Congratulations to the Class of 2008

Compiled by Robert Bolyard

The newest ISM alumni, pictured below, were honored at the annual commencement banquet on Saturday, May 24, at the New Haven Lawn Club. Many of them accepted our invitation to share something about their experience, and their plans and hopes for the future.

Videen McCaughey Bennett (MDiv) plans to continue writing poetry and hymns as she seeks ordination in the United Church of Christ. She will be auditing the UCC polity course at YDS in the fall of 2008 and working on her UCC clinical pastoral education (CPE) requirement. Her first task this summer will be to undergo a total knee replacement and subsequent rehabilitation. She remains positive that the beautiful prayers, music, and visual images furnishing her imagination from her years at YDS/ISM will, in company with memories she treasures of the “wonderful, faithful, and talented people of the ISM, prove a joy in time of [k]need—and always.”

Elisa Berry (MAR) is planning to live for another year in New Haven, devoting her time to part time jobs and the continued creation of art installations. She hopes to apply to Master of Fine Arts programs for the fall of 2009. She has appreciated the opportunity to encounter so many diverse artistic and architectural expressions of Christian faith through the ISM and hopes that they can inspire her own future art making.

Although Robert Bolyard (MM-choral conducting) is sad to leave sunny New Haven in August, he is excited about moving to Atlanta, where his partner Andrew will begin working on a PhD in Human-Centered Computing at Georgia Tech. Robert plans to get a job “any way I can, hoping to market my talents as a conductor, baritone, continuo player, soloist, and if necessary, ripienist.”
Having completed his studies in May of 2008, Jay Carter (MM-voice) will continue his pursuit of solo engagements as well as continuing a series of lectures and recitals on the particulars of the countertenor voice for universities and presenting organizations. Engagements for next year include a tour with Gravitacion, two performances with the Louisville Bach Society, a Carnegie Hall Debut in Messiah with Musica Sacra New York, and the title role in Handel’s Solomon with the Omaha Symphony. Carter plans to base his career and teaching activities from Saint Louis, Missouri and will also continue collaborations with Jeffrey Noonan, lutenist; Early Music Missouri; and the Kingsbury Ensemble, with whom he will commerically record Caldara’s Medea in Corinto and Handel’s Mi Pulpita il Cor later this year. He will be represented by Carrie Sykes from Schwalbe and Partners for all opera, concert, and recital work, and feels “fortunate to be afforded such a possibility.”

After spending three years at the ISM completing his MDiv, including a semester spent abroad in Cambridge, England, Mark Cutole (MDiv) will be spending his summer as an intern teacher of world religions at St. Paul’s School in Concord, New Hampshire in their Advanced Studies Program. Starting in August, Mark, who is a transitional dean in the Episcopal Church, will be starting a residency program in chaplaincy at New York-Presbyterian Hospital in New York, NY.

After graduation, Marie Dalby (MAR) moved to California, where she is originally from, to pursue a career in something-yet-to-be-determined. She is currently investigating book publishing opportunities, as well as the possibility of starting her own company that incorporates wine, food, and the arts. She says, “The ISM was a wonderful place to study interdisciplinarity, and I look forward to putting this integrated historical and artistic knowledge to work in some sort of ‘cultural communication’ career.”

Dominick DiOrio (MM-choral conducting) will remain at the ISM for one more year in the MMA program. During this past year, Dominick has enjoyed working as co-director of the Marquand Chapel Choir and ensemble manager of the Yale Camerata. Next year, he will continue his conducting work as Director of the Battell Chapel Choir and principal assistant conductor of the Yale Camerata. He plans to spend the summer studying at the Conductors Institute at Bard College, the Norfolk Chamber Music Festival, and the Berkshire Choral Festival Vancouver, while also completing his MMA thesis on aspects of pitch in Penderecki’s choral music.

Jessica French (MM-organ), has served as assistant organist at Trinity Church on the Green in New Haven. After graduation, Jessica will move to Bronxville, New York, serving as Organ Scholar at Christ Church Bronxville. There, she will accompany, conduct, and teach the various choristers and singers in the music program, as well as play for services. She will also begin work at Young and Arts, a performing arts program for young children, by teaching voice and piano.

During his time at the ISM, Ryan William Jackson (MM-organ) has studied organ performance with Thomas Murray as a recipient of the Robert Baker stipend. Over the course of the last two years, Ryan has distinguished himself in a number of competitions and has performed numerous recitals in the United States and Canada, and was recently announced as the winner of the prestigious 2008 Godfrey Hewitt Scholarship. During his time at Yale, Ryan spent a term as one of the organ scholars at Christ Church New Haven and, since August 2007, has served as organist for the University Church in Battell Chapel.

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Commencement is one of those liminal moments that causes us to look back as well as forward. We look to the challenges and opportunities of the future: will we be ready? Will there be a place for us? We also look back: Have we done the best we could? In what ways shall we vow to do better?

There are moments when I myself wonder: what are we doing here? Why were we founded as an Institute as opposed to carrying out our various activities solely in our constituent schools? And then I see you working together in Colloquium and engaging in heated discussions afterwards. I sing and pray with you in Chapel. I hear stories of how you interact in the classroom, opening worlds for each other. And then we travel abroad together and I am convinced there is no greater institution on earth than the one we are blessed with here.

Of course, we at the ISM have much work to do on ourselves. There are more ways our pedagogy and creative work can better intertwine. We can think more strategically for how to prepare our students for work in the world.

For now, though, our hope is that you will take some small piece of what you have learned in this place forward with you. And at the very least, we hope that this will be a desire to learn more, and that you will maintain the realization that indeed this is what you must do. For, as with all our lenses and learning, we must come to the conclusion that what we perceive and what we know is ultimately incomplete. How can it be otherwise? No work of art, no philosophy, no text can ever say all, especially when it concerns that which humans call divine. Our glimpse is just that, a glimpse. And if it stands alone, it will always be impoverished.

We now award these certificates to you, dear graduates, with every bit of seriousness that degrees are awarded. Let them be a charge to you to continue the collaborative work and nurture the friendships you have begun here at Yale.

2008 Prizes and Scholarships

The Hugh Giles Prize
Lauren Quigley
The Hugh Porter Prize
Awet Andemicael
The Edwin Stanley Seder Prize
Ahreum Han and Nicholas Lauer
The Liturgical Studies Prize
Sarah Koenig
The Aidan Kavanagh Achievement Prize
Kevin Zakresky
The Director’s Prize
Robert Bolyard, Jason Steigerwalt, and James Dunn
The Richard Paul DeLong Prize
Soyeon Lee
The Faculty Prize
William Parker Kitterman and Marie Dalby
Students’ Choice for Best Colloquium Presentation
Robert Bolyard, Jason Steigerwalt, and James Dunn
The Robert Baker Scholarship
Josiah Armes
The Mary Baker Scholarship in Organ Accompanying
Timothy Weisman
The Hugh Porter Scholarship
Kathryn Banakis
The E. Stanley Seder Scholarship
Cecelia Leitner
The Louise E. MacLean Scholarship
Chad Tanaka and Katie Bugyis
The Dominique de Menil Scholarship
Horace Ballard
Christian Lane (MM-organ), is committing what some might consider a grave sin: he is giving up his Yale Blue for Harvard Crimson. Effective fall 2008, Chris has been appointed Assistant University Organist and Choirmaster at Harvard University, and as an integral member of the staff at Harvard’s Memorial Church, he will play and direct many of the church’s Sung Morning Prayers. He will also serve as primary accompanist for the Harvard University Choir at Sunday services and university functions. In addition, Chris has been selected to compete in the first-ever Canadian International Organ Competition, with the final three rounds occurring this fall in Montreal. While at Yale, Chris served as Assistant Organist at Trinity Church on the Green and regularly worked with the Yale Schola Cantorum.

Nicholas William Lauer (MDiv) studied literary arts at the ISM, focusing in particular upon interpretive approaches to the New Testament. Upon graduation Nick will join the staff of Trinity Baptist Church in New Haven, CT to pursue full-time vocational ministry.

Sooyeon Lee (MM-choral conducting) is remaining open to several possibilities. She is currently waiting for the results of her applications to full-time church jobs in the United States and France. If she stays in New Haven, she will prepare for auditions for DMA programs in either orchestral conducting or choral conducting. Sooyeon’s primary goal is to serve as a church musician and direct both orchestra and choir for the advancement of sacred choral music.

In his words, Micah Luce (STM) “further increased his status as world’s smartest person by completing yet another degree. Three masters level degrees? Wow! That’s smart!” He completed his thesis on the comparison of cinema spectatorship and biblical textual reception (particularly in ancient cultures) with “a rousing 80 pages of masterpiece-like prose.” Taking his newfound knowledge of American spectatorship in the cinema, Micah “will probably change the way that the entire world thinks of movies, television, and all things visual.”

Jeannine Oakes (MDiv) will be moving back to Chicago with her partner Emily where they will both explore, in her words, “just how irrelevant [our] master’s degrees might be.” Having discerned a call to ordination in the Presbyterian Church late in the game, Jeannine will continue coursework over the next few years in order to meet ordination requirements whereupon she must wait for the PCUSA to meet her final ordination requirement: the acceptance of God’s calling of GLBT persons to ordained ministry; she says she does not expect to be ordained anytime within this decade. In the meantime, Jeannine is seeking full or part time work at inner city Presbyterian or UCC churches. If all else fails, she is also willing to work for a non-profit organization that supports GLBT rights or interfaith dialogue. Her most interesting project, however, will be reviewing her readings from her Liturgy and Gender class in order to create a liturgy for her and her partner’s wedding.

After three years and two degrees at Yale, Andrew Pester (MAR) will be taking the next academic year off from formal education to prepare his applications to PhD programs in musicology. He is looking forward to “reading the laundry list of books that have been waiting patiently on my bookshelf for the past four years.” He is ever grateful to the ISM for the countless opportunities and, (in the most literal sense of the word), life-changing experiences of the past few years.

Birger Radde (MM-voice) plans to move to Berlin and build up a career as freelance singer with a special focus on early music in both concert and opera. His upcoming engagements include concerts with such notable German ensembles as the Akademie für Alte Musik Berlin, Vocalensemble Berlin, Batzdorfer Hofkapelle and RIAS Kammerchor. He is also working together with the Louisville Bach Society/Kentucky. In addition, he plans to start playing tennis and is working on strategies to get permanently cheap airline tickets between Berlin, Paris and London to see his partner Marc.

Hillary D. Raining (MDiv) will be serving as an assistant priest at Trinity Episcopal Church in Bethlehem, PA with her husband Ken and their six-month old daughter, Delia. Hillary would like to thank the ISM for all of their support during her three years of study. She has had a wonderful experience learning with scholars of so many different disciplines.

Michael Barton Renner (MAR) will be moving to Nashville with his fiancee Nicole Barrick. They will be wed mid-August of next year. Bart is thankful to have had the opportunity to go to the Balkans and would like to thank the professors and staff of the ISM especially Lidija and Ivo Novakovic for capping his status as world’s smartest person by completing his ISM especially Lidija and Ivo Novakovic for capping a wonderful ISM experience.

Melanie Scafide Russell (AD-voice) plans to pursue varied performance opportunities in oratorio, operetta, early music, and theater, as well as to continue her work in church music and teaching voice when she returns from Oregon Bach Festival this summer. Her favorite experiences at the ISM were the two phenomenal European tours in which she was allowed to participate, first to sing in the Balkans and then the study trip to the Balkans, both of which allowed students to interact with locals and to really experience the culture’s richness firsthand. Most of all, Melanie is grateful to have had these two years to continue growing not only as a singer, but as a complete artist, at a place where spiritual development is considered as much a part of the process as the technical growth required to become a professional musician. She feels that she has started to find her voice again in a completely different way that could only have been possible after, in her words, “having been immersed in this unexcelled (albeit challenging to the point of near-madness) intellectual, spiritual, and artistic diversity.”
Kathleen S. Turner (MDiv) has been an active member of the YDS/ISM communities through her activity within Marquand Chapel. As a liturgical dancer, Kathleen has danced, created workshop classes, choreographed and created chapel services for Marquand emphasizing the subject of liturgical dance and its usefulness within the context of worship. She had the opportunity to present her ISM project alongside Roman Hurko and Dominick DiOrio on the subject of the therapeutic value of music and dance. As with the ISM faculty, Kathleen's ISM partners proved to be genuine participants who were open to explore the healing values of music and dance from a historical, therapeutic, scientific and worship perspective. Kathleen's immediate plan is to return to YDS in the fall for one year to pursue a STM degree in preparation for future PhD work. She will analyze the inner rubric of Christian Religious Education and, through that lens, examine two theologies that function within the life of the church: reconciliation theology – a healing of a people to one another and to God – and liturgical theology, a worship of a people to God through Jesus Christ by the Holy Spirit. She will then present liturgical dance as a tool that can be utilized to foster both theologies within the context of the church through worship and education. Working alongside Professor Thomas Troeger as her STM advisor, Kathleen is indeed fortunate and truly grateful to be able to return to YDS in the fall to continue her studies.

Kevin Zakresky (MMA-choral conducting) is incredibly grateful for the opportunities afforded him through his studies at the Institute, particularly for the ability to learn from so many talented musicians and scholars in their colloquium lectures. Next year, Kevin will be the music program coordinator at the Chatham Hall girls school in Virginia, and plans to continue his study of Twentieth-century children’s opera and the music of Benjamin Britten. He also hopes to start his own summer opera company in his native Vancouver.

Other ISM students graduating in May 2008: Enrico Contenti, Zachary Hemenway, Sarah Koenig, Jason P. Steigerwalt, and Danielle Tumminio.

Doctor of Musical Arts Degrees Awarded to ISM Graduates

This year’s graduating class also included three recipients of the degree of Doctor of Musical Arts. Jared Johnson, Organ. Canon Organist and Choirmaster at Trinity Episcopal Cathedral in Columbia, SC, since 2003, Jared directs the music for over 200 liturgical events each year. He has performed recitals in major venues across the US including St. Thomas Church, New York City; Memorial Music Hall, Methuen, MA; Trinity Church, Boston; the Spoleto Festival, Charleston, SC; and St. Mark’s Church, Berkeley, CA. His recordings of Liszt, Wagner and a host of French composers are available on the Pro Organo and Sonare labels. He has become a very active figure in the musical life of Columbia, serving on the board of the South Carolina Philharmonic; chairing the South Carolina Mozart Festival (2006); and co-founding the Chorus Columbia.

Charles W. Kamm, Choral Conductor. Charles serves as Assistant Professor and Director of the Choral Program for the Claremont Colleges in Claremont, CA, as well as Assistant Professor of Music History at Scripps College. In addition to his conducting and academic gifts, he is blessed with a very fine tenor voice and has performed recitals and oratorio in Austria, Hungary, Slovakia, Finland, France, Sweden, China and, of course, the United States. After completing his MMA, Charles spent a year on a Fulbright fellowship in Helsinki, Finland, where he cultivated his interest and considerable expertise in the music of Scandinavian composers including Rautavaara. A respected choral clinician in the Los Angeles area, Charles has recently become involved in interesting projects introducing Chinese student choirs to Western choral music.

Paul Mathew Weber, Organ. Paul Weber is Assistant Professor of Organ at Franciscan University where he also teaches theory and analysis and music history, and conducts the Chamber Orchestra and Schola Cantorum. He has given recitals in cities across the US including New York, Washington, Boston and Chicago as well as in churches and at music festivals throughout Germany. His articles on church music and musicians and the music of Olivier Messiaen have appeared in major journals including The American Organist and Sacred Music.
The ISM Study Trip to the Balkans

Ivica Novakovic

Last month, more than 70 students and professors from the ISM participated in a ten-day study trip to Bosnia & Herzegovina, Montenegro, and Croatia. Eighteen years ago, these three countries were still part of the Socialist Federal Republic of Yugoslavia. Croatia and Bosnia & Herzegovina gained independence after very brutal wars during the 1990s, while Montenegro attained it peacefully in 2006. In the title, however, I refer to “the Balkans,” a term with many meanings. Geographically, the Balkan peninsula is the part of Europe bounded by the Mediterranean (and its branches) on the west and south, and the Black Sea to the east; nobody agrees about its northern borders. Some inhabitants of the region, however, prefer to call it “Southeast Europe,” because they think that the term “Balkan” carries negative connotations of cultural inferiority and tribalism, especially in the eyes of their West European neighbors. Others, like the Croatians, do not recognize either of the terms, and describe themselves as part of Central Europe. In the last several years, however, the work on the history of the term “the Balkans” and the images connected with it have caused a significant shift in the perception of this term. Numerous artists and musical groups from the region are now reclaiming it as a term that stands not for barbarism and old hates but for a rich and complex meeting point of different, and often opposing, cultures, such as West European and Byzantine, Central European and Mediterranean, and of different religions, such as Judaism, Christianity (Roman Catholic and Eastern Orthodox), and Islam.

We began our study tour in Sarajevo on Saturday evening (May 10). Sarajevo brings together all the elements of religious and cultural encounters that we wanted to study on our visit, and was also the site of the most intense fighting during the war in 1992-1995. There is a complex history of the Croatian Catholic Church and Serbian Orthodox Church with Muslim Bosniak community and a substantial Jewish presence. Even though after the war the demographic structure of the city radically changed in favor of the Muslim community, the main representatives of each religious community remain, hardly a block away from each other – which makes for an interesting “religious walk,” as one of my friends there called it. Our first visit was to the Serbian Orthodox Cathedral. In the presence of the Metropolitan Nikolai, we were introduced to the architectural and iconographic features of the church. Professor Rade Radovic and his Serbian Orthodox Choir from the University of Serbian (East) Sarajevo gave us an excellent concert of Eastern Orthodox music.

On Sunday, we visited the National Museum of Bosnia & Herzegovina, which hosts one of the best archeological and ethnographic collections on the Balkans, among them the famous Sarajevo Haggadah, even though only its facsimile is presented to the public. The museum was founded in 1885 by the Austrians, and it is therefore a good testament to the way the imperial Austria-Hungary understood its cultural role in Bosnia after the Ottomans left it. After that we went to the Croatian Catholic Church of St. Joseph. The service was a special one, organized as a Folk Mass by father Zvonko Martic, a Carmelite monk and a folklorist. He gathered together folk groups from different parts of Bosnia & Herzegovina, all in traditional costumes, who presented to us traditional Catholic songs indigenous to their villages, with melodic intervals that deviate from the tempered system, and harmonies that often come to rest on the interval of the second. After the Mass, we were invited to a real folk feast prepared for us in the basement of the church, with homemade food and drinks and traditional dancing and singing, such as “ganga,” where a lone singer carries on a wail, joined by others. Many of the traditional secular songs performed there originated in the church liturgy and were then further developed to address everyday concerns of the people. Many of our students joined in and we all marveled at our hosts’ fascinating openness and great hospitality. In the afternoon we went to the University of Sarajevo, where we met with Zilka Siljak-Spahic and Dino Abazovic, both Muslims and professors at the Center for Interdisciplinary Postgraduate Studies, and Marko Orsolic, a Franciscan friar and a founder of the International Multireligious and Intercultural Center. Their three short, but impressive, presentations offered views of the role of religion in the recent conflict and its aftermath, the role of women in the Bosniak society, and the state of the human rights in Bosnia & Herzegovina. The discussion that followed has shown that when we speak about the presence of religion in the public sphere, we share many common concerns, even when our histories differ greatly.

We spent the greater part of Monday with the Muslim community, but we also visited the Academy of Music and the Franciscan Monastery. At the Faculty of Islamic Studies, professor Enes Karic spoke about the mystical Islam, which has its core in the love for God and the fellow human being, and its pervasive presence in Bosnia to this day. Professor Fikret Karcic traced the changes in the
role of Sharia with the transition from the Ottoman period, where it was the law of the land, to Bosnia’s integration into the Austro-Hungarian Empire, where Sharia played more ethical and religious role. Interreligious openness and spirituality present in the mystical Islam thus went together with the ethicization and spiritualization of the Sharia law itself, and thus provided a framework for merging the religion of the heart with the religion of the law. Asim Zubcevic, the librarian from the Faculty of Islamic Studies, showed us the Ghazi Husrev-Bey’s complex, the mosque and the Medresa, and helped us better understand their role in shaping the Bosniak Muslim community. The Grand Mufti of Bosnia & Herzegovina, Dr. Mustafa Ceric, spent an hour with us speaking about the challenges facing the Bosniak Muslim community today, particularly those coming from the emerging fundamentalist Wahhabi groups that preach religious intolerance not only towards other religious groups but also towards moderate Muslims, and about his view of the relationship of the Muslim community in Bosnia to the modern secular state. In the discussion, it became clear that his claim of the continuous role of the Sharia law in the modern state differs significantly from the views of his former colleagues, Karic and Karcic. The Academy of Music organized a concert with two of their groups, the Ethno-Academic and Gaudeamus, who performed music from different religious traditions in Sarajevo and sang the love songs (Sevdalinka) characteristic of Bosniak towns. This concert was followed by the presentations of two ethnomusicologists: Jasmina Talam, who spoke about Sufi singing, and Tamara Karaca-Beljak, who spoke about the development of Sevdalinka in the last century. We spent the evening in the Franciscan Monastery, where we had a conversation with friars and professors at the Franciscan Faculty in Sarajevo: Luka Markesic, the head of Bosniak Franciscans; Ivan Sarcevic, the chief editor of the main religious magazine “Svjetlo Rijeci”; and Ivo Markovic, the founder and leader of the Interreligious Choir Pontanima. Bosniak Franciscans showed us their commitment to multireligious and multicultural Bosnia, their interest in the future and the wellbeing of all people, and their respect for different faith commitments and communities. Markovic also explained to us how he came to the idea of creating an interreligious choir and how he experienced religious music as a medium of reconciliation. This was followed by a concert, where the Pontanima Choir sang songs from all four traditions represented in Bosnia & Herzegovina: Jewish, Orthodox, Muslim and Catholic, and a dinner party. Over supper, many of the choir’s members spoke about their love for Sarajevo and their decision to stay there even when conditions were most difficult.

On our journey to Dubrovnik on Tuesday, we made two stops: we visited the famous rebuilt bridge in Mostar and spent a few hours in Medjugorje, the village in the Croatian part of Herzegovina, where, in 1981, six children reported seeing and hearing the Virgin Mary, who, according to their testimony, has continued to appear to them and send them messages ever since. Medjugorje quickly became a popular shrine and in the last two and a half decades has surpassed Lourdes in France and Fatima in Portugal in the number of pilgrims, which now number more that a million every year. Our guide to the Hill of Apparition and the host in her retreat center for priests, the House of Our Lady of the Sacred Heart, was Nancy Latta, a Canadian born near Medjugorje, who with her husband became a prominent promoter of the authenticity of Medjugorje, which is a very controversial issue among Roman Catholics. For some of us visiting the shrine was a deeply moving experience, while for others it raised many questions, but for all
of us it provided a theme for numerous lively conversations in the following days.

On Wednesday, we visited Herceg Novi in Montenegro. Most of the population here is Orthodox, but this fact does not guarantee religious unity: there is a great conflict between the Serbian Orthodox Church, which holds almost all church property, and the recently established Montenegrin Orthodox Church, which is not recognized by the Serbian Church. During our visit to Herceg Novi, we had contacts with both communities. In the morning, we visited the monastery Savina, which is one of the most important sites of the Serbian presence in the region of Kotor Bay. Its head, Father Makarije, was an excellent host, but he rejected our request to allow the professors from Kotor and Cetinje, the members of the Montenegrin Orthodox Church, to speak to us on the monastery’s premises. We therefore had to organize the other meeting with them in the local Music School in Herceg Novi.

The same evening, the Faros’ Cantors from the island Hvar performed for us the elements from the Passion Week. This tradition, which developed almost five centuries ago, is preserved to this day, when six towns on the island perform it together. Some of the chants were very old, particularly the Stabat mater dolorosa, and stand firmly in the tradition of Glagolitic singing, while other chants contain the elements of tonal music and more recent harmonic progressions. Even though Katarina Livljanic had introduced us earlier this Mediterranean because of its beauty, its impressive Makarije, was an excellent host, but he rejected

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core of the Republic of Dubrovnik – its rivalries with Venice, and its precarious relationship with the Ottoman Empire.

The same afternoon, we flew to Zagreb, the capital of Croatia and its cultural and religious center. Zagreb was in full mid-May swing, with a fair of antique crafts in the central square of the city and the Urban Festival, the public presentations of the artworks, in other squares. The first evening we went to hear Verdi’s Nabucado performed by Zagreb Opera at the Croatian National Theatre and attended the rehearsal of the famous choir “Ivan Filipovic” under the direction of Goran Jerkovic. Friday was our main day in Zagreb. We visited the Catholic Theological Faculty and its Institute of Church Music, the Music Academy, and had several presentations in the Baptist Church. At the Catholic Theological Faculty we met with professors Zeljko Tanic, Ante Crncevic, and Miroslav Martinjak, who spoke about the Roman Catholic Church in Croatia and its present challenges, liturgy, and the way it trains its musicians. Tanic particularly emphasized the still-prevalent problems left by the radical secularization of society during the communist era. At the Music Academy, we had two presentations, one on Croatian music by Ennio Stipcevic and the other on ethnomusicology by Josko Caleta, which enhanced our appreciation of our numerous encounters with it in Sarajevo and Dubrovnik. In addition, ISM organists visited the Basilica of the Sacred Heart of Jesus with the great Croatian organist Mario Penzar, and played on its Rieger organ (built in 1905), while ISM choral conductors had an hour with Goran Jerkovic. In the Baptist Church we had presentations on the Protestant tradition in Croatia, Croatian religious art, and the Church and politics on the Balkans. Peter Kuzmic, professor of European Studies at Gordon-Conwell Seminary in Boston and the founding president of the Evangelical Theological Faculty in Osijek (Croatia), placed our experiences with different religious communities into a fresh perspective, and held an extensive discussion with our group about the role of religion in this part of the world, historically and against the backdrop of the recent wars in the 1990s.

On Saturday, organ players went with Mario Penzar to the Church of the Immaculate Conception of the Blessed Virgin Mary in Lepoglava, about an hour’s drive north from Zagreb, which houses the oldest organ in Croatia, built in 1649 and restored by Ivan Janisek in 1737. The rest of us remained in Zagreb, visited the Museum of Naive Art and the Gallery of Modern Art, and held an extensive discussion with our group about the role of religion in this part of the world, and open nineteenth-century downtown. Sunday morning was reserved for visiting local churches, from those with Eastern liturgy (Greek-Catholic Church and Serbian Orthodox Church) to the main Roman Catholic Cathedral. At the end, we all gathered in St. Mark’s Church, where we attended the Solemn Mass concluding St. Mark’s Festival.
On the same weekend, a small group of those interested in Glagolitic singing visited the island of Krk, attending the Sunday Mass in town of Dobrinj, which incorporated traditional Glagolitic chanting performed by a local choir.

Our last stop on the visit to the Balkans was Istria, known for its intercultural context, picturesque coastal towns dating from the Roman period which remained under Venetian influence until the end of the eighteenth century, as well as for its numerous medieval hill towns. In Pazin’s Museum of Istria, Lidija Nikocevic, the director of the museum, organized several presentations on different cultures of Istria, medieval frescos, traditional musical instruments, and Istrian religious music built on the five-tone Istrian scale and characterized by two voices singing in a harmony characterized by very small intervals. On Sunday evening, we had the ISM dinner party in the former fish-market in Rovinj, with music performed by the local group “Batan,” which introduced us to “bitinadas,” a special type of singing involving a peculiar imitation of the background instruments. This was also our last evening together, which we used to enjoy each other’s company and appreciate the contributions of all who made this study trip such an excellent learning experience.

Before saying goodbye to the Balkans, we made a visit to the old coastal town of Porec and the medieval hill town of Motovun. In Porec, we visited the impressively well preserved Episcopal complex of the Euphrasian Basilica (the basilica, atrium, baptistery, and Episcopal palace), built in an early Byzantine style in 6th century, where the bishop allowed us to sing Duruflé’s *Ubi caritas* in the Basilica’s apse, known for its extraordinary acoustics. In Motovun, the birthplace of the sixteenth century music printer and composer Andrea Antico da Montana, we met for the last time with Mario Penzar. He gave us a short but very impressive farewell organ concert on the organ built by the Venetian Gaetano Gallido in 1797 and restored two years ago.

Thanks to the arrangement of our flights, we left Europe via Venice and Vienna, two of the places that made – together with Constantinople/Istanbul – the deepest impact on the culture and spirituality of the part of the Balkan peninsula that we visited.

For many of the ISM travelers, the study tour created a new awareness of rich layers of transculturality that so pervade the whole region. It also induced us to think deeply and in new ways about religion, culture, the role of political and economic powers, and their impact on our lives – the issues that we face with intense urgency in today’s increasingly globalized world. The Balkan experience will in many ways inform our understanding of our own world and our tasks in it, even at a far remove of time and place.

In the next issue of *Prism*, you will read some of the students’ impressions of the tour; you will be able to see, through their eyes, the intimate relation of the ISM study tour to its mission.

Ivica Novakovic was Visiting Lecturer in Religion and Culture at the ISM during the last academic year, and the chief architect of the 2008 study tour.
Continuing Student Profile

Last fall, when we introduced the new students to Prism readers, John Allegar was inadvertently omitted. Here he is, mid-career at the ISM!

John Allegar has just completed his first year at the ISM as an organ student of Martin Jean. He is a recent graduate of Valparaiso University, where he graduated summa cum laude. Allegar is a member of various academic societies, including Phi Beta Kappa, Sigma Delta Pi, and Pi Kappa Lambda. He looks forward to an exciting second year at Yale.

Connecticut

Christ Church Cathedral, Hartford
Assistant Organist (part-time). Assist Director of Music with Wednesday rehearsals and Sunday services, Evensongs, Diocesan events. Share voluntaries, accompany choir, lead “Voice for Life” curriculum with choristers during normal Wednesday evening rehearsals. Send cover letter, resume, CD of 2 hymns in contrasting style, one anthem accompaniment (with choir), one solo piece by J.S. Bach to Kevin Jones at 45 Church Street, Hartford, CT 06103. Qualified applicants will be contacted for a live audition. $10K-$12K/yr. 4 weeks vacation/yr.

Gilead Congregational Church, Hebron
Organist/Choir Director (part-time). Two Sunday morning worship services Mid-September until Memorial Day, one service in summer months. Austin pipe organ. Piano, organ and choral experience preferred. Salary commensurate with experience. Benefits include SS and four weeks paid vacation. Weddings and funerals paid separately. Contact: the church office, attn: Ken Cook, 672 Gilead Street, Hebron, CT 06448; the church office at 860-228-3077; or gileadchurchchuc@earthlink.net. Reply by July 15th.

St. Paul’s Episcopal Church, Fairfield
Organ Scholar (part-time). Episcopal church seeks advanced student organist interested in gaining experience working within an established, dynamic Anglican choral program. Working with the director of music, the organ scholar will accompany anthems and psalms, play voluntaries, some hymns, and have the opportunity (if desired) to direct the choir occasionally. The St. Paul’s Choir includes 28 boy and girl trebles and 18 adult and teen altos, tenors, and basses, five of whom are professionals. For reference, the church’s 2007-2008 Music List is available online at http://www.stpaulsfairfield.org/. The successful candidate will have some experience as an organist and accompanist, preferably in the Episcopal Church. 40 rank Austin organ (1976, rebuilt 1998). Salary $15,000 for 10 months (mid-August through mid-June). For further information e-mail the Director of Music, John Abdenour, at jabdenour1962@juno.com. Applications to the same address; please include resume and two references/recommendations.

Out of State

Christ Church Cathedral, Cincinnati, Ohio
Part-time Associate Director of Music for a two-year appointment with the eligibility for one term renewal. The successful candidate will be one who understands Anglican liturgy and music, possesses superior skills in organ playing and improvisation, and has a keen interest in working with choirs and children. The roughly half-time position is under the direct supervision of the Director of Music and encompasses the following duties: preparing and performing music for services (including hymns and service music for Sunday services, accompaniments to choir anthems and psalms, organ voluntaries, and occasionally conducting the choirs, as well as occasional special services such as Christmas, Holy Week, Diocesan events, and the annual Boar’s Head & Yule Log Festival), attending Thursday evening rehearsals and practicing with the choir, overseeing volunteers who maintain the music library, programming and inputting music for the tower bells, coordinating and directing a children’s chime choir, accompanying and occasionally working with the cathedral choir of boys & girls, being available to cathedral parishioners, consulting, advising, and assisting the Director of Music, and substituting for the music director when necessary. The position is open September 1, 2008 but may begin as late as October 1. Compensation includes a salary of $24,000 with two weeks of vacation and one week of continuing education. Inquiries may be directed to Charles Hogan at chogan@cccath.org or 318 East Fourth Street, Cincinnati, OH, 45202. Deadline for resume submission is July 31, 2008.

First Presbyterian Church, Greensboro, NC
Associate Director of Music for children and youth (full-time). The successful candidate will be experienced and well acquainted with music that is engaging and appropriate for toddlers through high schoolers. Duties include choral and instrumental conducting as well as developing and administering numerous music programs, and inspiring and engaging young people at all levels of musical talent. Application materials and more information are available at http://www.fpcgreensboro.org/music.

Grace Church in Newark, Newark, NJ
Mezzo, Countertenor, Tenor, and Bass (Sunday-only). $90 per Sunday Rehearsal 8:55 to 9:45 am; Mass 10:00 to 11:30 am. Must be available for Christmas and Easter. Frequent opportunities for solo work. Occasional mid-week work. Optional summer solo work. Small ensemble. Focus on early music and Gregorian Chant (modern clefs used). For an audition and more information, contact: Mr. Joe Arndt, the new Director of Music: jaa@juilliard.edu

St. Paul’s Lutheran Church, Doylestown, PA
Director of Music position includes administrative leadership of congregation’s music program, worship leadership on organ (one service), and the directing of five choirs. Full job description available by contacting Steven Moyer, smoyer@doylestownlutheran.org or at 215-348-4004 ext. 115.
Lenae Wisner Badger (MM ’81) lives in Scituate, MA, where she teaches piano and voice privately. She sang with and was the accompanist for the Broad Cove Chorale (women’s chorus) and the Unicorn Singers (mixed chorus) for the past 15 years. She has been Director of Music at House of Prayer Lutheran Church for the past 22 years – she is the organist, directs the Adult and Children’s Choirs, recently began working with the confirmation age youth for leading several contemporary music services a year and has also started a “pick-up” Tweens choir. On Jan. 6, 2008 Lenae directed and played the part of the Mother in the church’s production of Menotti’s “Amahl and the Night Visitors.”

During the 2008/2009 season, Paul Jacobs (AD ’03) will make his debut with the Philadelphia Orchestra under Michael Tilson Thomas, and with the San Francisco Symphony led by Yan Pascal Tortelier. He will also dedicate the new Fisk organ with the Pacific Symphony at Segerstrom Hall in Costa Mesa, California, which will include the world premiere of a new work for organ, percussion and brass by Christopher Theofanidis. He will return to Yale to play a recital in Woolsey in honor of the centenary of Messiaen’s birth, as part of the Great Organ Music at Yale series.

Christopher Jennings (MM ’02) has been appointed Associate Organist-Choirmaster and Music Associate for Children & Youth at St. James’ Church Madison Avenue, New York City where he will assist Dr. Davis Wortman (MM ’85) in organ accompaniment, direction of the choirs for children ages 4-18 (RSCM Model) and other aspects of the program. Previous posts include Organist & Choirmaster, St. James’s Episcopal Church, West Hartford, Connecticut and Assistant Organist, Trinity Church on-the-Green, New Haven, Connecticut.

The world premiere of Dan Locklair’s (UTS SMM ’73) latest solo organ work, St. John’s Suite (Four Chorale Preludes for Organ), occurred on 18 May 2008 at St. John’s Baptist Church in Charlotte, North Carolina as a part of the Dedication Recital for the church’s new Létourneau pipe organ. Commissioned by St. John’s Baptist Church for the occasion, St. John’s Suite was performed by organist, Maureen Howell. Based on four well-known hymn tunes (i.e. ST. THEODULPH, GALILEE, HERZLIEBSTER JESU and O FILII ET FILIAE), the texts associated with each of these melodies contain references to the Gospel of John. St. John’s Suite is published by Subito.

David McConkey (MM ’77, MDiv ’79) received the degree of PhD in church history from the Graduate Theological Foundation, South Bend, Indiana, at their commencement exercises on May 2nd 2008. His doctoral thesis was entitled ‘Bishop Michael Bolton Furse (1870-1955) and the waning of the “Catholic Moment” in Anglicanism.’ All the work for this degree was completed at Oxford.

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More Snapshots from the ISM Study Trip to the Balkans

Above: Concert of the Interreligious Choir Pontanima (Friar Ivo Markovic is in the middle of the second row).

Left: No shoes in Piazza San Marco (Venice) this time for Robert Bolyard and Kevin Zakresky.

Below: Zachary Hemenway explores the Gaetano Callido’s organ in Motovun, with the help of Martin Jean and Mario Penzar.