georgian Chant Workshop**
Visiting artists from the Anchiskhati Church Choir coached the Yale Georgian Chant Group (directed by ISM Fellow John A. Graham) in the finer nuances of the peculiar vocal production prized among practitioners of Georgian traditional polyphonic singing. Immediately following the masterclass, the visiting artists led an open-ended workshop on folk songs, instrumentals, and dance. Participants learned to sing in close harmony using simple word sheets to guide the pronunciation of Georgian-language texts.

Parish-Based Music Schools: Developing a Program for the Local Community
As music education programs in public schools face funding challenges across the U.S., many congregations are working to fill the void in their communities by offering innovative programs that provide individual or group music lessons for local children. Such initiatives expand vital outreach and leverage existing resources, such as facilities, personnel, and their inherent role as cultural leaders in their communities. They can also generate an additional revenue stream for the church. They provide a welcome to thousands who do not have easy access to music education and create vibrant communities of artists and teachers. These parish-based music schools exist all around the country, but are relatively unknown.

For all these reasons, in fall 2015 the ISM launched a multi-year project to highlight and advocate for ways that parishes can offer much-needed music education in their communities. The first phase of the initiative collects information about existing programs for the sake of creating a network of like-minded people and facilitating the exchange of ideas. Additionally, the ISM is presenting workshops around the country to introduce the concept to congregation leaders and to teach them how to begin a school/program or strengthen one they may already operate. The first workshop was held at Yale in October, 2015. A second workshop was offered in St. Louis, MO, in May 2016. Future phases will share additional resources useful to such programs and provide continuing training to their leaders.

In 2015–2016, the Institute sponsored 127 events open to the public (including more than 38 student recitals), which were attended by an estimated 25,500 people.
Publications

Now in its second year of publication, *The Yale ISM Review* released its “Water” issue (Vol. 2, No. 1) in November 2015. Edited by Rita Ferrone, the online magazine explores ideas and issues relevant to active engagement with music, worship, and the arts. This issue featured “Ocean Psalms” meditations by Teresa Berger, a homiletic essay by Maggi Dawn, contributions by Anne and Jeffery Rowthorn, poems by Martha Serpas, and an article entitled “Praying for Rain in the California Drought” by Megan Swaes, among others. The theme for Vol. 3, No. 1 is “Christmas,” and will be published in October 2016. Free access to *The Yale ISM Review* is available anytime here.

The *Yale Journal of Music and Religion* (YJMR) provides an interdisciplinary forum for the study of sacred music in all of its ritual, artistic, and cultural contexts. Published semi-annually, the journal presents scholarship on religious music of all traditions across a range of methodologies, with the goal of encouraging the study of the full array of musical, ritual, literary, and other artistic forms that co-constitute the worlds of beliefs and practices. The current issue (Volume 2, Number 1), was published on March 16, 2016, and featured articles on such topics as Anglican church music in South Africa, religious identity in “secular” Balinese performing arts, and 17th-century Christian-Muslim encounters involving music and the Psalms. In September 2016, *YJMR* will release Vol. 2, No.2: *The Sounds of Processions*, exploring the role of music in religious processions.

The ISM newsletter, *Prism*, remains an important vehicle for sharing timely news about events, performances, conferences, and alumni, student, and faculty activities with a mailing list of approximately 3,000 subscribers and unlimited online readers. (Two of the four editions are printed and mailed.) *Prism for Prospects*—an offshoot online publication directed at prospective applicants and incoming students—continues as an informal blog/newsletter of alumni profiles and student articles about different aspects of ISM life. *Letters* is an online student literary journal.

The ISM has an active social media presence on Facebook (separate pages for ISM, Congregations Project, Schola, and Camerata), Twitter, Instagram, and its own YouTube and Vimeo channels. *Yaleism* is the Institute’s handle and hashtag. During 2015-16, staff again deployed a team of students to cover ISM events, uploading photos to Instagram that were then pushed into Facebook posts and tweets.
FALL 2015

September 9  
**Introductions and Study Trip Overview**

September 16  
2015-2016 ISM Fellows: Andrew Albin, Michael Dodds, Meredith Gamer, John Graham, Eben Graves, Tala Jarjour, Hugo Mendez, Claire Pamment

September 23  
Kevin Karnes, Winship Professor of Music History, Emory University
Listening, Writing, and the Silence of History in Baltic Europe

September 30  
**Presentations Workshop**

October 7  
**Jeffers Engelhardt**, Associate Professor of Ethnomusicology, Amherst College
Arvo Pärt, Ambient Religion, and the Idea of a Christian Europe

October 14  
Julie A. Buckler, Professor of Slavic Languages and Literatures, Harvard University
St. Petersburg: A Cultural Poetics

October 28  
Kristin Kuutma, Professor of Cultural Research, University of Tartu, Estonia
Cultural Heritage of the Baltic Region: From Singing the Nation to the Singing Revolution and Beyond

November 4  
Vera Shevzov, Professor of Religion, Smith College
The Marian Face of Contemporary Russia: Public Orthodoxy and its Discontents

November 11  
Student presentations:
Jonathan White & George Fergus
In the beginning was song: Vaughan Williams, folk-song, and sacred space

Zachary Nyein & Jacob Street
Memorial Acclamations: A Liturgical-Pastoral Response to Trauma and Tragedy

November 18  
Juliette Day, University Lecturer in Church History, University of Helsinki
Rukoilkaame (Let us pray) - but where and when? Christian Worship in Contemporary Finland

December 2  
Student presentations:
Emilie Casey, Daniel Moody & Audrey Fernandez-Fraser
Making Music Sacred: An Inquiry at the ISM

December 9  
Student presentations:
Stephen Douglas & Tyler Ray
Mark in my Heart: Speech, Song, and the Body in Benjamin Britten’s The Holy Sonnets of John Donne

Omar Dairanieh & Stephanie Tubiolo
Singing About Me: Conversation, recollection, and reflection in Kendrick Lamar’s good kid, m.A.A.d city
SPRING 2016

January 20  Student presentations: Robbie Pennoyer & Thomas Williford
**Words and Music by Ivor Gurney**
Sydney Thomas & Mary Copeley
**Tournemire and Duruflé: Musical Expressions of Liturgical Reform**

January 27  Student presentations: Sarah Ana Seligman, Aaron Peisner & Jeremy Hamilton-Arnold
**Shaping Space: The Murals of Marc Chagall at the Metropolitan Opera House**
Nola Richardson
**Marie Le Rochois and the Performer’s Contribution**

February 3  **Small Group Discussions**

February 10  Student presentations: Kathryn McNeal
**Seeing Congregational Identity through the Visual Arts in the Worship Space**
Natasha Huang
**Singing in the Face of Death: Hospice Music Therapy as Ritual for the Sacred**
Kristian Kohler
**Sacred Song and Prophetic Witness: The Theological Significance of Sacred Music in the Singing Revolution**

February 24  Kaspars Putnins, Conductor, Latvian Radio Choir, Riga, Latvia
**Contemporary Choral Music from Baltic Countries**

March 2  Student presentations: Oana Marian, Brendan Fitzgerald & Joshua Sullivan
**Changes of Light: Wanderers Coming and Going in W.G. Sebald’s The Rings of Saturn, Franz Schubert’s Winterreise, and Grant Gee’s Patience (After Sebald)**

March 9  Jacob Drake
**Gregory of Nyssa: The Lord’s Prayer and Pastoral Concern**

March 2  Student presentations: Tyler Gathro & Patrick Murray
**Community Engaged Arts and Issues of Evaluation**
Bethany Carlson & Sarah Paquet
**We have walked out of our lives: Pilgrimage defined in Joby Talbot’s Path of Miracles**

March 30  Ilya Kaminsky, Poet and Professor of English and Comparative Literature, San Diego State University
**“Between Silence and Word”– How John 1:11 and the tradition of Hasychasm have influenced Russian poetics from the very beginning till now**

April 6  Birgit Meyer, Professor of Religious Studies, University of Utrecht, Netherlands
**Beyond the Second Commandment. Images, Image Wars and the Study of Religion**

April 13  Small Group Discussions

April 20  Toomas Siitan, Professor of Musicology, Estonia Academy of Music & Theatre
**Lutheran chorales and Herrnhut/ Moravian singing movements in the Baltics**

April 27  Study Trip Preparation