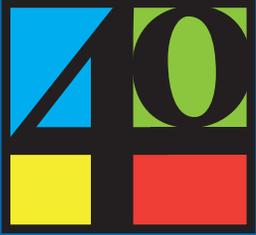


Prism

MUSIC • WORSHIP • ARTS

YALE INSTITUTE OF SACRED MUSIC COMMON GROUND FOR SCHOLARSHIP AND PRACTICE



Celebrating 40 Years
at Yale

Welcome, New Students!

Compiled by Katharine Arnold Luce

Again this fall, the ISM kicked off the academic year with a picnic at the Eli Whitney Museum, where new members of the community were welcomed and introduced to those already here. Some of the new students accepted our invitation to tell us something about themselves.



Stephen Boda, Emilie Coakley, Megan Francisco, and Robert Bennesh

Growing up in Derby, Kansas, **Tate Addis'** (M.M. organ) first introduction to music came from his grandmother, who was organist at the local Presbyterian church. Since then, a variety of musical interests has led him to perform as a pianist and organist in a repertoire spanning more than four centuries. As a collaborative musician, he has performed with many artists including tenor Vinson Cole, violinists Daniel Hope and Benny Kim, and cellist Yo-Yo Ma. Tate received a Bachelor of Music (piano) degree from Wichita State University, where he studied with Andrew Trechak, and a Master of Music and Artist's Certificate (piano) from the University of Missouri- Kansas City Conservatory of Music and Dance under Robert Weirich. His organ teachers have been Elisa Williams Bickers, Lynne Davis, and Robert Town. In addition to his studies with Thomas Murray at the ISM, Tate will serve as the first Wilson Family Sacred Music Intern at New York City's Brick Presbyterian Church.

Nicole Benevenia (M.A.R. religion and literature) is from New Jersey by way of Boston, Massachusetts. At Boston College, she double-majored in English and the Perspectives Program, an interdisciplinary course of study grounded in philosophy. She wrote her senior thesis relating the ancient concept of friendship with Ignatian spirituality. After college, Nicole worked as marketing coordinator for *Commonweal Magazine* and in editorial and production capacities for Wiley-Blackwell Publishing and Pearson Education. She is currently interested in personal spiritual narratives, Catholic authors, and the infusion of the sacred in secular literature, while maintaining borderline irrational affection for Anne Lamott, Andrew Sullivan, and the entire Jesuit order. Nicole is thrilled at the prospect of being challenged as an intellectual and as an artist by the entire ISM community.

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Mark Biggins (M.M. choral conducting) is a native of Sheffield, England, and comes to the ISM via a Mellon fellowship from Clare College Cambridge where he completed his undergraduate in music and an M.Phil. in musicology, concentrating on Brahms's orchestral music. It was working with Clare College Choir at Cambridge that Mark discovered his love of conducting, with Tim Brown as mentor, and working with all the University's major instrumental ensembles as the Cambridge University Music Society's Conducting Scholar on choral, orchestral, and operatic projects. While the ISM is a new home, Yale is already familiar as Mark has just spent the last two years studying in the music theory Ph.D. program, from which he is taking a two-year holiday. In his spare time Mark conducts the Saybrook college orchestra, plays on the Yale badminton team, and is an enthusiastic chef (and diner!).

Martha Brundage (M.A.R. religion and music) is a native of Connecticut. She earned a B.A. in music and classics from Mount Holyoke College in 2011 and an M.A. in historical musicology from the University of Connecticut in 2013. Martha is very excited to be part of the ISM, where she looks forward to "studying the intersection of music and theology – particularly the contents of J.S. Bach's library and Beethoven's faith as reflected in his *Missa Solemnis*. In addition to her academic pursuits, Martha loves playing the flute, harp, and piano in chamber music settings and is the organist/choirmaster at a small Episcopal church.

Timothy Cahill (M.A.R. religion and visual art) grew up in rural Connecticut and the Berkshires of western Massachusetts. His twenty-five year journalism career included turns as New York Editor of the military paper Stars and Stripes and art/photography critic for the Christian Science Monitor. As a National Arts Journalism Program/PEW Fellow at the Columbia University Graduate School of Journalism, he conducted research on John Ruskin's correspondence with a drawing student, the basis of an article published in Master Drawings. In 2009, Tim founded the nonprofit Center for Documentary Arts in upstate New York to engage the arts with issues of ethics and

spirituality. He comes to ISM to further that work through studies in visual art, literature, Christian ethics, and mysticism.

Bethany Carlson

(M.Div.) grew up in western Michigan, where she gained an affinity for squeaky sand, blueberry picking, and freshwater waves. She received her M.F.A. in creative writing (concentrating in poetry) from Indiana University in 2012 and spent the past year writing marketing copy for an educational resource company. Bethany is interested in exploring manifestations of the sacred in poetry and religious texts, and, more specifically, how words and the interstices among them can gesture at redemptive truth while providing a new space for critical thought in the art and faith dialogue. She is a Kundiman Fellow and a fellow in The Lilly Fellows Program in Humanities & the Arts, and a former associate poetry editor of the Indiana Review.

Originally from Nashville, **Emilie Casey** (M.Div.) graduated from the University of Tennessee in Knoxville where she studied music education and served as Peer Ministry Coordinator for the Tyson House Episcopal-Lutheran Campus Ministry. Having spent much time during her undergraduate education working for Christian camps and congregations, as well as organizations that provide music lessons for underserved children, Emilie has a wealth of experience in ministry with children and youth both inside and outside the Church. Emilie is preparing for ordained ministry in the Evangelical Lutheran Church in America, with a special interest in how approaches to arts education, specifically music education, can be applied to lay ministry development. She is excited to learn more about liturgy, preaching, and ecumenism. Emilie's favorite past times include playing clarinet, traveling, and trying new foods.



Sarah Godbehere and Caleb Mutch



ISM Fellows Dan DiCenso and Jennifer Bloxam

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Our Hope for Years to Come

by Martin Jean

As the weather turns colder here in New Haven, we are all busily anticipating the Thanksgiving holiday. This year, as we celebrate forty years at Yale, we are giving thanks especially for our founders, Mrs. Tangeman and Mr. Miller, and for the vision and opportunity that together created our beloved Yale Institute of Sacred Music.

The founders' vision was to establish a place for musicians and artists, scholars and theologians to learn from each other — a place where they would receive the best training in their chosen field, and also expand and integrate that training to make them better church musicians, clergy, teachers, performers, and scholars — becoming in the process agents for justice, tolerance, and beauty. That was the vision.

The opportunity came when an earlier instantiation of this project ended at Union Theological Seminary in New York, and Yale University became the ideal fertile soil into which a transplant of sorts could take root.

Since that time, the Institute of Sacred Music has grown from a group of three faculty and one administrator to a community of over 120 students, faculty, staff, visiting artists, and scholars touching thousands more each year through classes, scholarship, events, and performances.

There will never be enough thanks for the vision and generosity of Mrs. Clementine Tangeman and Mr. J. Irwin Miller, our founding

benefactors, as well as their families and all our other supporters, for their steadfastness and encouragement over these four

decades. For the wonderful students who have crossed our threshold, the faculty is similarly grateful. Each student challenges us, as faculty members, to do our jobs better.

Early in the fall, on the feast of St. Francis, we hosted a large community hymn festival in Woolsey Hall, with nearly 200 in the choir and over 1000 in the audience. Tom Troeger gave inspiring reflections, as Marguerite L. Brooks and John Ferguson led us in song. (You'll read about this below.) This event was one of the first of many that remind me all over again of the blessing of this Institute and University.

We invite you to join throughout the year in our thanksgivings for the precious and unique gift of this Institute, by attending our concerts and other events, and by remembering us in your prayers. Further, we invite you, wherever you are, to sing. Sing to praise — Sing to lament — Sing to give thanks. Sing so that our world becomes (as St. Francis prayed) one great instrument of peace: sowing love, pardon, truth, faith, light, joy, and above all hope — for many, many years to come.



Woolsey Hall Hymn Festival

On October 6, John Ferguson led a community hymn festival in Woolsey Hall, following on the success of the one held there two years ago. Once again, Marguerite L. Brooks conducted the combined forces of the Yale Camerata, the Heritage Chorale, the Elm City Girls' Choir, regional church choirs, instrumentalists, and the audience in arrangements of hymns, both new and familiar.

"Hymn festivals unite communities and celebrate the musical heritage of the Church," says Ferguson. "To join one's voice with such a large group of singers, whether in the choir or in the audience, is a rare experience indeed. Participation deepens a love of hymns for all who attend, no matter what their denomination."

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HYMN FESTIVAL CONTINUED FROM PAGE 4

Thomas Troeger offered spoken reflections at the festival, and this program note:

The first note of our hymn festival has sounded before we even begin singing. The Bible affirms that music is built into the very nature of things: at the laying of the earth's cornerstone, "the morning stars sang together," and the closing Psalms gather to a climax of rhapsodic praise. Music is interwoven into the vital processes that animate us creaturely beings. Our bodies are filled with music:

*First find a steady beat.
Your pulsing heart will do.
Mark how the sounds repeat, repeat –
a drum that drums in you.
Then whistle, sing or hum
melodic, flowing lines.
You are a woodwind and a drum
whose music intertwines.*

A hymn festival is a time when we claim our identity as creatures fashioned to sing with all that we are in praise of the One who has gifted the world with song:



*Through all the varied songs
earth's many voices raise
hear how the whole creation longs
to sing the artist's praise
who tunes the world for sound
and sets our hearts to beat,
and with a music more profound
makes all our songs complete.*

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From the Director's Desk

Martin Jean

The ISM is launching a new online magazine meant to open up topics and themes of interest to clergy, church musicians, artists, teachers, and other performers who work in sacred music, worship, and the related arts. This publication will be edited by Rita Ferrone and will contain essays, artwork, poetry, and a variety of other cutting-edge writing from leaders in these fields.

We're opening the floor for nominations to name the publication. Please submit your ideas to melissa.maier@yale.edu.

All That Remains: Material Remembrances in Love and Loss

Curator's Statement

by Anya Montiel

All That Remains: Material Remembrances in Love and Loss assembles works by three artists, Rick Bartow, Lewis deSoto, and Judith Lowry. In the works shown here, each artist is deeply engaged in materially manifesting loss and grief following the death of loved ones. Some of the artworks memorialize the artists' beloveds, and others visually depict their personal emotions, thoughts, and ideas about death. The works are emotive; they communicate the artist's explorations with mourning and intangible loss. Bartow, deSoto, and Lowry have exhibited worldwide and are members of indigenous nations of California. They create art in varied media and draw upon numerous influences ranging from Buddhist art to Renaissance paintings to Native cosmologies. Here their work is shown together for the first time.

Rick E. Bartow, a Mad River Band Wiyot artist, sculptor and musician, received his bachelor's degree in art education from Western Oregon State University in 1969. Soon thereafter, he was drafted and served for thirteen months in the U.S. Army during the Vietnam War. He never saw combat, but his experiences were harrowing. Assigned to a signal unit, Bartow spent his after-hours playing guitar at fire-support bases and at hospitals for the severely wounded. The Army awarded Bartow a Bronze Star for his musical service to injured soldiers. When the medal arrived to his family's home in Oregon, he threw it away (though his mother retrieved it.). Nightmares followed his wartime experiences, and Bartow turned to alcohol. He also returned to making art. For the next four decades, themes of recuperation and survival kept recurring in his prolific outpouring of drawings and in his monumental carvings.

In 1999, Bartow's wife Julie succumbed to cancer. *Personal Myth* (2001), a work on paper drawn in pastel, charcoal, and graphite, addresses

her death and reveals the continued love a couple shares despite parting in the earthly world. A female figure faces left with a skull pervading and harming her breasts. At first glance it appears that there is one figure, but upon closer inspection, the artist, with head facing right and hand outstretched, has joined his body into hers, embracing her tightly.

Bartow draws heavily, for inspiration, on the wildlife of his Pacific Coast home. A keen observer of the ravens, coyotes, eagles, and ospreys, he takes great interest in the animals' movements and respects them as teachers of life and behavior. His drawings sometimes incorporate blended human and animal bodies, often in a state of transformation. *Traumbild* (2001), a German word that can be translated as "vision," shows one such transformation of a human and a deer, the center image cast in ghostly white and sprouting antlers with his human hand reaching outward. In Bartow's works, the corporeal and spiritual realms are one.



Traumbild (2001)
Pastel and graphite on paper
26 x 40 inches
Courtesy of the Froelick Gallery, Portland, OR

Bartow's third work, *Give Me Back My Father* (2009), expresses the everlasting love for ancestors and the pleas for the repatriation of indigenous human remains. The title refers to Minik, a Greenlandic Inuit boy, who was brought to New York with his father and four other Inuits by Robert Peary in 1897. Peary abandoned them with the staff at the American Museum of Natural History as specimens for study, and Minik's father, along with three others, soon died from tuberculosis. Minik requested a proper burial for his father, and the staff deceived the boy with a fake burial and placed his father's skeleton on display. Minik died during

The artist Rick Bartow is pictured with his work *Personal Myth*.



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the 1918 flu pandemic. After nearly one hundred years, the museum repatriated the Inuit remains to Greenland in 1993. Bartow has depicted the ancestor's return, his body cradled by a youth. The woman represents one of the netherworld Furies or Erinyes who avenge wrongdoings.



Give Me Back My Father (2009)
Acrylic on panel
20 x 16 inches
Courtesy of the Froelick Gallery, Portland, OR

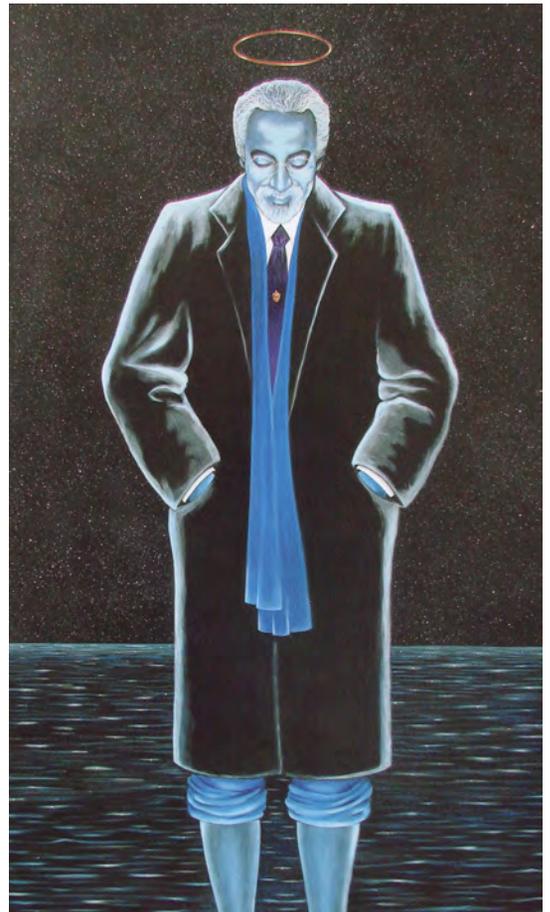
Judith Lowry's home and studio are in the foothills of northern California, close to the lands of her Native ancestors. Yet her inspirations are varied and reach beyond Native California. Her father's occupation as a career military officer required the family to move often, and she attended schools in Germany, Australia, Japan, California, and Maryland. Her young imagination was fed by the creation stories of her Native father combined with the fairy tales of author May Gibbs and accounts of the Aboriginal Dreamtime told by her Irish-Australian mother. Initially lacking a studio, Lowry began her career as a photographer, returning to art school for a bachelor's degree in fine art in 1988 and a master's in painting and drawing in 1992 while raising her three children.

Lowry's works are large-scale narrative paintings executed in deep, rich colors. While an early influence was Renaissance paintings, her works purposefully depict the people of Native California and their history, cultures, joys, and sorrows. *Sacrifice* (1997) reveals an ethereal scene with a woman dressed in white holding the hand of a little girl, also robed in white. They are seated on a platform with clouds below their feet and falling leaves rushing from a window in the

background. Upon closer inspection, the child has a glow emanating from her body, and the figures are dressed in hospital gowns. The girl, Patricia, is Lowry's relative who died at an Indian Health Service hospital from being over-anesthetized by an inebriated white physician. Her mother holds her hand while a black-billed magpie, birds known for aggressively defending their nests, is perched on her mother's other hand.

Artist Harry Fonseca (Nisenan Maidu/Hawaiian/Portuguese) is the subject of Lowry's recent work, *And He Glittered When He Walked* (2012). Fonseca was an influential Native California artist who passed away from brain cancer at the age of 60. Throughout his career, Fonseca drew upon images and stories of Native California, re-indigenizing the landscape. Lowry renders Fonseca smiling and carefree. He is a heavenly figure, complete with halo, walking on water. Dressed in a black overcoat with a collared shirt and tie, his trousers are rolled to his knees with his bare feet touching the water, creating concentric circles on the surface. The landscape is stark with faint stars in the distance yet Fonseca's halo provides enough light on this moonless night. Lowry's paintings are lustrous tributes to people taken too soon.

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And He Glittered When He Walked (2012)
Acrylic on canvas
48 x 72 inches
Collection of the artist

The exhibition's three-dimensional work is Lewis deSoto's *Paranirvana (self-portrait)*, a 25-foot long sculpture of a figure reclining on its right side; its disposition closely based on a twelfth-century stone Buddha at Gal Vihara in Sri Lanka. Unlike its solid stone predecessor, deSoto's work, made from painted polyethylene cloth, is hollow, filled only by air from a fan that keeps the sculpture inflated. The resemblance to the reclining Buddha is nonetheless remarkable, from the curls of hair to the folds of the robe, the one exception being that deSoto superimposed his own facial features, complete with goatee, on this Buddha.

deSoto is a California-based artist who creates dynamic installations linking ancient cosmologies to today's world. Born in San Bernardino, California, to a Cahuilla father and a Hispanic mother, he has been a professor of art at San Francisco State University since 1988. deSoto received his bachelor's degree in studio art, with a minor in religious studies, from the University of California at Riverside and his MFA from the Claremont Graduate School in southern California. deSoto's work transforms spaces, whether outdoors or in a museum gallery, into peculiar and provocative worlds.

In 1998, deSoto's father, a man the artist considered indestructible, passed away. At the wake for his father, deSoto approached the open casket and touched his father's chest, noting with some wonder that it felt cold and hollow like a drum. His father's death invited him to contemplate his own mortality. A Buddhist, deSoto recalled the event of *parinirvana* or the "great liberation" where Buddha entered an enlightened "state of ultimate spiritual transcendence," released from the cycle of death and rebirth. In idealizing his own version of this

episode in the life of the Buddha, deSoto entitled it *Paranirvana* to express a "large liberation."

Although hidden from view, the fan is an important component of *Paranirvana*. Symbolically, it provides life—and death—to the sculpture. When fully inflated, *Paranirvana* rises to a height of six feet and spreads to occupy twenty-five feet in length. Once the fan is unplugged, the air seeps through an opening in the back. deSoto describes that moment as "its last...breath." Its end is peaceful; the head falls deeper into the pillow and the body gradually flattens. Through the inflatable sculpture, one is reminded of *anapanasati* or the mindfulness of breathing, which is a core meditation practice in Buddhism. *Paranirvana* has a meditative quality; focusing on its constant breath brings one's awareness to the essential nature of breath to well-being and steadying the mind.

The varied artworks in *All That Remains* render the immaterial material; they express personal, yet shared, events. As deSoto remarked, "[the death of my father] triggered a feeling of shock and grief... [loss] has such a physical manifestation." In their art-making, Bartow, deSoto, and Lowry have created material acts of remembrance and rebirth in times of mourning.

Curator Anya Montiel is a doctoral student at Yale University in the American Studies department. She received bachelor's degrees in anthropology and Native American Studies from the University of California at Davis and holds a master's degree in museum studies from John F. Kennedy University in Berkeley. She has worked in the museum field for more than ten years, including seven years at the Smithsonian's National Museum of the American Indian. A brief video about the exhibition is [here](#).

Paranirvana (self-portrait) (1999)
Painted cloth, electric air fan. 25 x 7 x 6 feet
Collection of the Museum of Contemporary Art, San Diego, CA



Student Notebook: Field Trip to New York

Editor's Note: *This year, in preparation for next spring's study tour to Italy, the fall field trip to New York City focused on learning about Italian art and architecture – and finished with a boat ride that included a close-up view of the Statue of Liberty.*

Commentary by Emilie Coakley (M.A.R., religion and music, '14) and Sara Couden (Artist Diploma, voice, '14)

Early in the morning on October 5, we boarded buses bound for an ISM day-trip to explore the sights and sounds of New York City, a learning excursion as a preview of our upcoming study trip to Italy. Our day began at St. Ignatius Loyola Church, the façade of which, we learned from Dr. Edmund C. Ryder, is reminiscent of *Il Gesu*, the Jesuit mother-church in Rome. Inside this

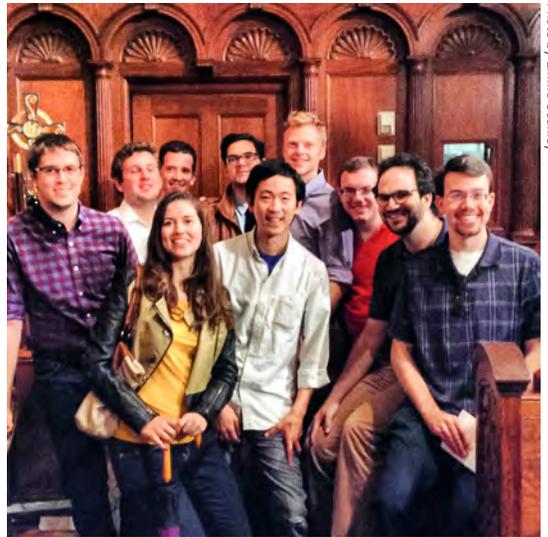


Photo by Emilie Coakley

Our stateside tour through various aspects of Italian music and arts came together through an afternoon lecture at Brick Presbyterian Church by Dr. Stanislao Pugliese. Professor Pugliese took us through centuries of Italian history and literature, colored by stories both humorous and poignant, of how Italian, and eventually Italian-American, experience was informed by the history of their nation-state. Our evening ended with a boat ride with breathtaking views of the Statue of Liberty and a nightscape of the New York City skyline. In short, our ISM day in NYC helped to sharpen our eyes and ears, readying our minds for what we will take in once we touch down in Italy in eight short months. One thing seems sure: the ISM study tour in Italy will be an unforgettable trip, bringing to fruition our year's worth of learning and providing unique opportunities for exchanging experiences and ideas with each other, and with the people and places that we have yet to encounter. – E.C.

Photo courtesy of St. Ignatius Loyola



beautiful baroque basilica, amid stunning mosaics and Tiffany stained glass, we had the privilege of music making in fine ISM fashion. Singing Palestrina's *Sicut Cervus*, conducted by Knox Sutterfield (M.M.- choral conducting '14), and listening to our organists Tate Addis and Wyatt Smith



Photo by Emilie Coakley

(M.M.- organ '15) try out the Mander Organ, reminded me not only of the incredibly diverse talent of our ISM community, but of the utter joy that it is to make music together. After basking in the baroque splendor at St. Ignatius Loyola, we grabbed bag lunches for a picnic in Central Park, as we made our way across Manhattan to the Metropolitan Museum of Art. There we toured the Italian paintings in the "European Painting" wing, learning about the historical trajectory of Italian art while marveling at many a Madonna and child.



Photo courtesy of St. Ignatius Loyola

Some of the most vivid memories I took away from the field trip were the astounding mosaics and Tiffany windows at St. Ignatius Loyola. The shimmer of light on the reflective surface of the mosaics and the permeation of light through the glass opened up new ways of observing and considering the experience of such beauty, requiring perspective, angle, and the enjoyment of a new sheen from each vantage point. Then, to

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Photos by Vasilios Marinis

sing Palestrina in a space designed for a Palestrina sound, and to hear the acoustic as an integral part of the expressive capability of the music, was at once an education and a joy—and of course it was wonderful to sing with representatives from the whole ISM, students and faculty alike.

At the Metropolitan Museum, our group was split into three tours. Our tour examined, among other paintings, a portrait of Jesus by Antonello da Messina. His intimate depiction of Christ's suffering was so starkly empathetic that it stays with me—I couldn't look away from the face he'd painted. Early medieval tempera panel paintings were another high point of our tour. Subjects and colors were all very vivid; the paintings' softly glowing reds and bright golds were almost surreal, especially considering their age.

Finally, our cruise on the Hudson was great! Such a wonderful chance to relax with friends.... Some of us were seeing the Statue of Liberty for the first time in person—the government may have been shut down, but our Lady was lit up! – S.C.



Photos by Melanie Ross





Nate Widelitz, Derek Greten-Harrison, and James Taylor

Chinese-American mezzo soprano **Mindy Ella Chu** (M.M. voice) is a native of San Jose, California and is excited to continue her musical studies at Yale. Mindy holds a Bachelor of Music Degree with Distinction from the San Diego State University School of Music and Dance. She is a scholarship recipient of The Presser Foundation and the San Diego Musical Merit Foundation. A frequent soloist and chorister in San Diego's musical scene, Mindy has performed with professional music groups such as the San Diego Symphony, SD Opera, The Pacific Bach Project, and SACRA/PROFANA. Mindy has been praised as having a "wonderful performing persona" with "lots of vocal colors and musicianship to partner with." She is fascinated with the cultures of the world, and is passionate about music because of its ability to communicate without borders.

Meredith Jane Day is a second year M.Div. from Arlington, Texas. She received her B.A. with honors in 2012 from Belmont University in Nashville, Tennessee, where she majored in religious studies and minored in creative writing. Meredith has a background in singing/songwriting, acoustic guitar, theatre, choral singing, and creative writing. She is most at home in the non-denominational Evangelical Church and is interested in finding intersections between this tradition and high church liturgical traditions.

Jamilah George (M.Div.) was born and raised in Detroit, Michigan, where she grew up deeply rooted in the African Methodist Episcopal (AME) church. Recently ordained in the AME church, Jamilah completed her undergraduate coursework with honors at the University of Michigan where she majored in English (literary comprehension) and women's studies, and minored in linguistics. There, she sang with many ensembles, directed and arranged music, lead bible study groups, and initiated intense cross-campus dialogues. Such leadership positions birthed a passion for teaching in Jamilah: she traveled to Ghana and later China to teach conversational English, and conduct and publish her research. Prior to her enrollment into YDS, Jamilah taught high school English, led the cappella group, and choreographed the school musicals. "I am excited about the opportunity to merge my passions for ministry, education,

performance, literature, and most importantly, God, here in the ISM as I discern God's specific call on my life."

Conductor and tenor **Max Holman** (M.M. choral conducting) is a graduate of Mason Gross School of the Arts at Rutgers University, where he received his B.M. in music education. While at Rutgers, Max founded the New Brunswick Chamber Choir, a 16-voice ensemble composed of Rutgers University students and alumni. As chorus master for Opera at Rutgers, his production credits include Massenet's *Cendrillon*, winner of a National Opera Association prize, and Purcell's *The Tempest*. Over the summer of 2012, Max directed the chorus of Beethoven's Symphony No. 9 at the Castleton Festival under Maestro Lorin Maazel. After singing in the Norfolk Chamber Music Festival Choir in 2012, he was invited back as a conducting fellow and chorister in the choral conducting workshop. An avid keyboardist, Max works as a ballet accompanist for New Haven Ballet, American Repertory Ballet, and Princeton Ballet School.

Patrick Kreeger, a native of Jacksonville, FL, graduated from The Curtis Institute of Music with a B.M. in organ performance. While concentrating on organ, Patrick maintains piano study. Between the two instruments, Patrick has given concerts throughout the U.S. including New York, Florida, Colorado, South Dakota, North Carolina, Louisiana, Tennessee, Virginia, Pennsylvania, along with international locations such as Toronto, Vancouver, St. John's (Newfoundland), France, England, and Denmark. He has worked with various orchestras, including National Symphony, North Carolina Symphony, Wilson Symphony, Musica Sacra Orchestra, and the Chilliwack Symphony Orchestra. His organ teachers include Colin Andrews, Alan Morrison, and Martin Jean; his piano teachers include Gerson Yessin, Henry Doskey, and Susan Starr. He is "elated to be a part of Yale and the ISM, and I plan to maximize the resources and opportunities of Yale to make me a better musician."

After a career in the financial services industry, **Patrick Landers** began part-time studies at YDS few years ago with the hope of deepening his theological understanding and reawakening

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Argu Dalgic and Daphne with Martin Jean

NEW STUDENTS CONTINUED FROM PAGE 10

undergraduate interests in literature and the classics. During his time at YDS he has recognized that “God is often revealed to me through the arts, and the opportunity to study this interconnection between religion and the arts, particularly literature, at the ISM is a true blessing.” He is excited about being a member of a community of like-minded faculty and students. Patrick lives in New Canaan, CT, with his wife Susan. They have three grown daughters all of whom are interested in the arts, especially music.

Juyeon Lee (M.A.R. liturgical studies) completed his M.Div. this past spring at Drew Theological School. He was born and raised in Seoul, Korea. His Christian identity was shaped in a strong Christian family; his mother is a local pastor in Korea, and his elder sister studies sacred music. Since childhood, he has served as an accompanist or a choir member at a variety of churches. His religious and musical background influenced his interest in liturgical studies, which developed more concretely in relation with other disciplines during his M.Div. studies. At Yale, he hopes to study the function of music in worship, congregational songs within diverse socio-cultural contexts, and the involvement of indigenous cultures in Christian worship and music.

Katie McNeal (M.A.R) is a native of Pittsburgh, PA, and studied biochemistry and music (with minors in physics and religion) at Wittenberg University. While there, Katie did a considerable amount of work with the campus chapel, running the contemporary worship service and serving as head sacristan for the traditional service. Through these experiences, Katie discovered her passion for worship of all styles, particularly music in worship. She looks forward to working more with other styles of art in worship. Katie also enjoys spending time working with animals in ministry and figuring out in what ways that relationship can be used for theological reflection. (“Who says one’s interests have to be focused?”)

Edmund Milly, baritone (M.M. voice), began singing as a chorister at the American Boychoir School. A native of Princeton, New Jersey, he went to Montreal to complete his undergraduate education at McGill. Seven years later, he emerged with a B.Mus., a B.A. (double-majoring in English literature and Russian studies), an M.A. (in

literature), and “a very mild Canadian accent.” During his time in Montreal, he worked with a number of professional vocal ensembles, including the Studio de Musique Ancienne de Montréal, the Choir of the Church of St. Andrew and St. Paul, the Montreal Symphony Choir, Viva Voce, and Ensemble Caprice. As a soloist, he has made a small niche for himself as “that Zelenka guy,” though Bach is clearly first in his heart. Edmund is thrilled to attend a program “so ideally suited to my sacred, contrapuntal, and largely non-operatic vocal interests at the ISM.”

Joanna Murdoch (M.A.R. religion and literature) grew up all over the U.S., Russia, and Austria but most recently lived in a cabin on a lake in southern Maine. Joanna caught the interdisciplinary arts and religion bug early on, focusing on modern languages, music, and the visual arts at the Jesuit Viennese Gymnasium, Kollegium Kalksburg. After double-majoring in English and classical piano at Gordon College (Wenham, MA), Joanna took a five-year break from academia to abstract, edit, and index for EBSCO Publishing in Ipswich, MA. During this time she also explored graduate-level library science at Boston’s Simmons College. Joanna is thrilled to return to the study of words and ideas, this time in the company of a cherished husband. She’s “particularly hopeful for the emergence of a vocational focus allowing me to pursue my keen enjoyment of all things mysterious and beautiful.”

In third grade **Zack Nyein** (M.Div.) joined his parish children’s choir and fell in love with God. He has been enthusiastic about sharing the joy of music and of Jesus ever since. A native Tennessean, Zack attended UT-Knoxville where he studied choral music education. After graduating in 2011, Zack was commissioned to found and shepherd Project Canterbury, an emerging campus chaplaincy at UT-Chattanooga. Now preparing for ordination in the Episcopal Church, Zack looks forward to exploring ways through which “liturgy and the arts can be embraced and deployed to facilitate the (re)development of healthy and transformative congregations.”

Daniel O’Connor (M.M. organ), originally from Dallas, Texas, received his B.A. in economics and B.M. in organ performance from Lawrence University, where he studied with Kathrine Handford. In 2009, Daniel was recognized as a “Rising Star” by the AGO and received first place the following year in the Young Artists Organ Competition, co-sponsored by the Twin Cities Chapter of the AGO and the Schubert Club of St. Paul. In 2012, he was awarded the Ruth and Paul Manz Scholarship, sponsored by the Lutheran School of Theology at Chicago. This past spring, Daniel’s recording of Stephen Paulus’s Concerto for Organ, Timpani,



Jon Seals, Adam Perez, and families

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NEW STUDENTS CONTINUED FROM PAGE 11

Percussion, and Strings was featured on the nationally syndicated public radio program *Pipedreams*. Daniel is also deeply interested in economics and was a co-founding member of *Flickey*, an innovative media startup that emerged from a course on entrepreneurship taught at Lawrence. He is “thrilled to be part of Yale’s vibrant community of music, art, and scholarship.”

Robbie Pennoyer (M.Div.) spent much of his youth singing in the children’s chorus of the Metropolitan Opera and juggling in Central Park. He concentrated in English at Harvard College (A.B. ’05), where he sang with the Harvard-Radcliffe Collegium Musicum, wrote and composed musical comedies, and co-founded S.T.A.G.E., an after-school theater program for inner-city kids. Robbie worked closely with the Rev. Prof. Peter J. Gomes at the Harvard Memorial Church, serving as a ministry intern and as the Helen Maud Cam Chief Verger. After a year as the Harvard Fellow to the Shrewsbury School (U.K.), he returned to New York and to St. Bernard’s School (his alma mater) where he taught English, history, and math and served as the secondary school advisor. A postulant for ordination, Robbie is “grateful for the chance to study literature, music, and liturgy through the ISM, knowing that doing so will make me a more effective teacher and priest.”

Adam Perez (M.A.R. religion and music) received his B.A. in music education (’13) from Trinity Christian College. At Trinity, Adam was very involved in community formation through worship leadership and residence life. He deeply enjoys ensemble singing (tenor) and playing (euphonium). His academic interests broadly focus on the intersection between Christian theology and music for the church in western cultures. His beautiful wife Hannah joins him and the community as she pursues an M.A. in museum studies at Johns Hopkins University. Adam and Hannah love reading and gardening.

Carolyn Rolleston (M.A.R. religion and visual art) who grew up in a “hippie homeschooling community” in Rochester, NY, graduated summa cum laude in 2013 from Nazareth College with a B.A. in art history and religious studies. While at Nazareth, she was fortunate to have had the opportunity to travel to Turkey, Israel, and Palestine where she explored interfaith dialogue and comparative religion through personal engagement with diverse individuals. She is excited to continue studying the intertwining of religion and visual art through work with the ISM. Carolyn has worked as an artisan chocolatier for the past five years and in her free time enjoys running, creating art, and engaging in conversation about gender and sexuality in the media.

Jon Seals (M.A.R. religion and visual art) recently received his M.F.A. degree in painting from Savannah College of Art and Design. In 2012 he was the recipient of SCAD’s New York City Workspace Residency. Matriculating through the ISM, Jon intends to explore the ways in which identity relates to memory, loss, and redemption

in visual culture. His artwork has been exhibited throughout Florida, and in New York, Chicago, Boston, and Savannah. For seven years he was chair of the visual art department at a college preparatory school in Clearwater, FL., where he created and curated *Gallery Ruach*, an exhibition space for emerging artists and students; served as the point person for school accreditation; organized educational trips to Costa Rica, New York, San Francisco, and Germany; and led statewide workshops and seminars for educators in teaching critical-thinking skills.

Wyatt Smith (M.M. organ), a native of Rapid City, South Dakota, is a student of Martin Jean. He began piano studies at the age of seven and organ studies at the age of ten. He received his Bachelor of Music degree in organ performance from the University of South Dakota, graduating magna cum laude. At USD, Wyatt was a student of Larry Schou. As a performer, Wyatt has concertized extensively throughout the United States. Wyatt has a deep passion for commissioning and performing new works written for the organ. He has commissioned and premiered works by composers that include Emma Lou Diemer, Lynn Petersen, Kristina Langlois, David Cherwien, Kurt Knecht, Pamela Ruitter-Feenstra, Deanna Wehrspann, and Carson Cooman.



Justin Crisp and Peter Thompson

Tenor **Gene Stenger** (M.M. voice) most recently completed his Master of Music degree in voice performance from Colorado State University, and in 2010, graduated with his Bachelor of Music degree in voice performance from Baldwin Wallace University Conservatory of Music. He has already acquired much performance experience both on the national and international level. Last spring, he performed as the tenor soloist in Johann Sebastian Bach’s *St. Matthew Passion* with Helmuth Rilling and the *Internationale Bachakademie Stuttgart*, completing an international tour in Germany and South America. When not singing or performing, he enjoys “watching movies, hanging out with friends, and simply having a good time!”

Sarah Svendsen (M.M. organ) is studying with Prof. Thomas Murray at the ISM, and is also the acting organist for *Battell Chapel*, Yale University Church. Sarah holds a Bachelor of Music in organ

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NEW STUDENTS CONTINUED FROM PAGE 12

performance from the University of Toronto, where she studied with Dr. Patricia Wright. During this time, Sarah was the assistant to Dr. Wright at Toronto's Metropolitan United Church, known for housing the largest pipe organ in Canada. Sarah also spent two years on the Executive Committee of the Toronto Centre of the RCCO, and is currently an active member of the RCCO National Strategic Planning Committee. As a busy performer, some of Sarah's most recent engagements have included the 2012 Copenhagen International Organ Festival, the 2012 Stratford Summer Music Festival, and the Calgary Organ Symposium Young Artist's Platform. In 2011 Sarah placed in the Canadian National Organ Playing Competition, winning the Casavant Prize. Sarah is a co-founder of/performer in Organized Crime Duo, an organ duo dedicated to providing audiences with high quality music and performance in a fun and entertaining atmosphere. More information on OCD can be found [here](#).

Michael Weinberg (M.M.A. choral conducting) comes to New Haven from Philadelphia, PA, where he recently completed an M.M. in choral conducting at Temple University, studying with Paul Rardin. Originally from the Washington, D.C.



Joanna Murdoch and guest

area, Michael earned a B.M. in vocal performance at The Catholic University of America. Following his undergraduate studies, he taught chorus, orchestra, piano, and musical theatre at Bishop O'Connell High School in Arlington, VA. As a professional chorister Michael has sung with several organizations including Washington National Opera, The Philadelphia Singers, and the Berwick Chorus of the Oregon Bach Festival. He is "excited and grateful to be at Yale and the ISM, and looking forward to a deeper study of the relationship between music and worship."

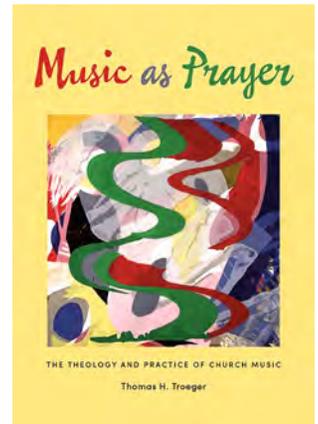
Photos by Katharine Luce

FACULTY NEWS

TERESA BERGER gave the O'Callaghan Lecture at Fairfield University in October, speaking on "Women as Celebrants and Interpreters of Catholic Liturgy: From Sacrosanctum Concilium to Cyberspace." Over the summer she gave papers at several conferences:

- Princeton Theological Seminary, Keynotes at the AR&LW/Mercersburg 2013 Convocation, June 4-5, 2013: "Perfect Teacher of Truth" and "Enemy of Apathy": The Holy Spirit's Presence in the Reformed Tradition," and "The Powerful Benediction of Thy Holy Spirit': Glimpses of the Spirit's Presence in Reformed Worship."
- XXIV Congress of Societas Liturgica, Würzburg, Germany, August 6, 2013: "Participatio actiosa in Cyberspace? Vatican II's Liturgical Vision in a Digital World"
- Kompetenzzentrum Liturgik der Universität Bern, Berne, Switzerland, August 16, 2013: "Die Liturgin, der Prediger? Zur Realpräsenz von Geschlechterdifferenzen im Gottesdienst"

THOMAS TROEGER'S latest book was published on November 1. *Music as Prayer: The Theology and Practice of Church Music* explores how making and listening to music can be an act of prayer. From an impressive range of perspectives, theologians, poets, musicians, even scientists all give witness to the deeper dimensions of music. The book, dedicated to ISM director Martin Jean, is available on Amazon.com and at fine bookstores everywhere! The publication will be marked publicly with a celebratory event and book-signing at the ISM on January 23 (5:30 PM, Marquand Chapel).



CHRISTIAN WIMAN was the subject of a segment on PBS's "Religion and Ethics NewsWeekly." You can view it [here](#). In addition, his most recent book, *My Bright Abyss*, was named one of the best books of 2013 by Publishers Weekly. A new book of poems, *Once in the West*, will be published by Farrar, Straus and Giroux in 2015.

ALUMNI NEWS

STUART FORSTER (M.M. '98, A.D. '99) is excited to announce the publication of his book *Hymn Playing: A Modern Colloquium*. The book is based on research for his doctoral dissertation, and is now available from Morning Star Music Publishers. The book includes interview transcripts from numerous members of the ISM community and others. Stuart Forster is director of music and organist at the Episcopal Church in Harvard Square—Christ Church, Cambridge, MA. His web site is [here](#).

JOSEPH GREGORIO (M.M. '04, choral conducting) has accepted a one-year appointment as director of choirs at Swarthmore College. He also continues his work toward a D.M.A. in composition as a Presidential Fellow at Temple University, as the founder and director of chamber choir Ensemble Companio, and along with his wife (Ilene Wong, M.D. '04) eagerly awaits the arrival of his second child in October.

RACHEL HEATH (M.Div. '11) has been appointed as the Coordinator for Spiritual Life at Rockefeller Chapel and the University of Chicago. Along with developing and implementing interreligious programs for the university community, Spiritual Life and Rockefeller Chapel seek to be a center for connecting spirituality and the arts in a variety of ways.

CHRISTIAN LANE (M.M. '08) is entering his sixth year as associate university organist and choirmaster at Harvard's Memorial Church, where he arrived after graduating from Yale and where they have recently completed a project to install two new pipe organs. His first solo CD was released last year, and two further discs on Harvard's new instruments are being prepared for release in the coming months. On campus, he has worked to develop a culture of organ study and performance that was non-existent before he arrived. He now has the pleasure to teach a studio of organists "that rivals, in both number and quality, many of our country's established organ departments (even though my students receive no academic credit for lessons)!"

LINDSEY HENRICKSEN RODGERS (M.M. '05) received a Ph.D. in Musicology from the University of Oregon in June 2013. Her dissertation, entitled, "The North German Chorale Fantasia: A Sermon Without Words," explores the legacy of Jan Pieterszoon Sweelinck's style in the works of Jacob Praetorius, Heinrich Scheidemann, and

Johann Adam Reincken. Lindsey continues to serve as assistant organist at Central Lutheran Church in Eugene, Oregon, where she lives with her husband, Stephen Rodgers (Ph.D. '05) and their son, Samuel.

TUESDAY RUPP (M.Div. '13) has been appointed the interim director of Youth and Family Ministries at [Church of the Heavenly Rest](#) (on the corner of 90th and 5th Avenue) in New York City. In her role, she will be responsible for coordinating a lively church school program, pre-K through high school, leading children's chapel, directing the 8th grade confirmation class, coordinating the acolytes, and assisting with the annual Christmas pageant, which is the largest Christmas pageant in New York.

MICHAEL SMITH (M.M. '03, '05) has been appointed organist and choirmaster at Church of the Good Shepherd, Rosemont, PA. He leaves a similar post at Washington Memorial Chapel in Valley Forge National Park to begin work at this historic Anglo-Catholic parish on the main line in Philadelphia. He will work with Fr. Richard Alton, rector, to rebuild the music program, which will include choral masses and sung minor propers each week. Michael remains at The Shipley School in Bryn Mawr, where his role has been expanded from Director of Music to Chair of Performing Arts. In his new capacity there, he oversees the music and theater programs for the entire PreK-12 curriculum. The school recently purchased nine new Steinway pianos and is developing plans for a new Arts building.

COLLEEN TICHICH (M.A.R. '13) has been appointed as the new project manager for stewardship as a part of the Yale University Office of Development. In her new position, Colleen is responsible for assigning undergraduates with named scholarship funds and works closely with the associate director of stewardship to establish overall goals for the scholarship development process. 55% of incoming Yale College students received financial aid this year, with an average need-based grant of \$41,320. Financial aid is based on the total cost of attendance and students are not expected to take out loans; Yale financial aid covers 100% of demonstrated financial need for all undergraduates. Colleen is a part of the team that enables these incoming students, from all over the world and a wide variety of financial backgrounds, to afford college.

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The ISM has launched an updated website at ism.yale.edu. We will be adding more content in the coming weeks, so check back often.

The ISM Annual Report for 2012-2013 is now online [here](#).

Alumni Profile: Kathleen Turner (M.Div. '08)

Editor's Note: This is part of an occasional series exploring the careers of several ISM graduates – of different disciplines and at different stages – in their own words. They were asked to talk about their current position, their trajectory after leaving the ISM, professional accomplishments that gave special satisfaction, and of course the role of the ISM in their formation.

Following graduation from the ISM and YDS, I pursued the Ph.D. in religious education from the Graduate School of Religion and Religious Education at Fordham University, which was awarded last year. During that time, I taught a course entitled *The Embodied Word* at Drew Theological Seminary addressing the historical relationship between dance and the church.

My experiences have also included working as a religious education consultant for several churches. I have presented both scholarship and dance at several academic conferences, including the Religious Education Association (REA) Conference. Last November, Yolanda Smith, research scholar at Yale Divinity School, invited me to perform liturgical dance before her presidential address at the REA gathering in Atlanta, GA. Now I look forward to teaching full time, writing, and publishing, while continuing to pursue liturgical dance.

Among many cherished memories, the ISM study tour to the Balkans and Croatia in May 2008 stands out. To witness diverse cultures, customs, churches, and a variety of sacred and musical forms was the chance of a lifetime, and I am grateful that the ISM provides this experience for its students.

While on the tour, I had the opportunity to dance in one of the churches – an event made especially significant because so many of the congregants had never before seen liturgical dance.

My time at the ISM allowed me to study with incredible faculty members like Thomas Troeger and Margot Fassler. Not only was I privileged to have them as professors for preaching and music history courses, but I had the great opportunity to work with both of them as a liturgical dancer for worship services in Marquand Chapel. One fond memory is the service inaugurating the newly installed organ in Marquand. The sermon was a collaboration between Professor Troeger as preacher, Martin Jean as organist, and me as liturgical dancer: The gifts of all three were incorporated to celebrate the new organ through word, music, and movement. Experiences such as these have helped me continue to push for creative collaborations and partnerships in my work.



ALUMNI NEWS CONTINUED FROM PREVIOUS PAGE

RUSSELL WEISMANN (M.M. '07) has been appointed director of music and liturgy at Saint Jane Frances de Chantal Parish in Bethesda, Maryland. He leaves the post as associate director of music at the Basilica of the National Shrine of the Immaculate Conception. At St. Jane's, Russell will oversee the installation and tonal finishing of the church's new Lively Fulcher pipe organ and direct a number of choral and instrumental ensembles. This past year, Russell played numerous recitals, including one at the Kennedy Center, where he was the third organist to play the Center's new Casavant pipe organ in public recital and received critical acclaim in the *Washington Post*. He continues his role as sub-dean of the Washington, DC chapter of the American Guild of Organists.

CAROL WILLIAMS (A.D. '97) is based in San Diego, and is the seventh civic organist of the city. She has been the civic organist since 2001. She is the first woman to hold such a position in the USA. The organ has been operating since 1915 and there are major plans for the 100th anniversary, for which she will be, on behalf of the Spreckels Organ Society, commissioning works from leading composers to celebrate the historic occasion of the instrument. Her duties as civic organist are to play weekly Sunday afternoon concerts. She is also the artistic director of the Spreckels Organ Society, which hosts an annual international summer organ festival. Dr. Williams' concerts at the Spreckels Organ Pavilion have included many unusual projects — recently she performed a twelve hour marathon concert in aid of wounded war veterans and raised over \$15,000. This December, she will perform a five hour benefit concert for the American Red Cross. Carol is also the organist in residence of St. Paul's Cathedral in San Diego. Her concerts have taken her all over the USA and Europe.



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