

# Prism

## MUSIC • WORSHIP • ARTS

YALE INSTITUTE OF SACRED MUSIC COMMON GROUND FOR SCHOLARSHIP AND PRACTICE

### Goodbye, Graduates!

compiled by Katharine Arnold

*On Sunday, May 20, the ISM presented its newest graduates with their ISM certificates at a banquet at the New Haven Lawn Club. Many of them accepted our invitation to reflect on their experience at the Institute, and their plans and hopes for the future.*



Photo by Robert A. Lisak

**Katharine Arnold** (MDiv) graduates with great appreciation for “the ways my love of music, theology, and the arts was shaped in the ISM, and for the innumerable opportunities for enrichment with fellow students, faculty members and administration.” She won’t be going far, however—Katharine is excited to remain a part of the ISM community next year, as a newly appointed outreach and publicity assistant (see Notes on the Staff). She also looks forward to marrying ISM graduate Micah Luce (STM ’08) in August, applying to PhD programs in theology and the arts, and “maybe even learning how to play the ukulele!”

**Samuel Backman** (MM) entered the ISM with the intention of developing a career as a church musician, composer, and concert organist. He found the “abundant resources” of the ISM to be profoundly helpful preparation in this pursuit. Little did he know, however, that he was also being prepared for a completely different path. Though Sam had diligently studied music for several years, he suspected at an early age that he might have a vocation to priesthood in the Roman Catholic Church. During his early adult years, his ardent love of music prevented him from pursuing this vocation. At the ISM, he gained a fresh perspective on the integral role of music and the arts in worship, illuminating a new application for his musical abilities as a clergyman.

**Kyle Brooks** (MDiv) enjoyed many aspects of his ISM experience, but reports that one of the most remarkable was his time spent in Greece and Turkey as a part of the 2012 study trip. “Ascending rocky steps to centuries-old monasteries, beholding the seaside views of Thessaloniki, cruising between the European and Asian shores of Istanbul along the Bosphorus River...those shared moments, and the brilliant, talented people who populated them, will resonate throughout my coming work as a PhD student and eventual

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professor/practitioner of religion and the arts.” The ISM was “a crystallizing place for my desire to weave together worlds of experience and interest through collaborative work among colleagues.”

**Miles Canaday (MM)** says that throughout his time at the ISM, he learned the most from singing in and conducting the Camerata Chamber Chorus and the Yale Glee Club. The feedback he received and the processes he observed were invaluable for his education as an artist.

**Frank Dodd (MM)** will be returning to his home state of Pennsylvania in the fall to search for full-time employment. In the meantime, Frank will be organizing the second annual music camp in July at Christ Episcopal Church of Guilford, CT. The fondest memories of his time at the ISM include “singing under the direction of Marguerite Brooks in the Yale Camerata, having hours of practice time on some of the greatest organs in the world, building lifelong friendships with classmates, and taking my first-ever trip abroad on the Turkey-Greece study tour.” Frank would like to thank Thomas Murray, his principal teacher, for his continuous patience, encouraging words, and belief in him over the course of the past two years. Frank also thanks the ISM, his colleagues, and his family for their support.

Next fall, **Emily Floyd (MAR)** will begin the PhD program at Tulane University’s joint program in Latin American studies and Art History. She is excited to continue her research in material cultures of the religion in the Andes. Her time here at the ISM has been “a wonderful experience in interdisciplinary study, which has provided me with a strong foundation for doctoral work in my field.” She is grateful to ISM professors Sally M. Promey and Vasileios Marinis for their guidance and support.

**Benjamin Groth (MDiv)** will be moving with his wife Chloe to Milwaukee, WI to pursue ordination in the ELCA Lutheran Church. There, he will serve as the vicar at All Peoples Gathering Lutheran Church, a multicultural congregation full of energy, music, and joy. He will deeply miss the “creative and brilliant students and faculty” at the ISM.



Photo by Robert A. Lisak

Benjamin Groth

**Olivia Hillmer (MAR)** is in the job-search process, seeking a position in a museum or gallery. This will build on the exhibition work she had the opportunity to do for the ISM gallery space. Meeting artists, building shows, and hanging artwork complemented Olivia’s interests in art history, giving her practical experience alongside academic research. She is particularly appreciative to the support and guidance she received from the faculty, administration, and friends of the ISM throughout her time there.

**Noah Horn (MM)** will return to the ISM in the fall to start the MMA program in Choral Conducting.

**Blenda Im (MAR)** will move to Philadelphia to begin her doctoral studies in ethnomusicology at the University of Pennsylvania. Through her scholarship, she hopes to continue exploring the intersections of music, worship, and identity. Blenda is grateful for her three years at the ISM, both for the extraordinary community of colleagues, mentors, and friends she has had the pleasure of knowing, and for the unique research opportunities she was enabled to pursue at the Institute. She will miss the “terrific conversations and friendly faces,” and wishes a “long and healthy life to the ISM!”

**Simon Jacobs (MM)** has greatly enjoyed his two years at the ISM, learning and growing as a conductor and organist. He is particularly grateful to Marguerite Brooks and Martin Jean for their inspiration and guidance, and to all his friends and colleagues for fun and shared experiences.

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Photo by Robert A. Lisak



Jessica Petrus

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# Remarks to the ISM Graduating Class of 2012

## *Offered at the Commencement Banquet on May 20*

Martin D. Jean

Tomorrow, you will receive your coveted Yale degree, a symbol of having succeeded in your academic program: in courses you elected, lectures you went to, lessons you received, rehearsals you attended, papers you wrote, sermons you preached, and concerts you performed in.

Those are the curricular requirements, and they are important since they deepen and broaden expertise in your chosen field. But of course they form only part of your Yale experience. What about sherry hour? Meals shared? Trips taken? Happy hours organized? Late night movies? Long bus rides at 7am? Long stairs at Meteora? The ISM sponsored a number of those, didn't we? Why in the world might we have done that? The fact is that these experiences are just as important a part of your Yale education as the rest, just as important as all those hours in the library or in the practice room, because they nurture another form of practice: that of friendship.

It's because of the friendships built during this time that people often say they are the best years of their life. But it's not only because you've found new buddies to hang out with; it's because in building these friendships, you are building yourself. By constructing relationships with others, you are constructing new pathways in your heart. Bias and prejudice fall away when you hear people tell a joke on themselves, or speak passionately and intelligently about an idea. A story told from childhood sounds strangely familiar, because it's your story as well. You see aspects in others that you admire, empathize with, wish to support, enhance, and nurture. You wish the best for them.

But here is one thing more: by supporting these friends, through standing with them in their

convictions, something else has happened: you have been made new yourself. You have stepped into their shoes and walked a mile through their lives. You have discovered that learning is much more than about knowing, it is about loving. You have learned that the ways we love inform the ways we know.

This is not an unfamiliar dynamic in the Christian tradition, is it? Knowing God and loving God are deeply intermingled. In fact, the interdependence of knowing and loving is a deep truth about human nature in general.

For years to come, one image from this year will be engraved in my heart more deeply than all the rest, and it happened only last Thursday evening, as those of you who attended the trip danced euphorically under the Turkish stars, sailing down the Bosphorus to the music of those wonderful musicians from Istanbul, all of us straddling the crease in the globe between two continental plates. There you all were, living out the kind of integration we call you to in the Institute as you came together in love and joy, dissolving any barriers that may once have been there. This experience is like food to you, nourishing to the core. Savor it now, and make more such friends and such experiences in your lives to come.

As you leave here, you are being asked to continue this dynamic relationship of knowing and loving throughout your whole life: not uncritically, to be sure, but faithfully, compassionately, and earnestly: being made new by it and making the world new as well.

For these reasons and so many more, you will receive your Yale degrees tomorrow, and with just as much seriousness, your ISM certificate tonight. Know that our warmest wishes and love go with all of you as head out into the world.

Photo by Robert A. Lisak



Institute Director Martin Jean  
at the Commencement Banquet.

## 2012 Prizes and Scholarships

*The Hugh Giles Prize*

**Megan Chartrand and Justin Crisp**

*The Hugh Porter Prize*

**Kyle Brooks and Kenneth Miller**

*The Edwin Stanley Seder Prize*

**Blenda Im and Simon Jacobs**

*The Aidan Kavanagh Achievement Prize*

**Michael Madden**

*The Director's Prize (best Colloquium presentation)*

**Simon Jacobs and Tuesday Rupp**

*The Richard Paul DeLong Prize*

**Sara Marks and Benjamin Straley**

*Liturgical Studies Prize*

**James Lee**

*The Faculty Prize*

**Emily Floyd and Noah Horn**

*The Margot Fassler Prize in the Performance of Sacred Music*

**Miles Canaday and Taylor Ward**

*Students' Choice for Best Colloquium Presentation*

**Charlie Gillespie and Jessica Petrus**

*The Robert Baker Scholarship*

**Michael Salazar**

*The Mary Baker Scholarship in*

*Organ Accompanying*

**Ian Tomesch**

*The Hugh Porter Scholarship*

**Nicholas Lewis and Amanda Weber**

*The E. Stanley Seder Scholarship*

**Marilyn Kendrix**

*The Louise E. MacLean Scholarship*

**Adrianna Tam**

*The Dominique de Menil Scholarship*

**Meg Bernstein**

*ISM Community Award*

**Tuesday Rupp**

### CONGRATULATIONS, GRADUATES! CONTINUED FROM PAGE 2

“Particular highlights include directing the choir at Battell Chapel, singing with Schola Cantorum, and enjoying the opportunity to interact with a variety of minds through interdisciplinary study.” Simon’s appointment as organist and choirmaster at St. Thomas Church in New Haven was effective July 1.

**Kai Hoffman-Krull** (MAR) is moving to Waldron Island after graduation where he will be building a cabin and starting a small blueberry farm. He is currently working on a book of poems about the homesteading project. Kai is also starting a web based micro-documentary of daily experience called Aroran. Aroran receives submissions of one-minute video clips from people’s day and publishes one clip every twenty-four hours. The documentary is at [www.aroran.com](http://www.aroran.com).

**Brett Judson** (MM) has accepted the position of director of music at Emanuel Lutheran Church in Manchester, CT, where he will conduct all choirs and ensembles and play weekly services. In addition, Brett will serve as artistic director of Friends of Music at Emanuel. The multifaceted series comprises Emanuel’s early music ensemble-in-residence, Sebastian Chamber Players, vocal and choral ensembles, wind ensembles, piano recitals, and organ recitals. Among Emanuel’s instruments are a 3-manual Casavant (Opus 3500), a Zuckermann double harpsichord, and a 9-foot Model D Concert Steinway (1893; fully restored in 2005). Brett also serves on the board for the New

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Marilyn Kendrix

Haven chapter of the AGO, and has a number of upcoming performances. His website is at [www.brettjudson.net](http://www.brettjudson.net)

**Michael Madden (MAR)** considers his time within the ISM as “a privileged life experience, with the Greece/Turkey study trip the highlight of the program.” He is returning to his career in the feature film industry as a set designer based in Toronto. Michael is grateful to both of his faculty advisors, Profs. Vasileios Marinis and Sally M. Promey, for their caring mentorship. He will take the coming year to decide whether to pursue doctoral studies. He will also be involved with liturgical space design.

**Sara Marks (MM)** reflects on her time at the ISM, saying, “one of the most wonderful things about the ISM is that it gives you the opportunity to collaborate with and learn from musicians, theologians, artists, historians, and more. It is important to develop these positive relationships and communication between musicians and clergy, and the more we can learn about each other’s crafts, the more we can foster a positive worship community together in whatever parish we choose.”

**Kenneth Miller (MM)** plans to spend his summer reading, writing, practicing, and playing concerts, including one at the national convention of the American Guild of Organists in Nashville as an AGO Rising Star. He will return to the ISM in the fall as a student in the MMA program, researching seventeenth century German keyboard music in open score and its influence on the late keyboard works of J.S. Bach. He would like to thank his teacher, Thomas Murray, and the faculty and staff of the ISM for their kindness and guidance during the past two years.

After 4 years at the ISM, **Benjamin Straley (MM; MDiv)** is currently looking forward to working as an organist and choirmaster while he continues discerning a call to ordained ministry in the Episcopal Church. During Commencement weekend, Benjamin received the Thomas Philips Award from Berkeley Divinity School, which is presented to graduating seniors who show “exceptional achievement and further promise in the study and practice of Anglican liturgy.” In addition to the wonderful friendships forged, he is most grateful for the support and encouragement of his teachers and advisers, especially Martin Jean and Bryan Spinks.

**Ian Tomesch (MM)** is continuing on at Yale after graduation, pursuing the MMA and hopefully DMA degrees. He writes, “The ISM has proved a valuable hub for forming connections (personal, professional, and intellectual) with other musicians and scholars of both religion and the arts. The broad education offered there has opened a new dimension to my craft and my vocation as a church musician.”

**Taylor Ward (MM)** has decided that two years at Yale is simply not enough. “Like a pot roast, I require further oven time before being popped



Nicholas Lewis

Photo by Robert A. Lisak

out and wholly enjoyed, and Yale’s MMA program will serve admirably as an iron vessel in which, for the next year, I will take on the juices of all-surrounding vegetables!” Over the summer, Taylor will undertake a research trip to northern Alabama, where he will study the performance practice of shape note music; he will then return to Brainerd, Minnesota for his fourth season as co-founder, assistant director, and “baritone extraordinaire” of the Lakes Area Music Festival ([lakesareamusic.org](http://lakesareamusic.org)).

Other 2012 graduates: **Matthew Cortese (MAR)**, **Anna de Bakker (MAR)**, **Steven Hobbs (MAR)**, **James Lee (STM)**, **Amy Muñoz (MM)**, **Jessica Petrus (MM)**, **Elizabeth Rodrick (MAR)**, **Steven Soph (MM)**, **Joshua Stafford (MM)**, **Brett Terry (MM)**, and **Michael Wisdom (MM)**.



Benjamin Straley

Photo by Robert A. Lisak

# The ISM Study Tour 2012

## Introduction

Martin D. Jean



One of the privileges of being an ISM student is that every two years, there is in an international study tour. This tradition, begun by director John Cook in the 80s and continued by Margot Fassler, has taken the Institute to England, France, Scandinavia, Mexico, the Balkans, Germany, and more.

This year, we travelled to Greece and Turkey for two weeks. Beginning with a concert in Athens by Yale Schola Cantorum, we explored this great city, headed to Hosias Loukas and Delphi, followed by two days in Meteora/Kalambaka, and then on to Thessaloniki. The trip ended with four days in Istanbul.

Our preparations are every bit as important as the actual travel in this integrated learning experience; therefore, the Institute sponsors a host of activities toward this end, such as new courses, guest lectures, concerts, excursions to related venues in nearby Boston or New York, and a significant portion of our annual Colloquium. Without fail, students and faculty have named these

trips life changing experiences, and we wish to share some of this energy and enthusiasm with you.

You can imagine that it takes a village to put together such a complicated experience, but it's also easy to single out a few people to thank especially: our own staff, particularly Kristen Forman and Andrea Hart; and faculty, especially Prof. Vasileios Marinis. And most especially we are grateful to our chief guide and tour architect: Fr. Stefanos Alexopoulos from Athens, the guest faculty member who introduced us to so many amazing people and places. Profound thanks are due especially to him.

Below are some personal reflections from representative music and divinity students in the ISM. They bear witness to the intellectual, aesthetic, emotional, and spiritual impact this study trip has on our community. Also, you can leaf through the Facebook tour album – and so much more! – at [www.facebook.com/pages/Institute-of-Sacred-Music/47210883521](http://www.facebook.com/pages/Institute-of-Sacred-Music/47210883521). Coming soon, to both Facebook and the ISM website, is a short video, and more photo albums and commentary will be linked from the ISM homepage ([www.yale.edu/ism](http://www.yale.edu/ism)) to show in greater detail the educational content at the core of this extraordinary experience.

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Fr. Stefanos Alexopoulos leads the way up.

Photo by Shuo Zhai



# From Past to Present, From West to East: Student Impressions from the Study Tour

Compiled/Edited by Marilyn Kendrix, MDiv '13

Amid icons and organs, chanting and mosaics, divine liturgy and evangelical exhortations, the Institute of Sacred Music lived up to its interdisciplinary mission during this spring's study trip to Greece and Turkey. During the last two years of study, I have sometimes found that it is a challenge to explain to people outside of the ISM community exactly what it is that the ISM does, and yet this study tour provided the experience of living into the intersection of sacred music, sacred art, and liturgy that is at the heart of the ISM mission.

Traveling from the Acropolis in Athens, where the ancients built their temple to the goddess Athena, to the mountaintop monasteries clinging to the rocks at Meteora, where Christians sought God among the clouds, to the floating dome of the

Hagia Sofia in Istanbul, this year's tour provided a richness of visual experience that was only equaled by the amazing sounds of the tour. Yale's Schola Cantorum's concert at St. George's Parish in Athens provided the community at Halandri with an experience of western sacred music that was the perfect counterpoint to the gift that we received listening to the chanting of Byzantine choirs singing in small spaces with high domed ceilings. I close my eyes and I can still see the richly decorated churches, hear the deep tones of the chanting with its constant drone, smell the spices in the market. I know each student came away with a unique set of impressions that will live in our memories for years to come. Here are just a few.

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## Reaching Heavenward

by Benjamin Straley, MM, '10, M.Div, '12

I remember the opening banquet of my first year at the ISM, in the fall of 2008. Martin Jean read the following passage from Augustine's *Confessions*:

*But when I love you, what do I love? It is not physical beauty nor temporal glory nor the brightness of light dear to earthly eyes, nor the sweet melodies of all kinds of songs, nor the gentle odour of flowers and ointments and perfumes, nor manna or honey, nor limbs welcoming the embraces of the flesh; it is not these I love when I love my God. Yet there is a light I love, and a food, and a kind of embrace when I love my God – a light, voice, odor, food, embrace of my inner man, where my soul is floodlit by light which space cannot contain, where there is a sound that time cannot seize, where there is a perfume which no breeze disperses, where there is a taste for food no amount of eating can lessen, and where there is a bond of union that no satiety can part. That is what I love when I love my God.*

Oddly enough, this distant memory from my first months at the ISM revived in my final weeks during the spring 2012 study trip, as we watched a *sema* ritual performed by whirling dervishes in Istanbul. It was so foreign to anything liturgical I had ever known, and as a meditative practice it was at the other end of the spectrum from the quiet, contemplative traditions I normally think of. And yet, as I saw the seemingly blank stare behind



Photo by Marilyn Kendrix

Appearing like a window to heaven is the central dome of St. George Church in Halandri, showing the image of Christ 'Pantokrator.'

the eyes of a dervish as he whirled, I was moved profoundly, because I saw in that expression a complete self-offering to God – a total submission. When I read of the mental ascent and descent that happens in the course of the *sema* ritual, I thought immediately of the Western Christian mystics who emphasized this ascent – the desire to reach a transcendent, liminal state, poised between this life and the life to come: that eternal quest for that place where, as Augustine said, “my soul is floodlit by light which space cannot contain, where there is a sound that time cannot seize ... and where there is a bond of union that no satiety can part.” Watching the dervishes in their spinning, we were all acutely aware that we were gazing upon individuals engaged in that quest, and it was something we understood, and could relate to.

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**STUDY TOUR CONTINUED FROM PAGE 7**

This was one of the few moments on the trip where I honestly “got it” – where my understanding crossed the cultural and religious lines, and I could understand what they were “about.” To be sure, the music played during the *sema* ceremony was beautiful, but it did not evoke a particularly religious feeling within me. In fact, during the entirety of the trip, I was constantly encountering music which I recognized as being religious, and as sounding religious, yet which I nonetheless failed to connect with the same way I might a Byrd mass or a Duruflé motet. It was a Duruflé motet, “Ubi caritas et amor,” which the ISM sang as a offering of thanks in several locations (Aristotle University of Thessaloniki, Holy Monastery of Great Meteoron, and the Ecumenical Patriarchate in Constantinople, to name a few!). But every time we finished, I kept wondering if our Eastern hosts heard it the way we did. After all, if after a week of Greek Orthodox chant I still could not distinguish the differing modes, then I could not possibly be appreciating the music the way someone familiar with it would. No; the notion of music as a universal language I decided on this trip to be a fallacy; but that grasping, that reaching for something heavenward – *that* I could understand, despite all the linguistic, cultural, liturgical, and theological differences which might otherwise come between.

These strong differences – for me most strongly musical and liturgical – between East and West (and leaving aside differences between Christianity and Islam), were a powerful reminder that no one group of people has a monopoly on truth or the expression of truth: liturgical, doctrinal, musical, or otherwise. The poets, the composers, the theologians, the artists we study at Yale are often giants of the western European academic tradition, but we do well to remember that these are still only one part of the sea of humanity. In an era where ecumenism among the Christian churches has been a major goal, I



Photo by Benjamin Straley

Above: Jesus appearing to Thomas and the Disciples in narthex of Housias Loukas. Below: Emily Floyd gazing up at the artwork at Housias Loukas (Holy Luke) Monastery in Boeotia, Greece.



Photo by Marilyn Kendrick

was reminded of the ways in which the churches of the East and West have developed quite differently over the centuries, and often for good reason. Nevertheless, in a day when ecumenical dialogue is more prevalent than ever among the Christian churches, they stand to learn much from each other.

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Photo by Benjamin Straley



ISM meets with the Ecumenical Patriarch of Constantinople, Istanbul, Turkey. Pictured L to R: Martin Jean, Ecumenical Patriarch Bartholomew, Gabriel Aydin, Kyle Brooks, Megan Bernstein, Miles Canaday, Virginia Warnken, Bo Kyung Im.

## STUDY TOUR CONTINUED FROM PAGE 8

The five senses Augustine engages in the opening excerpt, which he then develops into spiritual senses, are continuously engaged in Orthodox liturgy. How the Western Reformed traditions, despite a heavy dependence on Augustine in Calvinist theology, arrived at such a polarity which rendered any art suspect, and images as idolatrous, is baffling. In the Greek churches we entered, we were constantly enveloped in the smell of incense and burning beeswax candles, the warm glow of candlelight playing upon dazzling mosaics and icons, and the sounds of Byzantine chant heard during the liturgy. Even the sense of touch is engaged, with the faithful venerating icons of Christ, his Mother, and countless other saints with kisses, heartfelt devotion, and touching intimacy.

In their striving for the Divine, I daresay the Orthodox have done a better job of reinforcing

the idea of the church building as a gate between heaven and earth, and a reflection of the heavenly liturgy that occurs above. During Vespers at the Holy Monastery of Great Meteoron, for a split second – surrounded by the company of saints, visually depicted in icons; accompanied by the sound of Byzantine chant, handed down through the centuries; standing in the very land which saw Christianity's first appearance in Europe – I glimpsed the timelessness of Orthodox worship. And in that vast expanse of timelessness I also perceived the wonderfully small part, the uniqueness of which renders our part all the more precious, we all play in it, in all our striving and our reaching. In art, in song, in hymns of praise, in poetry, in preaching, in teaching, in practicing, in studying, and even occasionally whirling – we strive and we reach.

St. George Parish Church of Halandri with Father Stefanos explaining all things Greek Orthodox to an inquisitive (L to R) Stephen Buzard, Frank Dodd. Also pictured: Benjamin Groth, Michael Salazar, and Margarita Tsafou (University of Athens).



Photo by Benjamin Straley

## “New Wines into Old Bottles”

by Olivia Hillmer, MAR, '12

Leaving behind the suburbs of Athens, we filed slowly into a large open studio flooded with light, nestling into chairs, finding seats on the floor, or standing in the back of the room, eventually filling every available space with our bodies. When I turned to look back across the expanse of students, a painted eye, a sketched hand emerged from between the living bodies. The space vibrated with a surreal energy as we waited for our host to arrive.

This was the iconography studio of George Kordis, a renowned writer of icons in living Athens. Kordis has also traveled to the United States to cover the walls of Greek Orthodox churches with many images, and follows in the long tradition of Greek iconography, which reaches back to the Byzantine Empire, whose subjects and style might appear simply to copy the figures from earlier church wall paintings, such as the fifteenth and sixteenth century icons we would see in just a few days at the breathtaking site of Meteora. However, after his quiet arrival at his studio on this day, Kordis explained to us that he takes particular joy in innovating the traditional art.

Words would not support this claim alone, though: we needed a demonstration. Reaching for a long stick of charcoal, Kordis stepped toward the empty sheet of paper nailed to the wall in front of us all. He turned his back to us and began to sketch, first laying out a matrix of diagonal lines that would guide the shapes to follow, then drawing a face, a thigh, a wing, a shoulder, a second face, a hand. Slowly, the annunciation scene appeared: the angel Gabriel approaching Mary to tell her she will give birth to Christ. The scene was of course familiar to us already—and we would continue to see it again and again in churches along our journey. Kordis explained that what differentiated his version of the



Photo by Linnea K. Clark

The angel Gabriel takes on light and color.

Annunciation from previous ones was his use of dynamic rhythm, based on the diagonal lines he used as a foundation for the drawing. I turned to look at his other sketches and paintings on the walls. I could verify a certain reverberation about the paintings, even where they depicted a lone saint simply standing erect. Kordis went on to tell us how he loved inventing new subjects for his icons, veering away from traditional ones depicting the life of Christ, and instead favoring other biblical stories, for example, the naming of the animals from Genesis.

Kordis's interest in innovation and renovation became a theme for us throughout the trip. In Athens, we saw the reintegration of striking new architecture with the classical Parthenon in the New Acropolis Museum, and heard a lecture and concert called “Old Wine into New Bottles,” which examined traditional aspects of Byzantine chant in modern singing and transcribing practices. We saw centuries-old monasteries that preserved their architecture but remade their lives to accommodate the (relatively) new influx of tourists into their sacred space. We met a female theologian who dared to reconsider the place of women in the Greek Orthodox Church.

Kordis echoed again and again, in response to our questions, that explaining how he paints is “not so easy.” Explaining or understanding the process of innovation of tradition in general is, likewise, not so easy: the New Acropolis Museum was delayed for many years and still is not a welcome addition for some; the monks and nuns of the monasteries we visited indicated a tension in their relationship with tourists, who help support their community but also interfere with the traditionally isolated monastic life. Though the culture, the architecture, and the church of Greece and Turkey wrestle with their ancient past, it remains clear that they are not a people of the past. They live in the present, carrying their tradition with them but innovating, improvising as they go, giving new life to the forms and figures of the past.

Photo by Linnea K. Clark



In iconographer George Kordis' studio, the artist begins with charcoal on a matrix.

## It's Really About Hospitality

by Caleb Bennetch, MM, '13

Throughout the course of Schola Cantorum's mini-tour and the ISM's study trip, I was constantly amazed by the breathtaking buildings surrounding us. From the soaring columns of the Acropolis, to the unfathomable ancient beauty of Aya Irini, from the unobtrusive, spacious interior of the Hagia Sofia, to the smooth, towering mountains of Meteora, all of these sites were extremely influential in our education and perception of beauty; but what amazed me most was the hospitality shown to us in these unfamiliar locations.

Most students on this trip did not speak Greek or Turkish. It is amazing that such a large group can go on such a trip, not having studied the language. Despite our ignorance of the local language, countless shopkeepers, tour guides, students, and local residents helped us along the way. Sometimes there was monetary motivation: "You dropped something ma'am....my broken heart," restaurateurs or shopkeepers would exclaim as we passed by their stores without stopping to spend our Turkish Lira.

Despite these sometimes pesky entrepreneurs, many locals were not competing for our attention, but helped us find our way, or exhibited some of the most selfless hospitality. For example, as we were finishing evening prayer during our last tour at the Holy Monastery of Great Meteoron, we were all ready to get on the bus and go to Thessaloniki. To

our surprise, we were all invited into the abbess's private quarters and offered drinks, chocolates, and a bag of souvenirs as a parting gift. On another day, as we watched iconographer George Kordis draw a breathtaking sketch of an angel, his wife provided us all with snacks and brought around drinks for us. When Schola Cantorum finished rehearsing with the Turkish choir *Rezonans* and went to dinner with them, the leaders of the choir told us to mix it up and not sit with our own choirs, which promoted forming friendships among the choirs. A few organists and conductors also extended the trip and went to Hamburg, Germany, where we were part of an exchange and experienced some of the most generous, hospitable students who hosted us, sharing their apartments, food, and friendship with us.

While the beauty of the architecture, art, and the countless icons that we had the pleasure of viewing contributed to my personal understanding of artistic creativity, I will most remember the faces, meals, and hospitality shown and shared with us throughout this trip. I will remember the look of happiness on the face of the woman in the coffee shop in Kalamaria, the conversations shared with the members of *Rezonans*, and the generosity of the monks, students, and people surrounding us. No work of art could measure up to the beauty we encountered among these hospitable people.



Photo by Marilyn Kendrick

Father Stefanos Alexopoulos practices hospitality at his church in Athens. Professor Sally Promey and Ralph Bertram look on.

## A Search for God over the Millennia

by Marilyn Kendrix, MDiv '13

As I reflect back on the Institute of Sacred Music's study tour to Greece and Turkey, I can clearly see a thread that carried us from our first experiences in Athens atop the Acropolis all the way through to our introduction to Sema, the art of the Whirling Dervishes in Istanbul, and that thread is the search for God.

At the Acropolis, I was struck by the grandeur of the buildings erected in the fifth century B.C.E, all dedicated to the goddess Athena. That the ancients, who lived and breathed in this part of the world almost 2,500 years ago, were searching for a way to honor their gods is evident in the timeless buildings they managed to erect without the aid of the heavy equipment that we take for granted today. Standing next to the Parthenon at the highest point in Athens, I felt a closeness to God myself as I surveyed the city sprawling out in all directions below. While it seems evident that Pericles sought to display the overwhelming power of the Roman Empire with his renovation of this building complex, it is still obvious, at least to me, that he chose to demonstrate that power with this magnificent tribute to the goddess that he understood to be the protector and patron of his city-state.

Evidence of a search for God continued as we visited four of the original twenty-four monasteries at Meteora, in a valley north of Athens, a valley dotted with majestic rock pinnacles that soar



Photo by Peter Jeffery

Above: Colleen Tichich, Linnéa K. Clark, Brett Judson, Merle Troeger and other brave souls climb the steps to St. Stephen Monastery in the sky. Below: Holy Monastery at Grand Meteoron in Kalambaka, Greece.

Photo by Marilyn Kendrix



## STUDY TOUR CONTINUED FROM PAGE 12

upward of 1300 feet in the air. As we climbed nearly two thousand steps to visit these secluded monasteries, I could feel the devotion of those fifteenth and sixteenth century monks who hauled all the building material up to the peaks that seem completely inaccessible except by God. Constructing a worship space that uses its own creation as the pathway to communion with God, these monastic communities chose to seek out God in the heights while in Italy their contemporaries were ushering in the arts and ideas of the Renaissance. Looking out over the valley with the community of Kalambaka nestled far below, I experienced an awestruck wonder, one that joined my search for God with that of over six hundred years of pilgrims who made their way to the tops of these peaks.

I found the search for God among the Greek Orthodox over the centuries to be manifest in both sight and sound. The iconographic programs in each church that we visited demonstrated the use of mosaics and fresco to tell Bible stories to congregations who often could not read. These Byzantine images provided the means for worshippers to become familiar with the lessons of the Christian faith, providing them with a pathway to know and be known by God. Equally important in the search for God was the singing of scripture by the deep male voices of the traditional Greek Orthodox choir. Accompanied by a constant drone, these eastern hymns are themselves a thread that extends from the second century. As we listened to the choir sing a vespers service at Megalo Meteoro monastery, I know that I was participating in a liturgical experience that began centuries ago and still goes on everyday today.

We continued to follow this thread in our journey to Istanbul, where we had the opportunity to witness the mystical journey of the Sema ceremony. Searching for God in the midst of spinning, the Whirling Dervishes provided me with the perfect ending point in this journey. I could



Christina Baik and Michelle Lewis high above Kalambaka, Greece.

not help but imagine myself spinning with them, feeling the disconnection from one realm of reality in order to become more aware of another, more transcendent reality that is God. The Whirling Dervishes are part of an old Islamic tradition, yet as a Christian, I felt one with them, as they whirled in their spiritual quest.

As a Master of Divinity student, I have spent the last two years in a search for God in classes, in music, in worship, and in conversation with other students. From the ancients to the dervishes, this journey to Greece and Turkey provided all of us with a profound experience of others' searches for God through the ages.

Photo by Benjamin Straley



Whirling Dervishes during the Sema Ceremony in Istanbul, Turkey



Above: Father Stefanos Alexopoulos translates for composer Christopher Theofanidis. Below: ISM students and faculty at the top of the Acropolis.

# Schola Tour

Jenna-Claire Kemper

In conjunction with the ISM Study Tour, Yale Schola Cantorum traveled to Greece and Turkey, performing with its founding conductor Simon Carrington.

In Istanbul, Schola Cantorum performed at Aya Irini, a stunning Byzantine church located on the grounds of Topkapi Palace. The choir shared the concert stage with Rezonans, a Turkish choir founded in 2010 under the direction of Burak Onur Erdem. In Athens, Schola performed at St. George's Parish, a beautiful Greek Orthodox church

that is home to ISM visiting faculty member Father Stefanos Alexopoulos.

Both concerts featured works by two composers on the faculty of the Yale School of Music, Christopher Theofanidis and David Lang. The works selected for the concerts also marked two important composer anniversaries last year: the 400th anniversary of the death of the great Spanish composer Tomás Luis de Victoria, and the 200th anniversary of the birth of the great Hungarian pianist and symphonic composer Franz Liszt.





Yale Schola Cantorum and Rezonans collaborate in a joint concert in Istanbul.



Yale Schola Cantorum in rehearsal with Simon Carrington at Aya Irini.

# Welcome, New Faculty and Fellows

Martin D. Jean

This year we say goodbye to **Patrick Evans**, who leaves the Institute after enlivening our worship and course offerings for the past eight years. At the commencement banquet, Teresa Berger offered an appreciation of his many-faceted gifts.



The Institute is pleased to introduce Melanie Ross, our new faculty appointment in liturgical studies, and herself a graduate of the Institute. We welcome her back into our community in a new capacity for which, as you will read below, she is so well suited.

Four faculty will visit this year, two of them here for the first time, and two who are returning to the Institute. In addition, we are excited to welcome six new Fellows in Music, Worship, and the Arts, who will be teaching courses in several departments throughout the University. Two postdoctoral associates in liturgical studies will be profiled in the next issue.

## FACULTY



Dr. **Melanie C. Ross** has been appointed as assistant professor of liturgical studies at the Yale Institute of Sacred Music and Yale Divinity School. Ross did her undergraduate work at Messiah College (BS, 1999), where she majored as a pianist in music education.

She subsequently earned a Master of Arts in Religion with a concentration in liturgical studies at the Yale Institute of Sacred Music and Yale Divinity School. She completed her PhD in liturgical studies (with minor area in theological studies) at the University of Notre Dame in 2010. Her dissertation, entitled “Evangelicalism, Ecumenism, and Liturgical Renewal: Reassessing Scholarly Paradigms,” was directed by Dr. Nathan D. Mitchell with Maxwell Johnson and Mark Noll as committee members.

Ross’s first article was published in 2004 in *Worship*, one of the leading peer-reviewed journals in liturgical studies, and was entitled “The Risk of Faith: An Evangelical Engages Aidan Kavanagh.” Since then she has published articles in *Pro Ecclesia* and *Liturgy* and book reviews in *Notre Dame Center for Pastoral Liturgy Bulletin* and *Scottish Journal of Theology*. In 2010, with Simon Jones, she edited *The Serious Business of Worship: Essays in Honour of Bryan D. Spinks* (Continuum Books). Her first authored book is under contract with Eerdmans Press with the title *Evangelical vs. Liturgical: Defying a Dichotomy*.

Since fall 2010, Prof. Ross has served as assistant professor of worship leadership at Huntington University in Indiana, where she has taught courses in worship, theology and the fundamentals of Christianity. She is a member of the American Academy of Religion and the North American Academy of Liturgy.

**Robin Leaver**, visiting professor of music history, will return for the 2012 – 2013 academic year, and **David Mahan**, lecturer in religion and literature, will teach again this year in the fall semester.

In addition, we welcome new affiliated faculty to bring us new courses:

**Karla Britton**, lecturer at the Yale School of Architecture, will offer a course on Christian art and architecture at the ISM this year. Her academic work focuses on the modern architect’s engagement with tradition in twentieth-century architecture and urbanism, while her teaching has emphasized the intersection of classicism and modernization, the evolution of modern ecclesiastical building, and in a multireligious context the relationship between religion and modern architecture. Ms. Britton’s books include the monograph *Auguste Perret* (published by Phaidon in both English and French, 2001); the prize-winning *Hawaiian Modern* (Yale, 2008; edited with Dean Sakamoto); and the interdisciplinary *Constructing the Ineffable* (Yale School of Architecture, 2011). She also serves as resident director of the Berkeley Center at Yale.



**Avi Stein** comes to the ISM as lecturer in early music, teaching vocal repertoire. He also teaches continuo accompaniment at the Juilliard School, harpsichord at the Longy School, and is the music director at St. Matthew and St. Timothy Episcopal Church in Manhattan. He has performed throughout the United States, in Europe, Canada, and Central America, and is an active continuo accompanist playing regularly with the Boston Early Music Festival, the Trinity Church Wall Street Choir and Baroque Orchestra, the Clarion Music Society and Bach Vespers NYC.



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## ISM FELLOWS IN SACRED MUSIC, WORSHIP, AND THE ARTS

Six new ISM fellows will join our interdisciplinary community during 2012 – 2013.



**Robert Bates** is professor of music at the Moores School of Music at the University of Houston, where he teaches a full studio of organ majors from the undergraduate through doctoral levels. Previously he was University Organist at Stanford University,

where he received a PhD in musicology. Bates is a specialist in early organ music, the history of the theory, early organ building, and registration practices. His articles have appeared in *The Organ Yearbook*, *Histoire des Sciences*, *Performance Practice Review*, *Les Cahiers d'Artes*, and *The Journal of Early Keyboard Music*. He has presented lectures on early French organs and organ music throughout the United States and at international conferences in France. Currently he is writing a book on the history of the organ in France in the sixteenth century based on builders' contracts held in French departmental and national archives. Completion of this book, entitled *The Organ of the French Renaissance: A Documentary History*, and preparation of the accompanying CD of French Renaissance organ music will form the focus of his fellowship year at Yale.



**Harald Buchinger** is currently professor of liturgical studies at the University of Regensburg in Bavaria. Having obtained a diploma in church music, he studied theology in Vienna and Jerusalem. After graduating from Vienna University, he spent three

years in Rome engaged in postdoctoral studies and research. During his time as associate professor of liturgical studies in Vienna he also taught liturgy at the Department of Church Music of the Hochschule für Musik und Tanz Köln; he has lectured at various universities, notably in Jerusalem and Leuven. His research focuses on the reception of the Bible in liturgy, on the relationship between Christian and Jewish liturgy, and on the development of the liturgical year; his interests include chant and forms of artistic expression in worship. At Yale he will investigate the liturgy of Holy Week and Easter in the High Medieval West, with special reference to music, drama, and the arts.

**Melvin L. Butler** earned his PhD in music from New York University in 2005 and is an assistant professor of music at the University of Chicago. An ethnomusicologist with broad interests in music and religion of the African diaspora, he has conducted field research on popular music making in relation to charismatic Christianity in Haitian, Jamaican, and African American communities. In these transnational contexts, he interrogates the cultural politics of musical style and religious expression while attending to the role of musical performance in constructing individual and collective identities. Much of his research centers on the phenomenology of Pentecostal musical worship, how the transcendent becomes immanent through musical performance, and the intersections of faith, ritual, gender, and power. These interests fuel his ongoing concern with ethnographic representation and the ways in which scholars negotiate their identities in relation to various fields of supernatural encounter. During his fellowship year he will continue work on his forthcoming book *Claiming Haiti: Pentecostalism and the Theopolitics of Musical Performance*, exploring music and Pentecostalism in Haiti and its U.S. diaspora.



**Kathy Foley** is professor of theatre at the University of California, Santa Cruz. She has also taught at the University of Hawaii, Yonsei University, and Chulalongkorn University. She is author of the Southeast Asia section of *The Cambridge guide*

to *World Theatre* and editor of *Asian Theatre Journal*, and her articles have appeared in *TDR*, *Modern Drama*, *Asian Theatre Journal*, *Puppetry International*, among others. She trained in mask and puppetry in the Sundanese region of Indonesia, and was the first non-Indonesian invited to perform in the prestigious all-Indonesia National Wayang Festival. As an actress her performance of *Shattering the Silence: Blavatsky, Besant, Ruukmini Devi* toured the U.S. and England in 2005. She performs frequently in the US and Indonesia and has curated exhibitions of puppets of South and Southeast Asia and masks of Southeast Asia for many institutions. She worked on typology and

CONTINUED ON PAGE 18

cosmology with recent fieldwork in Vietnam, Cambodia, Thailand, Burma, Malaysia, and Indonesia. Plays include *Farewell to Manzanar* (with Jeannie and Jim Houston), *Baba* (with Belle Yang), and *Fox Hunts and Freedom Fighters*. At Yale, she will work on a manuscript on Islamic mysticism, music, and mask dance, and puppetry in West Java; the fellowship will also result in performances of *wayang* (Indonesian traditional theatre).

**Ayla Lepine's** art and architectural research combines theological perspectives with investigations of modernity. Her work focuses on Victorian visual culture and sacred space, and her PH.D. thesis at the Courtauld Institute of Art concerned G. F. Bodley's Gothic Revival projects at Oxford and Cambridge. She has convened international interdisciplinary conferences including *Gothic and Its Legacies* (2009, with Laura Cleaver) and *Intersections: Architecture and Poetry* (2011, with Caroline Levitt). In 2013 she will co-chair a session on monasticism and modernity worldwide at the annual Society of Architectural Historians' Conference. As a 2012 Postdoctoral Fellow at the Courtauld, Lepine's research has concentrated on a project titled *Revival: Utopia, Identity, Memory*. Outputs include a virtual exhibition, a lecture series, and a major conference.



Lepine has taught postgraduate and undergraduate audiences at Warwick University, the Courtauld, the National Gallery, and King's College London. She has lectured in America, Europe and Australia, and convened events at the Royal Institute of British Architects, the Victoria and Albert Museum, and the Victorian Society.

Her teaching subjects have ranged from the Aesthetic Movement and queer perspectives on nineteenth-century imagery to the perception of art as a theological medium. Her work has been published in *Music and Modernism* (ed. Charlotte de Mille, 2011), *Art and Christianity*, *The Burlington Magazine*, and *The Architects' Journal*. Her current interests include modern monasticism, Anglican art, cityscapes as soundscapes, contemporary artists' engagement with sacrament and ritual.



**David W. Stowe** has written widely on music and religion in American culture, including *No Sympathy for the Devil: Christian Pop Music and the Transformation of American Evangelicalism* (2011); *How Sweet the Sound: Music in the Spiritual Lives of Americans* (2004), which

won a Deems Taylor award from ASCAP; and *Swing Changes: Big Band Jazz in New Deal America* (1994), which was published in Japanese in 1999. He is professor of English and Religious Studies at Michigan State University, where he served as director of the Program in American Studies. Stowe taught for three years at the Graduate School of American Studies at Doshisha University in Kyoto, where he also served as associate dean. He is a founding member of the Institute for the Study of Christianity and Culture, a research institute based in Lansing, Michigan.

At Yale, Stowe will research and complete the manuscript for his next book entitled *Babylon Revisited: How Psalm 137 Helped Americans Make a Nation*, charting the subtle changes in emphasis and interpretation of a thirteen-line Hebrew poem to help make new sense of religious, musical, and political change in North America.

## Applications Open for ISM Fellows in Sacred Music, Worship, and the Arts

As the ISM welcomes its six fellows for 2012 (see *Welcome, New Faculty*, pp. 16-18), we are also accepting applications for the 2013-2014 academic year. Scholars, religious leaders, or artists whose work is in or is turning toward the fields of sacred music, liturgical/ritual studies, or religion and the arts are invited to apply. Scholars in the humanities or in the social or natural sciences whose work is directly related to these areas are also encouraged to apply. Fellows will

have the opportunity to pursue their scholarly or artistic projects within a vibrant, interdisciplinary community. They may have the option to teach. Fellows will be chosen for the quality and significance of their work. The Institute maintains a commitment to living religious communities and seeks diversity of every kind, including race, gender, and religion.

More information is online at [www.yale.edu/ism/fellows/](http://www.yale.edu/ism/fellows/).

# St. John's Bible (Heritage Edition)

## Seven Volumes Acquired by the ISM and Beinecke Rare Book & Manuscript Library Now Reside at Divinity School Library

In May, Yale announced the acquisition of *The Saint John's Bible* Heritage Edition. The limited edition was on view for the first time at a reception and presentation on Wednesday, May 2 in the Yale Divinity Library. Fr. Michael Patella, OSB, offered remarks

*The Saint John's Bible* is the only handwritten and illuminated Bible commissioned by a Benedictine Monastery since the advent of the printing press more than five hundred years ago. The Heritage Edition is a work of art in itself, a fine art reproduction of the original manuscript created under the direction of Donald Jackson, the artistic director of the original manuscript. Only 299 sets of the Heritage Edition were created.

"The mission of *The Saint John's Bible* is to ignite the spiritual imagination of people around the world," said Fr. Robert Koopmann, OSB, president of Saint John's University. "We are delighted that generations of Yale students, faculty, staff and visitors will have access to these inspiring and historic volumes."

The Yale acquisition represents a collaboration between the Beinecke Rare Book & Manuscript Library, and the Yale Institute of Sacred Music, an interdisciplinary graduate center at Yale, and will be housed at the Divinity Library.

"The Beinecke Library and the Institute of Sacred Music are pleased to help bring such an outstanding work to Yale," commented E.C. Schroeder, Director of the Beinecke Rare Book & Manuscript Library. "The acquisition of *The Saint John's Bible* will provide an opportunity for scholars, faculty and students to compare this modern edition with the Beinecke's medieval manuscripts and early printed Bibles."

*The Saint John's Bible* is the result of a 15-year collaboration of scripture scholars and theologians

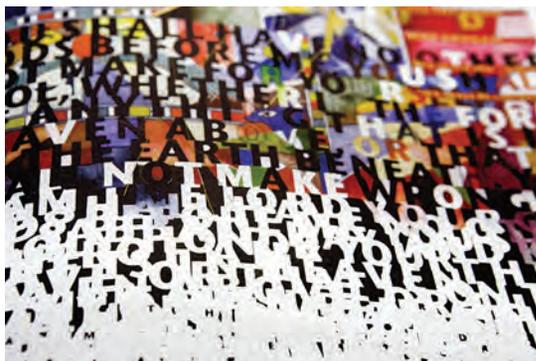


Photo by Robert A. Lisak

at Saint John's Abbey and University in Collegeville, Minn. with a team of artists and calligraphers at the scriptorium in Wales, United Kingdom under the direction of Donald Jackson, one of the world's foremost calligraphers and Senior Scribe to Her Majesty Queen Elizabeth's Crown Office at the House of Lords. Written and drawn entirely by hand using quills and paints hand-ground from precious minerals and stones such as lapis lazuli, malachite, silver and 24-karat gold, *The Saint John's Bible* celebrates the tradition of medieval manuscripts while embracing 21st century technology to facilitate the design process and collaboration between Saint John's in Collegeville and the scriptorium in Wales.

Fr. Patella's remarks, more information, and a slideshow are on the website at [www.yale.edu/ism/events/stjohnsbible.html](http://www.yale.edu/ism/events/stjohnsbible.html).

Fr. Michael Patella, OSB; Paul Stuehrenberg, Divinity Librarian; E.C. Schroeder, director of the Beinecke Rare Book & Manuscript Library; Martin Jean, director of the Yale Institute of Sacred Music; and David Allaway, director of the Heritage Program at Saint John's University.



Photo by Robert A. Lisak

## ALUMNI AND STUDENT NEWS

### ALUMNI NEWS

**JOHN ALLEGAR** (MM '09) has been appointed organist and assistant director of music and fine arts at Second Presbyterian Church in Indianapolis, IN.

**ANDREW BARNETT** (MDiv'11) and his Theodicy Jazz Collective's *Canterbury Jazz Mass*, with vocalist **ANN PHELPS** (MAR '09) is online at YouTube.

**DASHON BURTON** (MM '11) took first place in the prestigious Oratorio Society of New York competition on April 14, 2012. He will also be participating in the Leipzig Bach Competition this summer.

**DOMINICK DiORIO** (MM '08; DMA '12) has been appointed assistant professor of music (tenure track) in the choral conducting department at Jacobs School of music at Indiana University.

**RYAN JACKSON** (MM '08) has been appointed director of music and fine arts ministries at Fifth Ave. Presbyterian Church in New York City.

**DONG HO LEE** (MM '06) performed in Nashville on July 4<sup>th</sup> at Christ Church Cathedral (Episcopal) on the Lively and Fulcher organ as part of the AGO national convention.

An article by **KAREN L. MULDER** (MAR '97), "From the Lines of Life: Guy Chase and the Art of the (Extra)Ordinary," appears in the Winter 2011 issue of *Image: Art, Faith, Mystery*.

**IAIN QUINN** (MM '04) has been appointed organist and director of music at Trinity Episcopal Church in Southport, CT, effective August 1. He is completing a PhD in historical musicology at the University of Durham (UK), where he has just passed his orals.

**ELIZABETH URSIC** (MDiv '03) has been on sabbatical from Mesa Community College (AZ) in Scotland, where she was invited to play in the famous Rosslyn Chapel for compline in April. She has been writing a chapter about the Church of Scotland.



Photo by Glen Segger

Augie Segger and Daniel Suter, sons of ISM alumni, are both students at St. Thomas Choir School in New York. Augie's parents are **RACHEL MANALILI SEGGER** (MM/MA '97) and **GLEN SEGGER** (MM/MA '95). Daniel's father is **ERIK SUTER** (MM '98). Glen Segger is also the ISM's program coordinator for the Fellows in Sacred Music, Worship, and the Arts, and for the Congregations Project.

### STUDENT NEWS

**MEGAN CHARTRAND**, soprano, is a winner of Early Music America's 2012 summer workshop scholarships. She will attend the Accademia d'amore in Seattle.

**BRENT TE VELDE** performed as one of the Rising Stars on July 2 at the national convention of the AGO in Nashville.

*ISM graduates should have received an alumni survey recently by e-mail.*

*If you didn't, it means we don't have a valid e-mail address for you.*

*Don't miss out on a thing:  
send your e-mail address to  
[elizabeth.santamaria@yale.edu](mailto:elizabeth.santamaria@yale.edu)  
right away!*

*And take a moment now  
to fill out the survey at  
[www.surveymonkey.com/s/DZD7FSF](http://www.surveymonkey.com/s/DZD7FSF).*

# Congregations Project Summer Seminar 2012

During the last week of June, the ISM hosted its second annual summer seminar for its Congregations Project. Musicians and clergy from eight churches across the United States traveled to New Haven to participate in lectures, worship, and discussions with ISM faculty and friends. *Keeping Time/Life Passages* was the theme for the 2012 seminar. The next issue of *Prism* will feature articles from different perspectives about the

experience. Meanwhile, please visit the project's blog and join the discussion at [www.yale.edu/congregationsblog](http://www.yale.edu/congregationsblog).

The theme for the 2013 summer seminar is *Hark the Glad Sound: Inviting New and Returning Christians to Worship*. Information and applications are online at [www.yale.edu/ism/congregations](http://www.yale.edu/ism/congregations). The deadline is October 15.

Photo by Amanda Weber



Left: Participants enjoy a happy moment at the summer seminar. Below: One of the seminar's events was a hymn festival. Here John Ferguson leads the congregations in song.

Photo by Sachin Ramabhadran



# Events Roundup: Spring 2012

Melissa Maier

In 2011 – 2012 the Institute sponsored ninety-one events open to the public (including forty-six student recitals), which were attended by an estimated 22,000 people. Some highlights of events occurring since the last issue of *Prism* are

given here. Previews of coming attractions will appear in the next issue.

To receive e-mail notification of events, please drop a line to [ismevents@yale.edu](mailto:ismevents@yale.edu).

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## IMPROVISING ON JAZZ

*Improvising on Jazz: Ellen Priest's Paintings on Collaged Paper* was on display this spring at the Institute. The artist gave a talk on her unique creative process on March 29, followed by a reception.

Philadelphia-area abstract painter Ellen Priest has used jazz as the subject for her layered, collaged paintings since 1990. In 2010 she completed a four-year body of work titled *Jazz: Edward Simon's 'Venezuelan Suite' #1-23*. Priest has received two Pollock-Krasner Foundation Awards. Her first solo museum exhibition was presented by the Philip and Muriel Berman Museum of Art at Ursinus College in 2007.

Priest's most recent work is a series of experimental drawings based on student jazz compositions from Berklee College of Music's elite Global Jazz Institute in Boston. The resulting drawings and collages are on view at Berklee's Liberal Arts Department until mid-August 2012, concurrently with the Yale exhibition.

Priest's inspiration comes from surprisingly diverse sources:

- Life-long visual art influences include Cezanne's late watercolors, Matisse's color and compositional structure, and Abstract Expressionism, especially the paintings of Willem De Kooning and Joan Mitchell.
- The rhythmic and harmonic structures in jazz and related African and Latin American music.
- Her athletic pursuits, since her paintings are really about movement. Priest's favorite sports are "balance sports," where motion depends on weight and balance thrown off-center, often in response to terrain, like skiing.



Photo courtesy of the artist.

*Jazz: Freddie Hubbard's 'Up Jumped Spring' #6, 2011. Papers, oil, flashe, MSA gel. 32" X 32".*

In July 2010, Victoria Donohoe wrote about Priest's work in two Wilmington exhibitions for *The Philadelphia Inquirer*: "Priest deliberately blurs the boundary between painting and jazz in her Venezuelan Suite painted collages. These use form as a language of music... Seeing jazz as full of joy and energy, able to transform sadness, Priest uses it successfully here to create materialized movement in actual worlds of colored space."

Priest received her MDiv from Yale Divinity School in 1977 with a dual concentration in Christianity and the visual arts.

## YALE ENSEMBLES

Photo by Robert A. Lisak



### Camerata

The Yale Camerata Chamber Chorus, conducted by Marguerite L. Brooks, performed Arvo Pärt's *Passio* on Palm Sunday. Three weeks later, Prof. Brooks led the Yale Camerata in a performance of Handel's beloved oratorio *Messiah* in Woolsey Hall.

### Voxtet

In addition to the many individual student recitals this spring, members of the Yale Voxtet, under the direction of James Taylor, offered an evening of French art song on March 1. Holly Chatham joined forces with the Voxtet to perform works by Debussy, Ravel, Saint-Saëns, Fauré, Boulanger, Gounod, Hahn, and Rossini.



Photo by Robert A. Lisak

### Schola Cantorum

Guest conductor Christopher Robinson led Yale Schola Cantorum in a Sung Evening Prayer on March 30, with works by Leighton, Walton, and Parry. On April 29 and 30, Masaaki Suzuki led the combined forces of Yale Schola Cantorum, Juilliard415, and members of the Yale Baroque Ensemble in performances of Haydn's *Die Schöpfung* in New Haven and New York. This was the second collaboration of Yale Schola Cantorum and Juilliard415.

Photo by Mike Franzman



Haydn's *Creation*.

CONTINUED ON PAGE 24

## SPECIAL GUEST ARTISTS

### Cantoral

Cantoral is an all-female chant ensemble from the Irish World Academy of Music and Dance at the University of Limerick, Ireland. The ensemble specializes in Western plainchant and early polyphony, with a particular interest in medieval Irish repertoire. On April 3, the group gave a concert entitled *Planctus: Irish Medieval Music for Holy Week*, based on the medieval literary form (planctus) for poetry and songs of lamentation, the most widespread of which was for the Virgin Mother on the death of her son on the cross. This lament tradition is also found in the *caoineadh* or keening tradition of Irish spirituality. The concert also included polyphony and keens, as well as chants for Holy Week.

Cantoral also participated in an interactive workshop to explore myths and paradoxes around practices of musical improvisation. *All This Singing, One Song: Myths and Paradoxes in Musical Improvisation* included sung examples from Irish traditional song, Georgian Orthodox chant, Western plainchant, contemporary Irish rituals, and song-



writing with children in urban regeneration areas. The workshop was a given in response to “Ritual and the Improvisational Arts,” a project led by ISM Fellow **Ronald Grimes**, with participants including Batsheva Battu, Olivia Cantoral, Sydney Freedman, Sharon Lyons, Mícheál Ó Súilleabháin, Helen Phelan, Catherine Sergent, and Kathleen Turner.



### Houston Chamber Choir

The artistic expressiveness of the musicians of the Houston Chamber Choir, whose works span from the Renaissance to the present day, was vividly showcased with three commissions in their April 15 concert, entitled *A Dome of Many-Coloured Glass*, that included one world premiere and the *Fest- und Gedenkprüche* (Festival and Commemorative Sentences) by Johannes Brahms. The concert title was taken from a new work composed by **Dominick**

**DiOrio** (MM '08, DMA '12), and dedicated to the Houston Chamber Choir. The composition is set to the texts of American poet Amy Lowell and is scored for chorus, soprano soloist and marimba. Other works on the program included one by Yale composer Christopher Theofanidis and noted Houston composer David Ashley White, director of the Moores School of Music at the University of Houston.

## ORGAN MUSIC



This year's Great Organ Music at Yale series finale took place in April. The versatile **Masaaki Suzuki** combines his work with the Bach Collegium Japan and Yale Schola Cantorum and his international guest conducting career with recital work as an organist and harpsichordist.

His performance on the Krigbaum Organ in Marquand Chapel included music of Sweelinck, Pachelbel, and Goudimel.

## LECTURES

### Liturgy Symposium Series

Visiting assistant professor of liturgical studies **Stefanos Alexopoulos** presented the final talk on this year's Liturgy Symposium Series, entitled *When a Column Speaks: The Liturgy of the Christian Parthenon*.



### The Creation in Context

In conjunction with the performance of Haydn's *Die Schöpfung* (see above), the ISM hosted an afternoon symposium, *The Creation in Context*, with talks by Yale and ISM faculty on theology, environmentalism, and music. The keynote address (and Tangeman Lecture) was given by **Melanie Lowe**, associate professor of musicology at Vanderbilt University, who spoke on *Creating Chaos in Haydn's Creation*. Other presenters included Ellen F. Davis (Duke Divinity School; *The Drama of Creation*), John Rogers (Yale; *Milton and Creation*) and John Grim (Yale; *Cosmology in a Contemporary Key*). Biographies of the presenters and abstracts of their papers are online at [www.yale.edu/ism/events/TheCreationinContext.html](http://www.yale.edu/ism/events/TheCreationinContext.html).



## LITERATURE AND SPIRITUALITY SERIES

This spring, the ISM's Literature and Spirituality Series hosted readings by two distinguished poets in April.



**Ilya Kaminsky** was born in Odessa, in the former Soviet Union, and arrived in the United States in 1993 when his family was granted asylum by the US government. He is the author of *Dancing In Odessa*, which won the Whiting Writer's Award, the American Academy of Arts and Letters' Metcalf Award, the Dorset Prize, and the Ruth Lilly Fellowship given annually by *Poetry* magazine. *Dancing In Odessa* was also named Best Poetry Book of the Year 2004 by *ForeWord Magazine*. In 2009, poems from his manuscript *Deaf Republic* were awarded *Poetry* magazine's Levinson Prize.

Kaminsky is the cofounder Poets for Peace, an organization that sponsors poetry readings in the United States and abroad in support of such relief organizations as Doctors Without Borders and Survivors International.



**Christian Wiman** is the author of three books, most recently a book of essays, *Ambition and Survival: Becoming a Poet*. His new book of poetry, *Every Riven Thing*, was published by Farrar, Straus and Giroux. He is currently working on a book of

theological and spiritual meditations called *My Bright Abyss*, sections of which have appeared in recent issues of *The American Scholar*, *The Harvard Divinity Bulletin*, *The Christian Century*, and *Image*. He lives in Chicago, where he is the editor of *Poetry* Magazine.

## FACULTY NEWS

As part of WATER Women's Alliance, and their Feminist Conversations in Religion Series, **TERESA BERGER** hosted a teleconference on July 18, entitled "Gender Differences and the Making of Liturgical History," Wednesday, July 18<sup>th</sup>, 2012, and discussed her current research on gender and liturgy. Her scholarly interests lie at the intersections of both disciplines with gender theory, specifically gender history. Her most recent research project, titled *Gender Differences and the Making of Liturgical History*, was published in the Ashgate series "Liturgy, Worship and Society" in 2011.

Prof. Berger also gave a keynote address at the annual convention of the Catholic Theological Society of America in St. Louis, Mo, on June 9<sup>th</sup>. Titled: "Spying in a Promised Land: Sacramental Sights Through Women's Eyes," Berger's presentation mapped developments in women's sacramental practices since the opening of the Second Vatican Council fifty years ago. Her presentation will be published in the *Proceedings of the Catholic Theological Society* 67 (2012).

ISM Professor Emerita and former director **MARGOT FASSLER** was profiled, together with her husband Peter Jeffery, in an article in the Chronicle of Higher Education. The article is online at <http://chronicle.com/article/5-Minutes-With-2-Married/130476/>.



Photo courtesy Stefanos Alexopoulos

Former ISM visiting faculty Elias Kesrouani, Bert Groen, and Stefanos Alexopoulos flank Prof. Bryan Spinks (2nd from right).

NAAL. Three essays will be appearing soon: "Gregory Dix and the Reformation Liturgy" in *Reformed and Catholic: Essays in Memory of Peter Toon*, edited by Roberta Bayer, Wipf and Stock; "The Transition from 'Excellent Liturgy' to being 'Too Narrow for the Religious Life of the Present Generation': The Book of Common Prayer in the Nineteenth Century" in *Comfortable Words: Polity and Piety and the Book of Common Prayer*, edited by Stephen Platten and Stephen Woods, Canterbury Press (this paper was delivered at the British Academy's celebration of the 350<sup>th</sup> anniversary of the 1662 Book of Common Prayer in March of this year); and "What is 'New' in the 'History' of Christian Baptismal Liturgy: The Early Centuries," in the next issue of *Studia Liturgica*. Prof. Spinks has been awarded a Conant Grant from the Episcopal Church to support his research while on sabbatical.

The 2012 Bach Medal, awarded by the city of Leipzig, was presented to the Japanese conductor, organist, and harpsichordist **MASAOKI SUZUKI** on June 8, at a ceremony during the Leipzig Bach Festival. Suzuki, the founder and director of Bach Collegium Japan, is a member of the Yale faculty and the director of Yale Schola Cantorum.

The Bach Medal is awarded annually since 2003 to musicians whose work focuses on Bach in a significant way. The jury, which voted unanimously in favor of Suzuki, noted that Suzuki has made particularly significant contributions to the dissemination of the works of Johann Sebastian Bach in his homeland of Japan.

Bach Collegium Japan was the first Japanese ensemble to specialize in historically-informed performance practice. The jury's decision stated, in part: "concerning the repertoire of Bach, which has always been much-appreciated in Japan... [Suzuki has] created an awareness for a scientifically and historically oriented performance practice in Japan and the entire Asian region."



Photo by Andrea Hart

ISM faculty member **VASILEIOS MARINIS** and his wife Örgü Dalcic stopped by with the newest member of the family, Daphne, aged six weeks!

**MARKUS RATHEY** has been elected vice-president of the American Bach Society. Earlier in the spring, he was awarded the Martha Arnold Scholar-in-Residence fellowship by the Riemenschneider Bach Institute, where he will spend four weeks this fall working on a book about the *Christmas Oratorio*. Finally, Prof. Rathey's chapter on Johann Sebastian Bach's choral cantatas has been published in the new *Laaber Bach Handbuch*.

The ISM was well-represented in Lebanon (Notre Dame University, Louaize) at the fourth International Congress of the Society of Oriental Liturgy by faculty and former visiting faculty (see picture at top right). At the conference, **BERT GROEN** was elected president of the Society, and will preside at the 2014 congress. **BRYAN SPINKS** was elected vice-president for the 2014 congress, and president for the 2016 congress.

Prof. Spinks will be attending the Society for Liturgical Study Conference, Mirfield England at the end of August. He is a former Chair of this UK equivalent of

## NOTES ON THE STAFF

**KATHARINE ARNOLD** (MDiv '12) has joined the staff as a postgraduate associate for outreach and publications. In this new position, she will aid in developing and implementing outreach, recruitment, and communications strategies for various ISM constituencies, support the development and editing of publications (including *Prism*), as well as coordinate events for the expanding art exhibition program. Katharine majored in music at Gordon College, and while a student at Yale ISM/YDS sang for two years in the Yale Schola Cantorum.



Photo by Robert A. Lisak

## Pasi Organ

The final installation phase of the new Pasi organ (Pasi, Op. 20) in the Organ Studio (see the article in *Prism*, Vol. XX, No. 1), took place this spring. The occasion was marked by a demonstration of its powers and a small reception.



Students play on the newly-completed instrument.

*Follow the ISM on Facebook!*

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