

Prism

MUSIC • WORSHIP • ARTS

YALE INSTITUTE OF SACRED MUSIC COMMON GROUND FOR SCHOLARSHIP AND PRACTICE



Welcome, New Students!

Compiled by Katharine Arnold Luce

Each fall we welcome new students who bring a breadth and depth of diverse backgrounds to our interdisciplinary enterprise. Many of them accepted our invitation to tell a bit about themselves, so that our alumni and friends can catch some of the enthusiasm that abounds at this time of year.

The ISM community celebrated the opening of the academic year with its traditional ISM picnic, held again this year on the grounds of the Eli Whitney Museum in Hamden.

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From the Director's Desk

by Martin Jean



The new academic year is well underway at the ISM. Students have arrived safely and the new ones – some of whom you are reading about in this issue – have been oriented. They have been sorted through placement tests and auditions and have done their own sifting through the initial “shopping period” of classes. These new students have joined us from all over the world, and are already becoming friends. New fellows and post-docs have gathered from around the world, too, and our newest addition to the faculty, Prof. Melanie Ross, has begun teaching her first courses at Yale.

As I write, we are all on buses home after a long day in New York City where we visited the Cloisters museum, Abyssinian Baptist Church, the Schomburg Center for Research in Black Culture, and attended a Jazz at Lincoln Center concert featuring Bobby McFerrin. We were exhilarated by these experiences, and by the intense and generous conversations that ensued among students and faculty.

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Kathleen Allan (M.M. choral conducting) is a conductor, composer, and soprano originally from St. John's, Newfoundland, Canada. She comes to the ISM from Vancouver, BC, where she completed her B.Mus. in composition at the University of British Columbia in 2011 under Stephen Chatman and Dorothy Chang. In Vancouver, Kathleen sang as a member of the Vancouver Chamber Choir, worked as conductor of the Vancouver Bach Children's Chorales, and was on faculty at the Vancouver Academy of Music. Her compositions have been commissioned by ensembles across Canada, and have been performed in Canada, the UK, the US, and Argentina. As a soprano soloist, Kathleen has performed with the Vancouver Symphony Orchestra, the National Broadcast Orchestra of Canada, and has a particular interest in premiering new works for the voice. She is excited to focus on her passion for choral music over the next two years at the ISM!

Nate Antiel (M.A.R. religion and literature) hails from Minneapolis, Minnesota. He graduated magna cum laude from Taylor University, earning his BA in English literature and history. While an undergraduate, Nate gave up his aspirations for law, in large part due to a tutorial in Romantic literature while a visiting student at Oxford University. Upon graduating, Nate hopped across the pond again to read for his M.Phil. in Anglo-Irish Literature at Trinity College, Dublin. At Trinity, his master's thesis explored religious aesthetics in James Joyce's *Ulysses*. He has spent the past two years teaching primary-text based humanities courses at a classical academy in Eagan, Minnesota. A few areas of interest include medical ethics, the history of philosophy, Elizabethan drama, and Anglo-Irish authors. A lover of literature from all periods, Nate joins the ISM hoping to further explore the Modernists and their "angst-y and otherwise tenuous relationship with Christianity."

Robert Bennesh (M.M. organ) was born in Sweden in 1986. After several years of elementary music studies he decided to apply for the church music program at the Malmö Academy of Music. In 2009 he received a diploma for employment as an organist within the Church of Sweden. After finishing in Malmö, Robert continued studies at the master programs in church music both at the



Royal Danish Conservatory of Music in Copenhagen with Prof. Hans Fagius, and continuing studies in Malmö. Robert also held the positions as assistant organist in the Church of St. Andrews in Malmö and as organ teacher at a local high school. Since Robert heard his first recording of and – even better – his first live concert with Thomas Murray, he has been in awe of his mastery; therefore it is with great pride and hope he begins his studies at the ISM as a student of Prof. Murray.

Jordan Burke (M.A.R. religion and literature) received his B.A. from the University of South Carolina Honors College in art history and English in 2010. He became director of a contemporary art gallery in Washington D.C. upon graduating, and moved to upstate New York a year later to work for Chautauqua Institution's visual arts program. While at the ISM, Jordan plans to shift his focus from contemporary art to the study of theology in modernist and contemporary American literature and film. He is primarily interested in fiction and poetry from the American South. Jordan hopes to earn his Ph.D. in English literature.

A native of Seoul, Korea, **HeeChan Chang** (M.Div.) is a recent graduate of the Eastman School of Music where he studied violin performance under Charles Castleman. At the age of 15, he made his solo debut with East Texas Symphony Orchestra. He has served as principal violinist of Eastman School Symphony

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Jeffrey Douma, Susan Hellauer, and James Taylor

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This year the ISM enters its fortieth year, and I have become more than ever aware of the role of faculty and staff as “custodians,” caring for this precious and unique institution as it journeys into the waiting arms of future generations. To be sure, the Institute has never stagnated, but one mission has held us together: the interdisciplinary study and practice of sacred music, worship, and the arts.

This year, as always, I began our first colloquium by reading excerpts from the founding indenture of the ISM, penned forty years ago by Mr. J. Irwin Miller and signed by Mrs. Clementine Tangeman. This year, as I was reading aloud these words, I was struck all over again by the poignancy, relevance, and beauty of our mission.

They wrote:

We perceive men and women becoming steadily (though unequally) richer in things, and still baffled as to how they may cure the poverty of their spirits, and how they ought to behave toward each other. The Christian Gospel has always claimed to have the word for such tormented and baffled persons. . . . A peculiar danger of our own society is that so many of us are now so well off. The “do-it-yourself” society is in danger of developing a contempt for the minority of poor and disadvantaged and helpless. In recalling us to such concern and to the unpalatable truth that we save our lives only by losing them, the compassionate artist has often been the best preacher among us.

To a generation busily plundering and despoiling the planet, Haydn’s Creation tells us more eloquently than all the computer runs from all the agencies what our world and our relations with our fellows could be like — if we are able to listen with our hearts as well as with our minds.

Mozart’s fragment of a Requiem reveals to us a human spirit never at ease on this planet, yet desperately not yet ready to die. The revelation, if perceived, helps us to come to terms with our contradictory selves and our situation.

And the understanding of our own endless capacity to attack and kill that small best part of our own selves, the God within us, comes home to us, as nowhere else, in the final chorus of the “St. Matthew Passion.”

. We make this grant for this enterprise then in the conviction that the importance of the Christian Gospel is today in no way diminished; that, next to the example of a committed



Martin Jean and Bobby McFerrin at Lincoln Center

human life, this gospel is most powerfully revealed by the artists of each generation; and that in the Gospel each of us can most certainly find the service and the peace that seem always to escape us. We hope that God will prosper the enterprise, and all who are a part of it.

Sadly, the world has not changed much in forty years: the proportion of poor and disadvantaged among us has only increased, as has disease, dissension, and violence. We are still tearing through the earth’s resources faster than we or it can replenish them, and human beings still struggle with the basic questions of life: Who am I? What is my purpose? What is life’s meaning? What is my end?

Our donors were captains of industry and, surely, had they wished, they could have endowed a school of business or law to instruct students in policy-making and commerce. But they didn’t. They created this Institute of Sacred Music. They believed that through the study and practice of sacred music, worship, and the related arts, they could ultimately affect more people for good than by any other means. They had the sense that people who are committed to the life of prayer are most true to themselves when they are engaged with the arts. They were faithful people who believed in the power of the Gospel to redeem that which is broken in the world and in the power of the arts to proclaim this good news, and they were eager to extend this vision to all religious communities as well.

Our mission as an educational institution holds us accountable for the preparation of our students for their respective professions. At the same time, it also inspires us to offer compelling initiatives locally and globally to explore the full array of religious artistic expressions, and how these interact with the rest of the world. To these ends, we will ramp up our recruitment efforts this year to assure we are reaching out to the best



Deborah Justice, Vasileios Marinis, Örgü Dalgıç, Harold Buchinger, and Glen Segger

Orchestra, Eastman Philharmonia, and Colorado College Music Festival. HeeChan hopes his time at the Yale Divinity School and ISM will strengthen him as a Christian and provide training that will allow him to become an effective minister.

Emilie Coakley (M.A.R. religion and music) hails from the historic town of Lexington, Massachusetts. A recent graduate of Mount Holyoke College, where she studied music and religion, Emilie spent the past wonderful year as a Fulbright English Teaching Assistant at a rural Islamic boarding school in South Sulawesi, Indonesia. She is humbled to join the YDS and ISM community this fall, where she hopes to study about the use of traditional music in world worship.

Sara Couden (A.D. voice) is a native of northern California, where she lived all her life until August 20th, 2012. She holds degrees in literature from UC Santa Cruz and San Francisco State University, and a degree in music from the San Francisco Conservatory. She feels very lucky to be pursuing singing, as it provides a frame, an outlet, and a meaning for everything in her life, and is extremely grateful and happy to be studying at the ISM. She really enjoys reading, writing, and occasionally painting.

Dexter Kennedy (M.M. organ), a native of Grosse Pointe, MI, graduated from the Oberlin Conservatory of Music in 2012 as a recipient of both the Selby Harlan Houston Prize and the Theodore Presser Scholarship, and was also a member of Pi Kappa Lambda Music Honor Society. He has been recognized as a “Rising Star” by the American Guild of Organists, and was most recently named one of three featured Young Artists for the 2012 Calgary Organ Festival, the lone American of the three. He has performed solo recitals throughout the country in cities

including New York, Boston, Cleveland, Cincinnati, Detroit, Indianapolis, Naples, Vero Beach, and Washington, D.C., and abroad he performed at Haarlem’s Bavokerk in the summer of 2012 as a part of the Haarlem Summer Organ Academy. He currently serves as organ scholar at St. Paul’s on the Green in Norwalk, and will travel with the ensemble to England this coming summer. His principal organ teachers include James David Christie, Olivier Latry, Frederic DeHaven, and is currently studying at Yale with Martin Jean. He is thrilled to be a member of the ISM as well as the general Yale academic community, and intends “to use Yale’s great resources to further myself both as a concert artist and scholar.”

Drew Konow (M.A.R. liturgical studies) is a native of Baton Rouge, Louisiana. He graduated from Southern Methodist University in 2011 with a degree in religious studies and foreign languages and literatures and a minor in human rights. While in Dallas, Drew also worked for four years in social justice ministry with children from refugee and low-income families. Upon entering YDS, Drew developed a deep interest in the liturgies and rituals of the twentieth-century Americas, and he is entering the ISM as a

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Welcome, Postdoctoral Fellows

This year the ISM welcomes three postdoctoral fellows; two of them (Andrew Irving and Deborah Justice) hold teaching fellowships in liturgical studies.

Örgü Dalgıç's research interests focus on the visual culture of the early Christian and Byzantine Mediterranean, particularly Asia Minor; floor mosaics; topography and monuments of Constantinople; and cross-cultural encounters in the Mediterranean, with a particular focus on interactions of Greco-Roman, Byzantine and Early Islamic visual cultures. She most recently held a Post-Doctoral Teaching Fellowship in Byzantine Arts and Archaeology at Dumbarton Oaks in Washington, DC. She also served as a Distinguished Lecturer at Catholic University, Department of Art.



Andrew Irving completed his dissertation in Medieval Studies at the University of Notre Dame under the direction of Professor Daniel Sheerin: "Gospel Books in Eleventh-Century Montecassino: An Archaeology of the Liturgical Book." His current research project, entitled "The Altar and the Book," explores the relationship between the material format of the



highly complex and extremely widely used 12th-century book product, the Roman missal, and the texts that this product contained. He seeks to shed new light on the development and dominance of the plenary missal in the context of broader transformation in contemporary book technologies. At the same time, his work proposes new models for understanding these wider developments in the light of transformation in the material features of the 12th-century missal.

Deborah Justice's research interests focus on the phenomenological intersections between individual and social creation of meaning through music, the role of musical experience in creating community, and how practitioners interact with globalizing flows of music and media to transform local traditions over time. Much of her recent ethnographic work has addressed middle-class white communities in the United States, but previous research in Morocco and her current residence in Würzburg, Bavaria have helped to develop a more transnational perspective on currents within evangelical Christian worship. During her postdoctoral year, she will prepare a book manuscript exploring how mainline Protestants have been engaging with the musical dichotomy of guitar-driven "contemporary" against the organ-and-choir-based "traditional" worship style in order to cultivate both spiritual authenticity and broader societal vitality within the United States.



FROM THE DIRECTOR CONTINUED FROM PAGE 3

possible students. We continue to develop touch points in their curriculum and in their community life where their specialized work can come into harmony. Now in its third year, our Fellows initiative is serving more and more as a resource to encourage the work of like-minded scholars and artists. Our Congregations Project is bringing new ideas to parishes and their communities, and our budding ideas for new publications and conferences are rapidly taking shape.

This year, we are expanding our exhibitions program into a larger, albeit peripatetic, Gallery of Sacred Arts. At least for this year, we will occupy the Divinity School's historic Common Room and Refectory with greatly extended exhibitions and related programming that we know will contribute to further religious understanding and creativity. You will read about the first of these exhibitions in this issue.

As if all this were not enough, perhaps our largest challenge and opportunity is to begin a

serious engineering study of an existing building and property near the ISM on Prospect Street to accommodate recently developed programs and make room for new ones. Such a facility will also give us much needed common space for our bustling little community.

From a stalwart band of three faculty members, one administrator, and seven students, the Institute of Sacred Music has grown since 1973 to a community of nearly 120 students, faculty, staff, fellows, post-docs, and other affiliates. It is immensely impressive to watch this growth up close, and I am proud to say that my colleagues are more productive and creative than ever. In the months to come, you will be reading of their work, activities from the students, and more good news from us. In the meantime, on behalf of our entire community, I thank you for your prayers, support, and continued good wishes as we strive to live out the powerful and expansive vision of those who came before us.

ISM Congregations Project 2012: Student Reports Part 1

ISM and YDS students attended the sessions of the Congregations Project Summer Seminar in June. Some were designated student reporters, and have contributed their reflections on their experience with particular congregations and aspects of the 2012 theme Keeping Time/Life Passages.

This, the first in a series of reports from the students, focuses on the liturgical year.

Locating a Center: The Liturgical Calendar and Sustainable Living at First Congregational Church, Memphis

by Kathryn Pocalyko

First Congregational Church of Memphis, Tennessee, lives in the midst of many cycles. Throughout the week, various groups cycle in and out of the United Church of Christ congregation's sanctuary. What served as Sunday's worship space becomes a classroom, a dance studio, a food pantry, a fencing court, an art gallery, or a movie theater. While introducing her church to the ISM Summer Seminar participants, Pastor Cheryl Cornish described how at best, all the activities make First Congregational a vibrant community center. At worst, it becomes chaotic.

First Congregational came to the seminar hoping to locate a single, unified center. They came seeking to build a sense of cooperation between community partners and the church's worship, and to link justice initiatives to spirituality and theology.

Their intended project revolves around climate change, which deeply concerns congregants at First Congregational. Younger worshippers especially wonder what kind of natural world they will inhabit in the future, if any at all. "We need to respond to the despair felt among young people about

the environmental crisis," Pastor Cheryl explained, and they need a theological ground in which to plant that response. How might their church use worship to cultivate sustainable living practices? What can make these practices part of the church's spirituality and not just another activity on a long list? "Our folks get mission," Pastor Cheryl said, "Our issue is finding a unifying context."

First Congregational suggested that their project's starting components—sustainable living practices and a unifying, theological context—may meet in the liturgical year. Could the liturgical calendar provide this center, the way to link their environmental projects to a Christian identity?

The morning prayer service that First Congregational led during their week at Yale hinted at an answer to that question. Their worship showed creative ways to embody concern for the environment in liturgy. During a visual lament over the rivers of the world, images of the Mississippi, Shenandoah, and Ganges rivers flashed across a screen while Pastor Cheryl read statistics on water pollution, wildlife degradation, and health hazards. Then she led a prayer of confession: "We, your human creatures, have sinned against the soil that gave us birth; we have filled your rivers with rubbish and your waters with waste." The lament concluded by praying for God to "free us from our bondage to lifestyles that poison your planet" and to "awaken us from the sleep of indifference and open our eyes to the anguish of our toxic world." First Congregational seamlessly and beautifully wove together creation care and Christian worship.

Their project's plenary session asked how they might employ the liturgical calendar as an overarching, unifying element. Two conference faculty members facilitated the project's brainstorming session. Rita Ferrone's introduction imagined the liturgical calendar as a royal garment



Photo by Amanda Weber

Above right: FCC Pastor Cheryl Cornish: FCC Pastor Cheryl Cornish discussing the various programs offered by her congregation, and her desire to give that vibrancy a sense of cohesion by drawing upon the liturgical calendar. *Below:* FCC Memphis has a vibrant art ministry, and uses its worship space in creative ways to depict various aspects of the liturgical year.

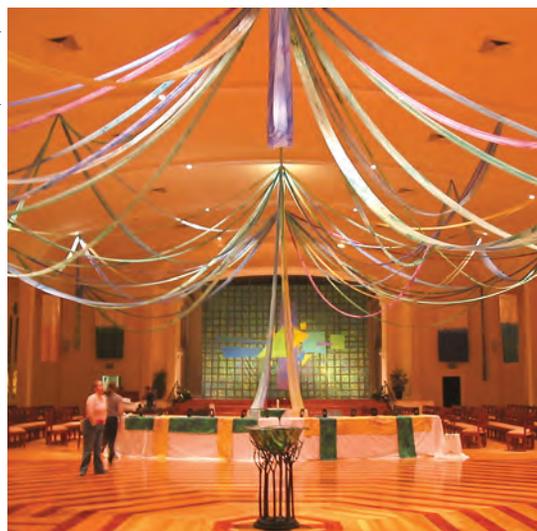


Photo submitted by UCC Memphis

shut up in a closet. “What if we took it out and wore it?” she asked. Teresa Berger noted how the liturgical calendar embodies the Christ event, mapping Christ’s life on to human lives in daily, weekly, and annual rhythms. Her explanation on how the Christian liturgical calendar was configured with the solar calendar piqued the First Congregational team’s interest. Easter’s date, she reminded everyone, is governed by a natural rhythm: it falls on the first Sunday after the full moon that follows the northern hemisphere’s vernal equinox.

The natural basis of the liturgical year captivated the team and illuminated their project’s vision. “The liturgical seasons make more sense to us in light of sustainable living and the natural world, not the other way around,” Pastor Cheryl explained.

Professor Berger also passed out a circular version of the liturgical calendar with personal dates—birthdays, vacations, anniversaries—marked on it. She asked, “How might First Congregational map their church’s calendar on to the liturgical calendar?”

During the final planning session, Mary Lin Hudson, First Congregational’s lay representative and Professor of Homiletics and Liturgics at Memphis Theological Seminary, pulled out a piece of paper. She drew two concentric circles like Professor Berger’s handout. The outer loop marked the liturgical year, and the inner loop designated events in their congregational life. Four quadrants behind the circles indicated the seasons. Immediately, ideas flew. A focus on creation could take place for four weeks in autumn, leading up to Saint Francis’ feast day, an established celebration in the congregation. Advent and Christmas could highlight solar energy and light, with water issues featured during Epiphany. Lent, beginning with the Ash Wednesday liturgy, should spotlight earth and soil, complete with a composting project. Easter would obviously center on renewal and themes of reuse and recycling. Ordinary Time might focus on the planting and harvest process, on food gleaned for distribution, culminating in a Thanksgiving celebration.

“We are intentionally linking what we do liturgically with what we do missionally,” Mary Lin said. The team will develop a liturgical resource that every Sunday connects worship with the sustainability project: a prayer, a litany, a spoken affirmation used continually to reinforce the project’s engagement *and* theology.

Mary Button, First Congregational’s Minister of Visual Arts, brainstormed many artistic ideas for the project and worship. She envisioned large blue and white sun prints for the season of creation. She imagined how she might use soil creatively in the liturgical arts during Lent. Could they bring wheelbarrows full of soil into the sanctuary? Display worm composting bins? The team prioritized their project’s artistic angle: it would inspire congregants to get involved in making the sanctuary’s art.

At First Congregational, finding their way is their way. They provide the place and space for diverse partnerships and inspiring initiatives. Their question is how to pull it all together and how to frame it in a theological context; in other words, how to find a centering point. The liturgical calendar has been part of the Christian church’s way for centuries. It provides the centering point of Christ throughout the year. The ISM Congregations Project seminar showed the confluence of these cycles of life—new sustainable living practices and the age-old liturgical calendar—will come to share a center at First Congregational.



Photo submitted by UCC Memphis

FCC Memphis redesigned its worship space with a concern for creation. Their baptismal font echoes the waters at the beginning of creation, bringing forth life, greenery and trees.

Kairos, Kronos, and the Liturgical Arts at Trinity Presbyterian Church, Charlotte

by Amanda Weber

This year’s Congregations Project pulled together an all-star faculty team – some of the best and most sophisticated theologians, musicians, and artists. Nevertheless, it took no more than five minutes for Jane Arant, minister of music at Trinity Presbyterian Church in Charlotte, North Carolina, to captivate the inner child of every one of them. Jane, along with Julia Van Huss and Margaret Rowe, have been leading a liturgical arts day camp at Trinity for the past seventeen years, and were invited by the ISM to explore ways this program could grow and be shared. “I planned to talk about our project for only five minutes,” Jane explained after their

Photo by Amanda Weber



opening session, “but the looks on everyone’s faces were so seductive that I had to keep going!” Jane had seduced the crowd, all right; the first person to speak up after her presentation said,

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Trinity Pres Mus. Dir. Jane Arant discusses the details of Trinity Presbyterian’s Liturgical Arts Day Camp, a weeklong summer worship and arts program for children.

“I want to go to your camp!” and one of the clergy present had quietly started folding origami birds.

During the first half of our week together, Jane, Julia, and Margaret shared details about their camp. We learned and were touched by the small size and intentionality of the camp; Jane prefers to work with no more than twelve students in one group in order to give the attention each child deserves. The week is run with four practical goals: involving the children in hands-on activities relating to worship and the arts; placing this into a larger context of church history and Western culture; introducing children to artists who engage in sacred art; and fostering fellowship, recreation, and team-building. Trinity’s project proposal sums this up most beautifully: “A nurturing ministry, the camp is intended to draw children into a life-long embrace of the arts as an expression of their own faith, so that their Christian identities are more firmly grounded for living in a hurried and secular world.” These goals are carried out in the most creative ways, teaching the children through visual art, music, food, architecture, biblical archaeology, sacred geometry, theater, and countless other activities. Poet and theologian (and ISM faculty) Tom Troeger exclaimed to the Trinity team, “You’re doing theological education using multiple intelligences!” By the later part of the week, all Congregations Project participants were encouraging Jane to step out of her humility and introversion and share this incredible gift. Excitement arose as we thought of ways to start liturgical arts camps in other places.

As Jane gave witness to the many stories of children discovering the treasure chest of the liturgical arts, it was no surprise the grown-ups in the room were equally taken. Together, we discussed this year’s theme, “Keeping Time,” as it relates to the liturgical year. Writer and theologian Rita Ferrone reminded the group that liturgy is often either a closed book to people, or something people take for granted. So much of the preparation for worship happens behind the scenes, and yet, the structure of liturgical changes over the course of a year is what draws us together as a community living in God’s time. This eschatological sense of time, *kairos*, is made separate from familiar clock time, *kronos*. Theologian Don Saliers helped the group to see that the arts play a large role in helping to take us out of *kronos* time and into holy time.

As the week progressed, we reflected on every kind of time imaginable. Theologian and musician Maggi Dawn guided us in thinking



Photo by Amanda Weber

One of the activities at Trinity Presbyterian’s Liturgical Arts camp involves crafting origami birds like peace doves and cranes. Congregations Project participants also learned to make the birds, and displayed them throughout the week.

about generations going by – a larger sense of time – and I couldn’t help thinking of the younger generations of the church. My generation, twenty-somethings, are almost entirely absent from most churches, and there is a cross-denominational fear that the generations that follow will not show up to church either. It was in this context that I suddenly began to feel a sense of urgency about the work Jane, Julia, and Margaret are doing at Trinity. Their work is not simply a summer day camp filled with activities to keep kids occupied while their parents are at work. Instead, these wonderful women are helping to provide the youth of the Church with a theological education. They are carrying through on the promise they made as a congregation at each child’s baptism to nurture them in Christian faith and practice. And as a result, the children return home from camp each day excited to educate their parents in the meanings behind the liturgical arts.

There is wealth in this project that remains to be tapped. Perhaps the greatest gift of this camp is to bridge generations of leadership in the Church. Jane hopes that one day, one of the children will ask to be on the worship and arts committee. Why not? The youth not only understand the meaning behind the many aspects of the liturgy and have learned to do practical things like change the paraments, but they also find joy in helping with worship. God’s presence becomes more real for them when they are involved, and we who are older are called to experience God through the eyes of a child. What potential for an intergenerational community that seeks to be a part of God’s time!

“We want people to recognize this camp as something more than three older ladies doing something nice for the children,” Jane said in her closing remarks. All gathered nodded in understanding, and I smiled, remembering the very first welcome to the week, when Dorothy Bass introduced the theme of Time. “This theme is going to explode on us,” Dorothy warned. “We must remain open to seeing our expectations overturned by God.” And so it is my prayer that Trinity Presbyterian Church in Charlotte might be stirred up by the children of the congregation, that the Spirit of God might move through the arts in worship, and that we might all stay connected to the child in us that engages the world with delight and awe.

From left to right: Margaret Rowe (congregant), Jane Arant (Director of Music) and Julia Van Huss (congregant).



Photo by Amanda Weber

ALUMNI AND STUDENT NEWS

ALUMNI NEWS

Three ISM alumni were featured in full-length recitals at this year's National Convention of the American Guild of Organists, held July 1-6 in Nashville. The last issue mentioned **DONG-HO LEE** (MM, '06); also performing there were **CHRISTIAN LANE** (MM, '07) and **AHREUM HAN** (MM, '09).

ARIANNE ABELA (M.M. '10) and **COLIN BRITT** (M.M. '10) were honored as Yalies of the Week for their arrangement of the hit tune "Call Me Maybe," which they performed on the Today Show (see separate story).

JOSIAH ARMES (MM '09) has been appointed organist and assistant director of music at the First Presbyterian Church of Orlando, Florida.

DASHON BURTON (M.M. '11) received 2nd Prize (no 1st Prize awarded) in the men's division of the prestigious ARD International Music Competition on September 16, 2012, in Munich, Germany.

MATTHEW CURRY (M.Div. '01) was appointed the Lead Pastor at Grace United Methodist Church in Valley Stream, New York, after serving ten years as pastor of United Methodist Church of Mount Kisco, New York. He also completed his Master of Arts in Organizational Psychology at Columbia University.

RONALD EBRECHT (M.M. '97), artist in residence and University Organist of Wesleyan University, was in residence last May at the Conservatorio di S. Cecilia. While there, he presented copies of his new book, *Cavaillé-Coll's Monumental Organ Project for Saint Peter's Rome: Bigger than Them All*, to the various archives at the Vatican he had used for research. The presentation ceremony on May 24 was hosted by His Eminence Angelo Cardinal Comastri, President of the Fabbrica di S. Pietro in Vaticano.

Ebrecht gave fourteen hours of masterclasses as the host of Professor Alessandro Licata, and a concluding recital on the four manual Walcker/Tamburini organ in the Academic Hall of the conservatory that included works of Bach, Brahms, Bruce, Mozart, Price, Sowande, and the Ebrecht re-edition of Duruflé *Scherzo opus 2* and *Veni Creator opus 4*.

Composer **DAN LOCKLAIR** (UTS '73) debuted his new piece *From the Rising of the Sun* in September at Peachtree Road United Methodist Church in Atlanta, Georgia. "The work takes its inspiration and title from the theme of light as represented in the church's rose window and two transept windows, which feature themes of creation, light, and the words of Psalm 113:3: 'From the rising of the sun unto its setting, blessed be the name of the Lord.'"

MICAH LUCE (STM '08) and **KATHARINE ARNOLD** (M.Div. '12) were married in East Lyme, CT on August 6, 2012.

Former ISM student **MATTHEW MAINSTER** has recently published a children's chapter book entitled *Giggleswick-The Amadán Map*. It is available for purchase through amazon.com.

DAVID MCCONKEY (M.M. '177, M.Div. '179) became the rector of All Saints Church in Northampton, UK in April 2012. www.allsaintenorthampton.co.uk

"Scel lem duib," **TAWNIE OLSON's** (A.D. '00) new composition for chamber chorus and harp, will be premièred by Marguerite Brooks and the Yale Camerata Chamber Choir, with Kristan Toczko (YSM '12), harp, on Nov. 4. It will receive a repeat performance at the Camerata's Advent Concert in Battell Chapel on Dec. 1, and on Dec. 8 **MARK VUORINEN** (MM '07) will conduct the Canadian première of the work with the Toronto Chamber Choir and harpist Julia Seager-Scott. "Scel lem duib" was commissioned by the ISM from the Robert Baker Commissioning Fund for Sacred Music, and is dedicated to Marguerite Brooks and the Yale Camerata.

Olson also gave a talk about her compositions at Notre Dame University's conference on *James MacMillan and the Musical Modes of Mary and the Cross* on in September. She is visiting assistant professor of composition at the Hartt School of Music.

Organist **JASON ROBERTS** (M.M. '04) will perform an organ recital on Saturday, October 6th, in celebration of the 40th Anniversary of St. Paul's Episcopal Church in Willimantic, CT. Roberts is the winner of the 2008 AGO National Competition in Organ Improvisation, and the 2007 Albert Schweitzer Organ Competition.

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Photo courtesy: Ron Ebrecht

Ron Ebrecht [far left], with Prof. Licata [second from right] and conservatory students.

ALUMNI AND STUDENT NEWS CONTINUED FROM PREVIOUS PAGE

BENJAMIN STRALEY (M.M. '10/M.Div. '12) has been appointed assistant organist at the National Cathedral in Washington, DC. In addition to sharing playing, rehearsing, and conducting responsibilities at the Cathedral, he also oversees the choristers' training in piano and theory at the Cathedral School.

FREDERICK TEARDO (D.M.A. '11, M.M.A. '06, M.M. '05) has been appointed director of music and organist at the Cathedral Church of the Advent in Birmingham, AL, effective November 1. He leaves his position as associate organist at Saint Thomas Church Fifth Avenue in New York City, where he has served for over six years.

On July 20, 2012, Fred was married to **LESLIE C. SMITH** (M.M. '10) in Christ Church Episcopal in New Haven. Their teacher, ISM Prof. Thomas Murray, played the organ for the wedding.

LESLIE SMITH TEARDO has accepted the position of assistant organist at St. Luke's Episcopal Church in Mountain Brook, AL, working with Dr. Jim Dorroh and effective November 1, 2012. She leaves the United Methodist Church of Westport & Weston, where she served as director of music & liturgical Arts for over four years.

STUDENT NEWS

KENNETH MILLER (M.M.A. '13) and **BRENT TEVELDE** (M.M. '13) performed as Rising Stars at the National Convention of the American Guild of Organists, held last July in Nashville, TN.

COLLEEN TICHICH (M.A.R. '13) and Kevin Hoffman were married on July 25, 2012 at Split Rock Park in Northern MN.

Alumni Nuptials



Frederick Teardo and Leslie Smith Teardo



Katharine Arnold and Micah Luce

This summer saw two weddings in which both partners were ISM graduates. Best wishes to all!

NOTES ON THE STAFF

MELISSA ROOKLIDGE has been appointed to succeed Dann Coakwell as concert production assistant, and to provide general support to the choral and vocal programs. She gives particular attention the Yale Camerata, while working with all aspects of these performance and teaching areas.

Melissa graduated from Texas Tech University in 2011 with a Bachelor's degree in music education. She previously served as the administrative assistant to the West Texas Children's Chorus, as assistant director for Covenant Presbyterian Church, and second grade teaching artist for the Lubbock Symphony Orchestra in Lubbock, Texas. After moving to Connecticut in 2011, she taught general elementary music in Manchester Public Schools and founded the Waterbury Youth Chorus in Waterbury, where she is currently the artistic director. In addition, she serves as the assistant director for the choir school at St. Thomas's Episcopal Church in New Haven.

DANN COAKWELL (AD '11, voice), has left the ISM to pursue his expanding performing career full-time. This season, Dann sings with well-respected conductors throughout the country, including Helmuth Rilling in Oregon, John Scott and Julian Wachner in New York, Masaaki Suzuki in San Francisco, and Craig Hella Johnson in Austin. In addition to premiering roles in a new opera in North Carolina and a new oratorio in Houston, Dann appears as tenor soloist and Evangelist in major works that include, among other celebrated composers and works, J.S. Bach's *St. Matthew Passion*, *Christmas Oratorio*, and multiple cantatas.

Melissa and Dann are getting married this fall!



Boarding the bus at YDS at 3:15 AM.

Call Me Viral

Colin Britt, director of music for Marquand Chapel, and Arianne Abela, both 2010 graduates of the ISM and School of Music, have been named [Yalies of the Week](#) by *Yale Alumni Magazine*.

The pair made an arrangement for choir and orchestra of the summer hit “Call Me Maybe” by Carly Rae Jepsen, and then recorded it over the Labor Day weekend with a volunteer group of their friends and colleagues (which includes several current and former ISM and YDS students, and has been dubbed “The 3Penny Chorus and Orchestra”). When it was posted, it immediately went viral – reaching one million hits in less than a week. The video caught the attention of the producers of “The Today Show,” who invited them to perform it live in Rockefeller Plaza for the edition on Friday, September 21. Watch the [NBC Today Show](#) performance and interview, and don’t miss the fun of the original that got it all started: the [YouTube sensation](#), now with well over 2 million views!



Colin and Arianne at 30 Rock.

Al Roker knows the words!

and back on the bus heading home: 10 AM.



Event Roundup

by Melissa Maier

The beginning of the academic year has been a very active period, culturally and multi-culturally, at the ISM: by the middle of October we have

already presented ten events and cosponsored two more. Here is a synopsis of the news as *PRISM* goes to press.

GREAT ORGAN MUSIC AT YALE

The season got under way with a performance by Canadian organist **Isabelle Demers** in Woolsey Hall, who played Reger's *Fantasy on the choral "Ein feste Burg is unser Gott"* along with works of Bach, Howells, Widor, and Daveluy. She also performed her own transcriptions of the Allegro Vivace from Symphony No. 5 of Mendelssohn, and excerpts from Prokofiev's *Romeo and Juliet*.

Isabelle Demers is rapidly becoming recognized as one of North America's most virtuosic organists. Her concert at the 2010 national convention of the American Guild of Organists, in Washington, D.C., was received with great acclaim not only by critics, who deemed it "one of the most outstanding events of the convention" (*The American Organist*), but also by the standing-room-only audience, which called her back five times. A review of her concert for the joint ISO-AIO convention in 2010 said that "she enchanted the entire audience with her virtuoso performance," leaving the entire congress in an atmosphere of "Demers fever." She has been a prize-winner and finalist in several international performance competitions in the United States, Canada, and Europe, and performs widely in the United States and Canada.

Demers has recorded three CDs on the Acis label, performing to critical acclaim works by Bach, Prokofiev, and Reger (*The New and the Old*, 2010), and fellow Canadian Rachel Laurin (2011). Her recording of the chorale fantasias of Max Reger will be released in October.



leading early music specialists, Francesco Cera has performed as a soloist and leader of Ensemble Arte Musica at such important international festivals as Festival Resonanzen in Vienna, the Festival of Flanders, Musica e Poesia in San Maurizio in Milan, Festival de Saint-Michel-en-Thiérache, Les Gouts Reunis in Lausanne, Musica Transalpina in London, Arte Organica en Castilla y Leon, and on historical organs all over Europe.

Cera's recordings of harpsichord and organ works from seventeenth century Italian composers (Rossi, Merula, Storace and Valente) on the Tactus label, performed on historical Italian organs, have been praised by some of the most important music magazines such as *Goldberg*, *Amadeus*, *Répertoire* and *Diapason*. The French label Tempéraments issued the anthology "Rome Baroque" with Cera's performance of organ music by Frescobaldi and Pasquini on the Guglielmi 1612 organ in the church of S. Maria in Vallicella in Rome. He has recorded three CDs of Domenico Scarlatti's Sonatas on both harpsichord and fortepiano (a copy of Cristofori), and taken part in the performance of all the sonatas at the Festival in Gent. Label ARTS has recently issued his recordings of Bach's French Suites and four Harpsichord Concertos (with I Barocchisti conducted by Diego Fasolis).



The season continued when **Thomas Murray** played with the Yale Symphony Orchestra, under the direction of Toshiyuki Shimada, Jongen's *Symphonie Concertante for Organ and Orchestra* on October 6.



The Italian organist **Francesco Cera** gave a recital on the Baroque organ in Marquand Chapel that included works by Bach, Merula, Trabaci, and Frescobaldi.

Regarded as one of Italy's

CONTINUED ON PAGE 13

LITERATURE AND SPIRITUALITY SERIES

The 2012 – 2013 Yale Literature and Spirituality series, offered in collaboration with the Yale Divinity Student Book Supply, began on September 20 with *Women Readers and the Christian Tradition*, a lecture and book-signing by Belinda Jack, at 5:15 pm in the Sterling Memorial Library Auditorium (130 Wall St., New Haven). It was presented with support from Yale University Press and Women's, Gender, and Sexuality Studies Program at Yale.

Belinda Jack is Tutorial Fellow in French at Christ Church, University of Oxford. She is the author of *George Sand: A Woman's Life Writ Large* and *Beatrice's Spell*. Her newest book, *The Woman Reader*, is now available from Yale University Press.



The Woman Reader tells the complete history of women's reading and the ceaseless controversies it has inspired. Belinda Jack's groundbreaking volume travels from the Cro-Magnon cave to the digital bookstores of our time, exploring what and how women of widely differing cultures have read through the ages. Jack traces a history marked by persistent efforts to prevent women from gaining literacy or reading what they wished. She also recounts the counter-efforts of those who have battled for girls' access to books and education.

Today, new distinctions between male and female readers have emerged, and Jack explores such contemporary topics as burgeoning women's reading groups, differences in men's and women's reading tastes, censorship of women's online reading in countries like Iran, the continuing struggle for girls' literacy in many poorer places, and the impact of women readers in their new status as significant movers in the world of reading.



On Thursday, October 11, **Peter Cole** gave the Lana Schwebel Memorial Lecture in Religion and Literature. Mr. Cole, a poet, translator, and scholar, spoke on *The Poetry of Kabbalah, the Kabbalah of Poetry*. The talk was followed by a reception and book-signing.

Peter Cole is the author of three books of poems, most recently *Things on Which I've Stumbled* (New Directions, 2008). In April, *The Poetry of Kabbalah: Mystical Verse from the Jewish Tradition* was published as part of Yale U. Press's Margellos World Republic of Letters series. A book of non-fiction, *Sacred Trash: The Lost and Found World of the Cairo Geniza*, written with Adina Hoffman, was published in 2011 by Schocken/Nextbook. Cole's other volumes of translations from

Hebrew and Arabic include *The Dream of the Poem: Hebrew Poetry from Muslim and Christian Spain, 950-1492* (Princeton), Aharon Shabtai's *War and Love, Love and War: New & Selected Poems* (New Directions), Taha Muhammad Ali's *So What: New & Selected Poems 1973-2005* (Copper Canyon), and *Hebrew Writers on Writing* (Trinity). Cole, who divides his time between Jerusalem and New Haven, and co-edits Ibis Editions, has taught at Yale University, Wesleyan University, and Middlebury College.

Cole has received numerous honors for his work, including fellowships from the National Endowment for the Arts, the National Endowment for the Humanities, and the John Simon Guggenheim Foundation, as well as the National Jewish Book Award for Poetry, the Association of American Publishers' Hawkins Award for Book of the Year, the PEN Translation Award for Poetry, the American Library Association's Brody Medal for the Jewish Book of the Year, and a TLS Translation Prize. He is the recipient of a 2010 Award in Literature from the American Academy of Arts and Letters, and in 2007 was named a MacArthur Fellow.

The Schwebel Lecture in Religion and Literature was established in 2008 in memory of former faculty member Lana Schwebel, who died suddenly and tragically in July 2007. At the time of her death, Lana Schwebel was assistant professor of English at Stern College of Yeshiva University (New York). From 2002 until 2006 she was assistant professor of religion and literature at the Yale Institute of Sacred Music and Divinity School.

RELIGION AND FILM

The first film on this year's roster was *Being There* (US, 1979). Professors Ron Gregg (Film Studies) and Sally Promey (American Studies and the ISM) led the audience in a post-screening discussion. The next screening on October 18 will include two films that tie in with the Eruv exhibition: *Sabbath 2008* (Israel, 2008) and *This Is Not a Film* (Iran, 2011). Films at the Whitney is supported by the Barbakow Fund for Innovative Film Programs at Yale. The Religion and Film series is presented by the ISM with the Initiative for the Study of Material and Visual Cultures of Religion, the Program in American Studies, the Film Studies Program, and the Department of Religious Studies.

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SPECIAL GUEST ARTISTS



On Friday, September 21, the **Saint Thomas Choir of Men and Boys**, directed by John Scott, sang music of Harvey, Tallis, Ireland, and Leighton at 5:00 pm at the Evensong service at Christ Church Episcopal in New Haven. The Choir is considered by many to be the outstanding choral ensemble of the Anglican musical tradition in the United States today. Besides offering a full concert series each year, the Choir of sixteen men and three dozen boys sings at five weekly principal worship services, preparing an astounding four hundred pieces of sacred music a year. The Men of the Choir are professional singers; the Boys attend Saint Thomas Choir School, the only church-related residential choir school in the United States, and one of only a few similar schools remaining in the world.

The Choir has been directed since 2004 by John Scott, formerly organist and director of music at St. Paul's Cathedral in London. There are fifteen Gentlemen of the Choir and 37 choristers from thirteen states.

Then on September 30 **Didik Nini Thowok** performed a program of Indonesian music and dance entitled *An Evening of Cross-Gender Enchantment* in Battell Chapel. Didik Nini Thowok



is a contemporary mask performer carrying on a venerable tradition of Javanese female impersonation by a male dancer. His study of cross gender performance throughout Asia fuels his

playful, modern performances presented in solo mask dances and unmasked performance of female dances of Bali, Central Java, and other parts of Asia, sometimes referencing Japan or India, which combine mysterious androgyny and comic sexual impersonation. Steeped in the classics and modern intercultural performance, he seeks to explore gender impersonation where normative boundaries explode and gender masks become quite literally masks which the performer manipulates to explore the unitary self.

At Yale he gave a program combining elements from several traditions: the Javanese palace court dance named Tari Golek Lambag Sari; the harvest and family dance style of Lenger Banyumas; and the masked dance of the Dwimuka Jali.

The series continued on October 12 when the ISM presented an evening of Balinese music and dance by **I Nyoman Sedana** and family that included traditional *wayang* shadow puppetry, martial dances, dances depicting birds and telling stories drawn from traditional myth, religion, morality, and ritual forms.

I Nyoman Sedana is a Professor at Institut Seni Indonesia (Indonesian Institute of the Arts) in Denpasar. He comes from a traditional family of dancers in Gianyar and graduated from the high school (KOKAR) and college (ASTI) of Performing Arts before joining the faculty at ISI. His *wayang* (shadow theatre) teachers include I Nyoman Sumanthi and Dalang Sidja. He received at MA from Brown University and a PhD from Univ. of Georgia. His research in puppet traditions of Asia has been supported by Asian Cultural Council, Asia Fellow award of the Ford Foundation, IIAS in Leiden, National University of Singapore and other institutions. He is co-author of *Performance*



in Bali (with Leon Rubin) and currently a visiting artist at Butler University in Indiana.

Ni Wayan Seniasih is a noted dancer and was chosen from among her peers to dance the important *Oleg Tambulilingan* (Bumble Bee Dance, 1952) first created by I Ketut Mario the noted dance master of the last generation. She has danced this and other classical dances all over Bali and internationally with performances in Europe, India, Thailand, and the US. She has taught Balinese dance to international students in Bali and the US.

Made Georgiana Triwinadi (age 14) and Atheny Dewi (age 5) have been trained by their parents (I Nyoman Sedana and Ni Wayan Seniasih) in Balinese arts from early childhood. They perform at temple festivals with the children's performing group from their village have participated in special events in Bali and internationally, most recently at the Indianapolis Museum of Art.

In conjunction with the Eruv exhibition (see page 18), the **New Budapest Orpheum Society** will present a program entitled *Cabaret Eruv: Outside-In, Inside-Out, and the Long Journey Home* on Saturday, October 27 at 7 pm in Marquand Chapel.

The New Budapest Orpheum Society is a seven-member ensemble in residence in the division of the humanities at the University of Chicago performing Jewish cabaret music and political songs from the turn of the 20th century to the present, exploring original materials in Hebrew, Yiddish, and German. The cabaret group has released three CDs, most recently *Jewish Cabaret in Exile* (2009, Cedille Records) and has performed locally and internationally, from Chicago-area synagogues to Broadway to clubs in Berlin and Vienna, with frequent appearances at Jewish community and cultural organizations. The ensemble's current project draws upon song composed for the golden age of German-Jewish and Yiddish film during the 1920s and 1930s. The artistic director is Philip V. Bohlman and the music director is Ilya Levinson.

For the ISM eruv program, the New Budapest Orpheum Society will select themes from Jewish cabaret repertoires in German, Yiddish, and Hebrew, with some English-language favorites spicing up the mix. As a journey through modern Jewish history, "Cabaret Eruv" will follow the path of sacred travelers to Warsaw, Vienna, Berlin, Theresienstadt, New York City, and Jerusalem, marking the journey with songs of struggle and beauty by Hanns Eisler, Friedrich Holländer, Abe Ellstein, Mordechai Gebirtig, Darius Milhaud, and many other great cabaret musicians of the twentieth century.

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On Saturday, November 3, the countertenor **Robin Blaze** will perform music of Purcell with Masaaki Suzuki at the harpsichord. The concert will take place at 5 pm in Marquand Chapel.

Robin Blaze is now established in the front rank of interpreters of Purcell, Bach and Handel, and his career has taken him to concert halls and festivals in Europe, North and South America, Japan and Australia. His opera engagements have included Athamas *Semele* at Covent Garden; Didymus *Theodora* for Glyndebourne Festival Opera; Arsamenes *Xerxes*, Oberon *A Midsummer Night's Dream* and Hamor *Jephtha* for English National Opera; and Bertarido *Rodelinda* at the Göttingen Handel Festival.

He works with many distinguished conductors in the early music field: Harry Christophers, Emmanuelle Haïm, Philippe Herreweghe, Christopher Hogwood, Ton Koopman, Paul Goodwin, Gustav Leonhardt, Robert King, Nicholas Kraemer, Sir Charles Mackerras, Trevor Pinnock and Sir John Eliot Gardiner. His work with Masaaki Suzuki and the Bach Collegium Japan has been particularly praised by critics: the two latest CD releases, Bach's *Mass in B-minor* and the three solo countertenor cantatas, have been described as "heart-stopping" in *Gramophone*.

Masaaki Suzuki, well-known to Yale and New Haven audiences as the conductor of Yale Schola Cantorum and Bach Collegium Japan, also maintains an active career as an organist and harpsichordist.

In another pairing of a guest artist with Yale faculty, **Drew Minter** and **Judith Malafronte**, together known as Bicinium, will perform Italian music of the fourteenth century on Sunday, November 11 at 8 PM in Dwight Chapel.

The artists say they have been performing together for longer than they care to admit. Judy participated in Drew's trial-by-fire with the Waverly Consort, Drew directed Judy in Handel's *Serse* at the Göttingen Handel Festival, Judy has coached Drew's medieval ensemble, and Drew is lecturer in music at Vassar, Judy's alma mater. Both have sung with American Bach Soloists, Musica Sacra, the Newberry Consort, and the Folger Consort, to name a few.

Individually, the list goes on.... and on. In the upcoming season, Drew will again direct *The Play of Daniel* at the Cloisters, *The Fairy Queen* at Amherst Early Music, and is the stage director and acting teacher at La Lingua della Lyrica, an Italian summer program for opera singers in Novafeltria, Italy. This spring he will perform the role of Egeo in Handel's *Teseo* with Philharmonia Baroque Orchestra, and his medieval trio Trefoil will record their third disc, "Fleur de valeur."

While teaching undergraduates and grad students in various places at Yale, Judy continues her work as a critic for *Opera News* and *parterre.com*.

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The next day (November 12), the Dutch vocal ensemble Cappella Pratensis will present a program entitled *The Renaissance of Polyphony* at 8 pm in Christ Church Episcopal. The group is well-known as a champion of the music of Josquin des Prez and the polyphonists of the fifteenth and sixteenth centuries. They combine historically informed performance practice with inventive programs and original interpretations based

on scholarly research and artistic insight. As in Josquin's time, the members of Cappella Pratensis perform from a central music stand, singing from the original mensural notation scored in a large choirbook. This approach, together with attention to the linguistic origin of the compositions and the modal system on which it is based, offers a unique perspective on the repertoire.

SCHOLA CANTORUM



On Sunday, October 14, **Nicholas McGegan** returned to Yale to guest conduct the Yale Schola Cantorum in a performance of Handel's oratorio *Samson*.

Samson, composed on the heels of *Messiah* in 1741, is highly representative of Handel's oratorio output.

The story is drawn from the Old Testament, but the text is a poetic drama instead of a biblical excerpt. (*Messiah* is one of only two oratorios by Handel to set a Biblical text.) The libretto for *Samson* was prepared by an amateur librettist, Newburgh Hamilton, as a free adaptation of John Milton's play *Samson Agonistes*, to which the librettist added arias and choruses derived from other poems by Milton. This performance features Scott Mello in the title role, with Megan Chartrand as Delilah. It is performed with members of the Yale Baroque Ensemble.

Nicholas McGegan has been a remarkably durable presence amid the shifting winds of historically-informed performance in the world of

baroque music, making his name with a healthy respect for—but a certain distance from—the early-music tastemakers of his native England during long-term appointments with San Francisco's Philharmonia Baroque Orchestra (which was named Musical America's 2004 Ensemble of the Year), Germany's International Handel-Festival Göttingen, Sweden's Drottningholm Theatre, the Milwaukee Symphony and the Saint Paul Chamber Orchestra.

He appears on more than a hundred recordings, a significant number of them with Philharmonia Baroque Orchestra for Harmonia Mundi USA, part of a series of pioneering Handel recordings which includes the Grammy-nominated, Gramophone Award-winning *Susanna*.

Masaaki Suzuki returns to conduct Schola's next performance in November (see page 24).

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LITURGY SYMPOSIUM SERIES



The first speaker on this year's Liturgy Symposium Series was ISM fellow and visiting professor of liturgical studies Harald Buchinger, whose lecture was entitled *Liturgical Hermeneutics of the Bible in Gregorian Chant: On the Spirituality of the Roman*

Tradition. Buchinger is currently professor of liturgical studies at the University of Regensburg in Bavaria. 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 is investigating the liturgy of Holy Week and Easter in the High Medieval West, with special reference to music, drama, and the arts.

His paper discussed the decisive contribution of music and chant to the characteristic spirituality and to the distinctive theology of a liturgical tradition. This awareness – and not the canonisation of a specific musical style – is expressed, when the Second Vatican Council “acknowledges Gregorian chant as specially suited to the Roman liturgy” (Sacrosanctum Concilium 116).

Given the comparatively strict Biblicism of the Roman rite in the choice of its chant texts, the lecture sought to investigate the liturgical mechanisms and to reflect the hermeneutical principles that lie behind the use of Scripture in the Gregorian core repertoire.

The second speaker on the series is **Todd Johnson**, the William K. and Delores S. Brehm Chair of Worship, Theology, and the Arts at Fuller Theological Seminary, whose talk *That's What It's All About: Performance, Interpretation, and Formation* will take place on October 29 at 4:30 in the Great Hall.



The talk will center on ritual theories that liturgists have used as a means of interpreting liturgies for decades. The fruits of interpreting Christian worship as a ritual performance has yielded a generation of interpretation and assessment, leading to liturgical critique and change. But have ritual theories been applied adequately? Have ritual interpretations focused upon the quantitative nature of ritual while ignoring the qualitative aspects? Using Aristotle's categories of *poiesis* and *techne* as starting points, this presentation will explore the application of performance theory to ritual interpretation, examining not just *what* a ritual actor does, but *how* a ritual actor does a ritual action. It will also explore the recent research on the necessity of performance art in human formation.

Todd Johnson's recent works include *Performing the Sacred: Theology and Theatre in Dialogue* (Baker 2009), *Common Worship in Theological Education* (Pickwick 2010), and the multimedia resource *Living Worship* (Brazos Press, 2010). An ordained minister, Johnson is vice-president of the Liturgical Conference and serves on the editorial board of *Questions Liturgiques*.d of *Questions Liturgiques*.

NEW STUDENTS CONTINUED FROM PAGE 4

second-year M.A.R. student in liturgical studies. Drew is particularly interested in post-Vatican II Roman Catholicism, material religion, the intersection of religion and culture, and the relationship between liturgy and justice. He plans to spend his time at the ISM not only pursuing these established interests but also extending the scope of his research to engage in projects involving contemporary Catholic, Latino/Latina, and queer liturgy. Vocationally, he aspires to be a public intellectual, equally engaged in rigorous academic discourse and the realities of the world as it is.

Mark Koyama's (M.Div.) last name means “small mountain” in Japanese. The youngest son of the theologian Kosuke Koyama, he was born in Thailand, and grew up in Singapore and New Zealand before moving to New York City in 1980. Not long after taking his first steps, he grabbed a pencil and has been writing ever since. He is also a musician – entirely self taught – singing, or



The Clamdiggers

playing on the guitar, mandolin, bass, and any other stringed instruments. His scholarly work includes a religion degree studying Buddhism at Bates College (B.A. '88), Hebrew Bible at Union Theological Seminary (M.A. '92) and a recently completed a

A Perfect September Saturday in New York

Kristen Forman

As has been the practice in recent years, the ISM sponsored a day-long field trip to kick off the new academic year and foster community building among new and returning students. On Saturday, September 15, some eighty ISM students, faculty, fellows, and staff traveled by bus to New York City for a variety of educational experiences centered on the broad theme of “time” and on African-American culture and music. Members of the student council planned the day’s activities and venues, beginning with the Cloisters—site of the Metropolitan Museum of Art’s medieval collection in Ft. Tryon Park at the northern tip of Manhattan. Docent guides led tours of collection highlights that illuminated the rhythms of sacred and secular life in the mid to late Middle Ages.

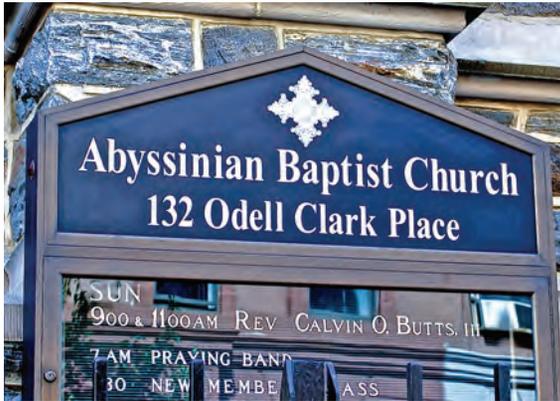
Following a picnic lunch on the Cloisters grounds, we traveled downtown to Harlem for a visit to historic Abyssinian Baptist Church, the first African-American Baptist church in the state of New York, founded in 1808. Assistant Pastor Rev. Dr. Violet D. Lee spoke about the church’s legacy of spiritual and community leadership under such renowned pastors as Adam Clayton Powell, Sr.; his son, Congressman Adam Clayton Powell, Jr.; his successor Rev. Dr. Samuel DeWitt Proctor; and current pastor Rev. Dr. Calvin O. Butts, III. Mr. James Davis, Jr., discussed the Church’s worship and musical life, and played brief works on both the Schantz and Hammond organs to showcase its diverse traditions—classical and gospel.

Next, a short walk down Malcolm X Boulevard took us to the Schomburg Center for Research

in Black Culture—a special research collection of the New York Public Library. After viewing an exhibition of works by photographer Gordon Parks documenting African-American life in the 1940s, we assembled for presentations in the Center’s American Negro Theatre. Two librarians/curators introduced us to some of the Center’s resources in two of its divisions: Moving Image and Recorded Sound; and Manuscripts, Archives, and Rare Books. Our invited guest speaker, Professor William Banfield of Berklee College of Music, presented a talk on Black American music and the Harlem Renaissance, which provided vital context for the venues and experiences of the afternoon and the evening yet to come.

After traveling farther downtown to the Time Warner Center on Columbus Circle—home of Jazz at Lincoln Center—our group dispersed for some free time over the dinner hour. We reconvened at 7:30 for a concert with legendary vocalist Bobby McFerrin and the JALC Orchestra led by trumpeter and artistic director Wynton Marsalis. The program, entitled “My Audio Biography,” featured McFerrin and the orchestra performing more than a dozen songs representing touchstones in the artist’s life and encompassing spirituals, jazz classics, Gershwin tunes, and even a movement from a Beethoven symphony. The day culminated in an unexpected backstage visit with Mr. McFerrin, arranged on our behalf by Professor Banfield.

Photo by Katie Cadigan



Clockwise from top left: Stained glass at the Cloisters; The Abyssinian Baptist Church, exterior and interior; Ken Miller, Tripp Kennedy, Robert Bennesch, Paul Thomas, and Tuesday Rupp at the Cloisters.

Photo by Melanie Foss

Courtesy of Tuesday Rupp



Photo by Melanie Foss

Shaping Community: Poetics and Politics of the Eruv

Three exhibitions exploring a Jewish spatial practice, curated by Margaret Olin

Talmudic law interprets the biblical imperative to “do no work” on the Sabbath as forbidding the carrying of objects from a private space into a public space on that day. Because, however, the injunction against carrying would seem to contravene the biblical command that the Sabbath be “a joy,” the rabbinical corpus also instituted the eruv, a partnership that operates during the Sabbath to transform a neighborhood into a community with a shared dwelling place, within whose borders an orthodox Jew may carry a prayer book to the synagogue, push a stroller or wheelchair, and where children may play outdoors.

The eruv boundary is marked, so subtly as to be nearly invisible, by redefining urban fixtures such as utility wires with the addition of common pieces of hardware or fishing line. Yet the institution of an eruv demands the cooperation of surrounding communities and is often the center of acrimonious disputes and litigation. The concept of the eruv raises issues about public and private space, borders and limitations that speak, in multifold and fascinating ways, to wider concerns about multiethnic communities, immigration, and human rights.

Shaping Community: Poetics and Politics of the Eruv – displaying works of Mel Alexenberg, Avner Bar-Hama, Daniel Bauer, Sophie Calle, Alan Cohen, Elliot Malkin, Shirin Neshat, Margaret Olin, Ellen Rothenberg, Ben Schachter, and Suzanne Silver – has three components, all curated by Margaret Olin. *This Token Partnership* at the ISM Gallery of Sacred Arts (Yale Institute of Sacred Music, 409 Prospect St.) investigates the semiotics and the materiality of the eruv as a beautiful example of urban bricolage. In *Israel: Gated Community*, at the Allan and Leah Rabinowitz Gallery (Joseph Slifka Center for Jewish Life at Yale, 80 Wall St.), ethereal photographs of Jerusalem eruv lines introduce a



Ellen Rothenberg, *Measure 1*. Photograph, ©2012.

provocative juxtaposition of works that use the eruv to visualize contrasting positions on the Palestinian-Israeli conflict. Finally, *Internal Borders*, at the 32 Edgewood Gallery (Yale School of Art, 32 Edgewood Ave.), explores the internalization of external borders in Jerusalem and Iran, and expands the exhibition’s theme beyond Jewish or Israeli concerns.

An opening reception with tours of the exhibitions was held at all three galleries simultaneously on Thursday, October 18. A shuttle bus enabled visitors to see all three exhibitions.

A series of events, including lectures, films, and concerts, examines the implications of the eruv in the world beyond its permeable borders.

The exhibitions are presented by Yale Institute of Sacred Music with support from Yale School of Art and the Joseph Slifka Center for Jewish Life at Yale. They are free and open to the public; no tickets are required. Guided tours are available upon request. Information about all three exhibitions (including opening hours) and all the related events is online at www.yale.edu/ism/eruv. You can view the catalog online, too.



Margaret Olin. *New Haven Eruv*. Photograph, 2010.

This Token Partnership

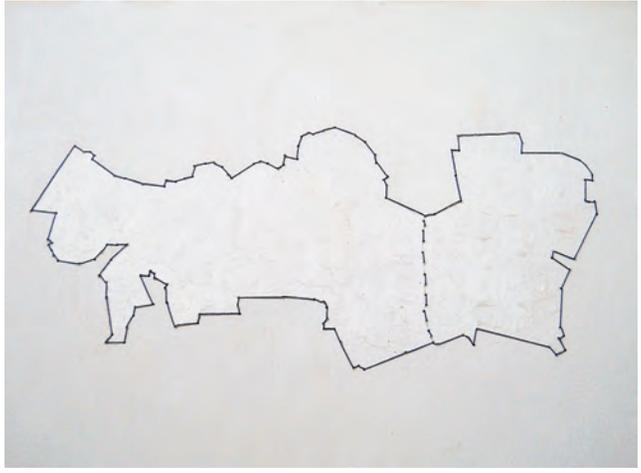
The exhibition at the Institute of Sacred Music focuses on the materiality and the language of the eruv: the play between the eruv's visibility and invisibility, its intricate semiotics and its status as symbolic architecture. Artists focus on the material eruv-fittings, the measurements of eruv territory, and the mixtures of food that symbolize the partnership.

Margaret Olin's photo-textual documentation, installed in the hallway gallery of the ISM, consists of photographs of and quotations about eruv in New Haven and elsewhere. Close up pictures show eruv fittings, and more distant views show these fittings as they disappear into the urban environment and the ways in which communities interact, do not interact, and fail to notice the signs of the eruv.

As the photographs dramatize the intervention of religious boundaries in the mundane world, so Mel Alexenberg's painting *The Miami Beach Eruv* (1998) suggests the interweaving of the spiritual into the "gross material" world. The eruv is an appropriate vehicle for Alexenberg, whose series "Angels in Brooklyn," placing digitalized variations on Rembrandt's angels in the streets of Brooklyn, located the divine in locations known for their ugliness. Indeed, a cyberangel like those in his Brooklyn works appears in Miami as well, hovering by the eruv wire.

Ben Schachter's paintings of eruv maps are emulations of emulations. Just as the eruv emulates architecture through a summary drawing in space by means of fishing lines and wires, so he emulates that drawing through his own fiber art, delicate taut threads sewn into canvas that represent eruv lines stiffly wending their way through space from pole to pole, represented by stitches and adapting themselves to manmade or geographical oddities in the cityscape. They speak to the eruv drawing's sensitivity to the urban landscape that it traverses and unifies, forming an urban collage.

Using architectural details of the ISM Gallery of Sacred Arts itself, Ellen Rothenberg's installation explores modes of thinking in space represented in prescriptions from Maimonides' *Mishnah Torah* and their consequences for the community shaped by the eruv, suggesting the intersection and confrontation of these strategies with those of conceptual art. The viewer negotiates abstract quotations from Maimonides in a textile along with depicted spatial divisions; visualizes the embodiment of measure, viscerally represented in photographic multiples; and views the courtyard of the Yale Divinity School through a series of written instructions that regulate the movements of the body in the space of contemporary New Haven. Many of these prescriptions necessitate a deep involvement with the very definitions of words that seem to need no definition, such as "wall" or "door." Others stipulate, in a rich vocabulary of measurement, the exact quantities of food, dimensions of eruv parts, and spatial measurements that determine the capacity of the



Ben Schachter. New Haven/Yale Eruv. Acrylic and thread on paper, 2012.

eruv. The measurements inscribe the room from the hearth, considered the foundation of domestic space, to the container for bread, to the table where the meal that designates and seals the "token partnership" of the eruv is consumed.

Suzanne Silver's *Kafka in Space (Parsing the Eruv)* emerges from an interest in the eruv as a semiotic code, but it also brings out the dystopic notion of the eruv suggested in Kafka's aphorism on which the piece is based: "The true path leads across a rope that is not suspended on high, but close to the ground. It seems more intended to make people stumble than to be walked upon." When read with Kafka's comment on the Warsaw eruv quoted in the introduction, it suggests a society made up of unwieldy rules that are, for lack of a better word, Kafkaesque. A later spoof on the eruv by Michael Chabon escalates the sniffles of the reputed eruv user into an out-and-out cold, by imagining an entire office filled with odds and ends of string, wire and other eruv components and a full-time "wire maven" so that inhabitants could carry a "couple of Alka-Seltzers." Silver's eruv materials, parsed on the floor, suggest these legalistic thought processes, while a circular lit sign above that says, simply and directly, "Eruv," in English and Hebrew, is not kosher because it uses electricity.

New media artist Elliott Malkin's installation *Modern Orthodoxy* proposes a future eruv that dispenses with string. A laser beam focuses on a video camera that transmits an image to a video monitor. If the distinctive pattern is visible on the monitor, the eruv is up. The checker could use it to monitor the eruv without walking the route, a journey that can take hours. Since lasers demand the use of electricity, the rabbinical authorities would probably not approve his eruv, but it signals the use of modern technology now permeating eruv practices, where the most common way to determine whether an eruv will be "up" on Shabbat is to consult the eruv's website. The "Shabbat Fund" in Israel has proposed to use unmanned aerial vehicles (drones) to check the official eruv in Israel.

This exhibition, considered with the other two at the Slifka Center and the 32 Edgewood Gallery, by focusing on the metaphoric content of a border temptingly permeable yet full of contradictory meanings, invite the viewer to reflect on the borders that define and confine the lives of us all.

NEW STUDENTS CONTINUED FROM PAGE 18

degree in fiction at UMass Amherst (M.F.A. '10). Mark hopes to bring these diverse strains together in a productive three years at the ISM. He is an M.Div. candidate on ordination track in the UCC. On the weekends, Mark will drive north two hours on I-91 to enjoy a “full catastrophe lifestyle with my wife Cary, three children, eight chickens, dog, and 24-year-old cat (who is completely bonkers)” in Montague, Massachusetts.

Molly Netter (M.M. voice) hails from Urbana-Champaign, Illinois. For her undergraduate degree, she attended the Oberlin Conservatory of Music, originally to study composition, but later switched to an individual major in contemporary music studies with an emphasis on voice, in addition to minors in vocal performance and historical performance. After Oberlin, Molly spent a year teaching English in Kyoto, Japan. Molly enjoys musical collaboration in many forms: premiering new works of composers, singing with instrumentalists, and being a part of vocal ensembles. She is looking forward to pursuing these interests, along with enriching her understanding of early music, in her time at Yale.

Baritone **Andrew Padgett** (M.M. voice) was born in San Francisco, and grew up in Singapore. In 2005 he began studies at the University of California, Santa Barbara to earn a B.S. in physics in 2009. During this time, he was an active participant in UCSB's award-winning Chamber Choir directed by Michel-Marc Gervais and UCSB's voice department. He pursued graduate studies there and earned an M.M. in voice in 2011, studying under tenor Benjamin Brecher and baritone Paul Sahuc. Since 2005 he has been an avid chorister and soloist in Santa Barbara's music community, performing with the St. Barbara Parish Schola at the Old Mission Santa Barbara, and with Adelfos Ensemble. This season he was a featured soloist in performances of the Requiems of both Fauré and Howells.

Michael Racine (M.Div.) was raised in the musical oasis of Traverse City, MI, where he studied guitar and sang in choirs large and small, capping off high school with a run as Jean Valjean in “Les Misérables” and a choir tour of Europe. While studying religion at Brown University (A.B. '07), Michael led music and co-facilitated small group Bible studies at College Hill for Christ. A call to international missions took him to China upon

graduation, where he taught English for two years and fell into leadership of a small house church. He has since taught in Haiti (2010–11) and Spain (2011–12), and he is grateful now for the chance to pause and feed both his musical and spiritual growth at the ISM while discerning his next steps in ministry.

David Recca (M.M.A. choral conducting) is a native of New Jersey. He comes to New Haven most recently from Purchase, New York where for the past four years he was an adjunct professor of music at Purchase College, State University of New York. There he directed the Purchase College Chorus, founded the Purchase Chamber Singers, and taught a variety of music theory and ear training courses. He holds a master's degree in choral conducting from Eastman School of Music, a performer's certificate in vocal coaching and an undergraduate degree in composition from Purchase College. He was also the director of the Manhattan-based early music ensemble Madrigalia Via, whose sounds were described as “sinfully blissful” by the *Wall Street Journal*.

A native of Washington, DC, **Will Stanley** (M.Div.) recently graduated with honors from the University of the South in Sewanee, TN. There he majored in religion, minored in music, and studied organ. Outside the classroom, Will served on the University's student-led Honor Council and was very active in the life of All Saints' Chapel. A 2004 graduate of the American Boychoir School in Princeton, NJ, he has been fortunate to gain experience with a wide variety of choral musical settings across the U.S. and abroad. Will also sensed a call to the priesthood at a young age and is currently a postulant for Holy Orders in the Episcopal Diocese of Atlanta. During his next three years with the ISM, Will hopes to continue engaging his interests of theology, liturgy, and music in order to make him a more able and effective pastor in Episcopal parish ministry.

Knox Sutterfield (M.M. choral conducting) graduated from Furman University in Greenville, SC, where he was student conductor of the Furman Singers, assistant conductor of the men's and women's chorales, and a member of the Chamber Choir. During a semester at the Accademia dell'Arte



Caution: Children at play.



Merle-Marie Troeger talks to Anne and Jeffery Rowthorn.



Katie Cadigan, Teresa Berger, and Charlie Gillespie.



Kristen Forman and Toni Abildgaard.

in Arezzo, Italy, Knox studied voice with Baroque specialist Jill Feldman, and sang with and conducted *Insieme Vocale Vox Cordis*. Knox gained further conducting experience in the Greenville community as the Herring Church music intern at First Baptist Church, as the assistant conductor of the choirs at Trinity Lutheran Church, and as a founding member and assistant conductor of *Concordiae: Singers of Ecclesiastical Music*, with whom he explored the blending of performance and worship. Outside of music, Knox is an endurance sports enthusiast, having competed at Furman University on the cross country, track, and cycling teams; he now enjoys running and cycling recreationally in East Rock.

Peter Thompson (M.Div.) graduated magna cum laude from Columbia in 2012 with a degree in both psychology and religion. He spent his junior year studying theology and religious studies at Cambridge, where he was a member of Girton College. Peter's interest in sacred music and liturgy was sparked during his time as a chorister at Washington National Cathedral. He later sang in the choirs of the Cathedral of St. John the Divine and Girton College, Cambridge. Now pursuing a call to the ordained ministry, Peter is a postulant in the Episcopal Diocese of Washington. He was active in the Episcopal student group at Columbia and also has experience in youth ministry and homeless ministry. During his senior year, he served as an intern at the Church of St. Mary the Virgin in Manhattan.

Stacie Vos (M.A.R. religion and literature), originally from Michigan, lives in Guilford, Connecticut. At Kalamazoo College, her studies in political science led her to join Teach for America Connecticut as an English teacher. After teaching at a number of grade levels and designing a girls' mentoring program, she returned to school in 2010 to study English and Education at Smith College. Inspired by her courses in Renaissance literature, particularly those with Bill Oram, she decided to return to school this year as a student at the ISM. She is excited to learn Middle English and to study depictions of women in medieval writings. Her current research explores medieval accounts of hoarders and usurers as figures in economic history and theology.

Baritone **John Taylor Ward** (M.M.A. voice) returns to the ISM for his third and final year as only the second doctoral candidate in voice in Yale's history. Originally from Boone, NC, attended UNC

Arts for high school and the Eastman School of Music, where he received his Bachelor's degree in 2010. Some notable roles include Jesus in the St. Matthew Passion, Raphael and Adam in Haydn's *Die Schöpfung* (both with Masaaki Suzuki, Juilliard 415, and the Yale Schola Cantorum); Jesus in Bach's St. John Passion with the Paris Choral Society; Arkël in *Péleas et Mélisande* and the Emcee in *Cabaret* with Eastman Opera Theatre; and the title role in Cavalli's *Ercole Amante* with Paul O'Dette. In 2008, Taylor founded the Lakes Area Music Festival in Brainerd, MN, where he continues to serve as assistant artistic director. His scholarly research focuses on the performance practice of shape-note music.

Singer, conductor, and scholar **Nate WidELITZ** (M.M. choral conducting) graduated summa cum laude from the Thornton School of Music at USC with a B.M. in vocal arts. His performance credits with USC Thornton Opera include Bellini's *I Capuleti e i Montecchi* and Wagner's *Das Liebesverbot*. In 2008, Nate became the founding director of the a cappella Renaissance polyphony group The Trojan Consort, earning USC's highest student honor, the Order of the Laurel and the Palm. Upon graduation, Nate completed a tour of South Korea with the New Choir of San Jose and was a charter member of the Horizon Chamber Choir of Los Angeles. In 2011, Nate was awarded a Fulbright Scholarship to Sofia, Bulgaria, where he researched the deterioration of traditional diaphonic vocal practices among the women of *shopski kray*.

Photos by Derek Greten Harrison



Melvin Butler, Drew Konow, and friend.



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Suzuki – Schola – Bach!



On Friday, November 9 and Saturday, November 10, Masaaki Suzuki, founder and director of the Bach Collegium Japan, will conduct the Yale Schola Cantorum in a performance of Bach cantatas. Also featured on the program are members of the Yale Baroque Ensemble. The free

concerts will take place on Friday in Cambridge, MA at 8 pm at Memorial Church in Harvard Yard, and the following day in New Haven at Christ Church Episcopal at 5 pm.

Like all Bach cantatas, the three on this program—*Nach dir, Herr, verlanget mich* (BWV 150); *Gottes Zeit ist die allerbeste Zeit* (BWV 106); *Lass, Fürstin, lass noch einen Strahl* (BWV 198)—were composed either for use during Sunday worship

or to suit a special occasion. Cantatas provided an important opportunity for scriptural insight and meditation, and in the case of these three cantatas, had their origins in penitential services and funerals.



Since founding Bach Collegium Japan in 1990, **Masaaki Suzuki** has established himself as a leading authority on the works of Bach. He has remained the Collegium's music director ever since, taking the group

regularly to major venues and festivals in Europe and the USA and building up an outstanding reputation for the expressive refinement and truth of his performances. His commitment to sacred music is reflected both in his deep reflection on theological meanings in the music he conducts, and also in

his interest in music of congregations. Following his return to Japan from the Netherlands, he launched a project to translate the entire Genevan Psalter into Japanese. This collection is now used in Christian Churches throughout Japan.

As faithful *Prism* readers know, **Yale Schola Cantorum**, founded in 2003 by Simon Carrington, is a 24-voice chamber choir that sings in concerts and choral services. It specializes in music from before 1750 and the last hundred years. Since 2009 Schola Cantorum has been under the direction of Masaaki Suzuki.

