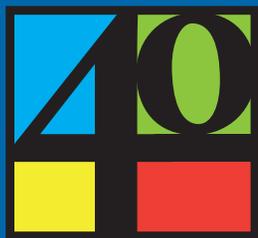


Prism

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

Each autumn 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 at the ISM picnic at the Eli Whitney Museum in Hamden.



Students get acquainted at the annual ISM picnic.

Kenyon Adams (M.A.R. '15) is from Orlando, FL. He and his wife Emily moved to New Haven from New York City where he coordinated arts ministries at Redeemer Presbyterian Church and was active as a performer and creative catalyst. Kenyon made his feature film debut in Lee Isaac Chung's *Lucky Life*, premiering at Tribeca Film Festival. He has collaborated with artists including Bill T. Jones, Charlie Peacock, Jon Rodgers, Aloe Blacc, and Gary Clark Jr. Kenyon contributed art and dialogue at the National Arts Policy Roundtable, Center for Faith & Work, Festival of Faith & Music and the Jubilee Conference. This summer, Kenyon appeared in concert at the Kennedy Center, consulted at Grace Farms (a new cultural center designed by SANAA) and co-created a documentary with many of his favorite artists. Kenyon is an alumnus of SMU, the National YoungARTS Program, and was named a White House Presidential Scholar in the Arts. He studies Religion and the Arts.

Jeremy Arnold (M.A.R. '16) will be studying Religion and Visual Arts at the ISM. This will be his second master's degree in the field, his first being from the Graduate Theological Union in Berkeley, CA. Jeremy comes to New Haven by way of Claremont, CA, where his wife, Caroline, earned her M.Div. at Claremont School of Theology. While Jeremy has loved living in California, his true home state is Texas, where he was born and raised (Houston area) and went to college (Texas Christian University in Fort Worth).

CONTINUED ON PAGE 2

NEW STUDENTS CONTINUED FROM PAGE 1

Jeremy's personal interests include camping, practicing digital photography, hand drumming, and visiting art museums. Concerning academics, he is particularly interested in how images and materials inform and are shaped by religious experiences. In his thesis at GTU, Jeremy detailed and examined a recent case of controversial visual appropriation: the replication of a sacred Aboriginal image in street art across Perth, Australia. At the ISM, Jeremy anticipates continued research in how historically marginalized peoples renegotiate their religious identities under forces of globalization via images and materials.

Omar Dairanieh (M.A.R. '16) hails from Naperville, IL by way of Amman, Jordan. After graduating with a history degree from Yale College, he remained in New Haven and worked at the university's Office of Public Affairs & Communications as a Woodbridge Fellow. He is looking forward to continuing his work on the relationship between popular rap music and modern American religiosity as a student at the Institute of Sacred Music. Within hip hop, Omar is especially interested in intersectionality, trope making, and the politics of authenticity.

Emily Dolan (M.Div. '17) did her undergraduate work at Gordon College, a small school just north of Boston, and then completed a master's and Ph.D. at the University of Connecticut in 19th Century American Literature. Her dissertation focused on American women writers after the Civil War and their efforts to transition popular readership from the Sentimental literature of the first half of the nineteenth century to the Realist literature that marked the final decades. Since she has wanted to



New ISM faculty member Henry Parkes (center) with his wife Rachel and David Hill

be a teacher from her earliest memories, she had originally intended to pursue a career as a literature professor, but has unexpectedly found herself working at a small church near the University of Connecticut and has discovered her deepest joy in teaching within that context. She is looking forward to combining her love of literature with her interests in theology as part of ISM.

Andrew Doss (M.Div. '17) is a lawyer from New Orleans focused on criminal, international, and catastrophe law. Growing up in Episcopal parishes steeped in rich, creative liturgy, in 2009 he founded the Worship Society of St. Polycarp, which continues to gather weekly for first century liturgy centered on paperless singing. He is involved in theater and the arts in New Orleans as a performer, playwright, and organizer. He also enjoys dancing in a popular local Mardi Gras/charity dance crew, engaging in politics, and costuming for his beloved Saints football games.

George Fergus (M.M. '16) is a native of Fort Worth, Texas. He holds a B.M. in organ performance with departmental distinction from St. Olaf College, where he studied organ with John Ferguson and Catherine Rodland, and conducting with Steven Amundson. George has given organ recitals in Minnesota, New Jersey, and his home state of Texas. Conducting credits include Britten's *Albert Herring*, Bernstein's *Candide*, Weill's *Street Scene*, and Mozart's Requiem. He was recently appointed Organ Scholar at Grace Episcopal Church in Manhattan. He is thrilled to be a part of the ISM community, and excited for the challenges it will bring.

CONTINUED ON PAGE 10



ISM Fellow Cécile Fromont and family

Prism is published online several times a year and occasionally in print by the Yale Institute of Sacred Music.

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ISM Director Martin Jean Reappointed for Third Term

Yale President Peter Salovey has announced the reappointment of Martin Jean as director of the ISM for another term ending June 30, 2020.

“Through Martin’s leadership, ISM has strengthened its excellence in performance, scholarship, and teaching while also increasing and supporting interdisciplinary initiatives and multi-faith collaborations with other university departments and schools,” he said in a statement. “[Martin] initiated and has continued an ambitious ISM Fellows Program, bringing several academics in sacred music, worship, and the arts to Yale each year.

Peter Salovey, conductor Masaaki Suzuki, and Martin Jean enjoy the reception following the performance of Bach’s “St. John Passion” in April.

The Institute of Sacred Music is thriving under Martin’s creative and tireless leadership, and I am most grateful to him for his willingness to continue in this important leadership position.”



Photo by Robert A. Lisak

From the Director’s Desk

by Martin Jean



I am both moved and honored by President Salovey’s kind words and energized by the opportunity to serve the Institute and University for another term, which I gladly accept.

There is nothing in all the world like the Institute of Sacred Music. We are, all of us, committed custodians of this precious gift, not due to entitlement, but as a sacred charge. As such, we are obliged to listen carefully to our benefactors’ broad vision and intent and to live it in new and creative ways. We serve numerous constituencies: religious communities, the academy, and the general public. This means we attend carefully to the traditions all have received — not what we wish or think they were, but to understand them fully in their own contexts. We are also agents of change as we help adapt traditions and practices to new settings, doing so for the sake of a world in need of beauty, meaning, understanding, and justice.

It almost goes without saying what a thrill it is to work toward these goals with the brilliant and devoted ISM faculty. Each, at the very top of

her or his game, they are as talented as they are compassionate and are a source of inspiration every day. We are all made better by the trust our students and their families place in Yale to train the next generation of leaders. We teach them, but we learn much from them as well.

At the same time, I must quickly (and again) pay tribute to the ISM staff. All of these resourceful and gifted individuals give their all to Yale and the ISM, anticipating and solving problems, working long and odd hours away from family, checking email from home, and, in short, proving themselves the very force that powers our programs. They each deserve our esteem and thanks.

Finally, we are buoyed up by the support of the officers and all of our partners at Yale, especially the deans, faculty, and staff of the Yale School of Music and Yale Divinity School.

I believe the years ahead are bright for the Institute as we strive to improve our core programs and continue to reach out at Yale and beyond in new and exciting dimensions. I am honored to share these “front row seats” with all of you for all that lies ahead.

Two New Online Publications

Yale Institute of Sacred Music (ISM) announces the launch of a new peer-reviewed, open-access journal of interdisciplinary scholarship, the *Yale Journal of Music & Religion* (YJMR). The first issue will be published on January 1, 2015.

YJMR aims to provide a forum for the study of sacred music in all of its ritual, artistic, and cultural contexts. The biannual journal will publish substantial scholarship on religious music of all traditions across a range of methodologies, encouraging the study of the full array of musical, ritual, literary, and other artistic forms that co-constitute the worlds of beliefs and practices. The first issue will feature topics including meditative

visualization and musical gesture in Tibetan *Chöd* liturgies; the reception history of J. S. Bach's *Christmas Oratorio* in relation to his *St. Mark Passion*; the Mozarabic rite in Spain at the turn of the sixteenth century; and sacred music in the early American colonies New Spain, New France, New Netherland, and New Sweden. Robin Leaver is the general editor. Associate editors are Philip Bohlman, Markus Rathey, and Suzel Reily; Joanna Murdoch (M.A.R. '15) is the managing editor.

The journal is accepting submissions of research articles and case studies for future issues. For guidelines and more information, visit the website at ism.yale.edu/yjmr.

The Yale ISM Review

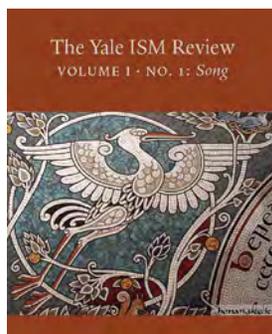
Rita Ferrone

What do heart rates, hymnbooks, and jazz improvisation have to do with one another? They all involve singing, which is the theme of the first issue of a new publication from the Yale Institute of Sacred Music: *The Yale ISM Review*. This publication is unique in that it pulls together a wide range of perspectives on sacred music, worship, and the arts in an accessible, online format. Contributors include Yale faculty and other leaders in the field.

Among the highlights of the current issue are two poems by celebrated poet Christian Wiman and a video interview with world-famous organist Tom Murray. Other contributions include an essay on best practices in acoustical design by architect Scott Riedel, a discussion of the bodily dimensions of singing by Mark Lazenby of the Yale Nursing School, and an argument for keeping hymnals from extinction by Karen Westerfield Tucker of Boston University.

The theme of song was deliberately chosen for the first issue because communal singing is in trouble in North America today, creating challenges for worship leaders in many communities. People will tell you "singing is for singers, but not for me." I hope this issue will challenge that assumption. Singing is a deeply human thing. If we lose our voice, we lose something extremely precious.

Sacred music takes place in a religiously diverse universe, amid a wealth of insight that this publication harvests. In the current issue of *The Yale ISM Review* musicologist and cantor Judah Cohen describes psalm-singing in the Jewish community alongside composer Paul Inwood who reviews the singing of psalms in Catholic liturgy. They are joined in this discussion by noted liturgical theologian Don Saliers, who explores the spirituality of psalm



singing as a lifelong endeavor. Study and life experience come together in James Abbotton's essay on black spirituals and Ike Sturm's reflections on jazz song-leading in worship. Teacher and hymnal-editor Emily Brink shares her experience of

songs that cross boundaries, especially between Asia and Africa and the United States.

A thought-provoking essay on work songs by the philosopher Nicholas Wolterstorff breaks through the supposed divide between "art" and "life," while the renowned hymn-writer Tom Troeger shows readers how to separate the wheat from the chaff when it comes to evaluating hymn texts.

Some readers may think that singing does not have much to do with the visual arts, but two unusual examples of artworks that are inspired by sacred song are also featured in this issue of the magazine. Australian artist John Coburn's "Canticle of the Sun II" has taken Francis of Assisi's song of creation and rendered it in brilliant colors, oil on canvas, inspired by aboriginal spirituality. Readers are also invited to consider how the biblical canticle from the prophet Daniel is illustrated in the mosaic floor of the Honan Chapel at University College, Cork, Ireland—including sea monsters inspired by Celtic designs.

This Yale ISM Review is an online magazine for anyone interested in the practices of sacred music, worship, and the arts. It is free and will appear twice a year at ismreview.yale.edu.

Student Perspective

A Week in the Life of a Yale Voxtet Member

by Edmund Milly, M.M. '15

If you work 9 to 5, Monday to Friday, and your job is the same every day, then I guess most people would say that your week starts on Monday morning, with, I'm sure, much giddiness and anticipation of joys to come. A Yale Voxtet singer's week is a bit different in several ways, and, now that I think about it, I'm not very sure of when it could be said to *begin*. Does the week perhaps begin at ISM Colloquium, every Wednesday afternoon, when everyone in the Institute comes together as a community to exchange information about upcoming events, sip coffee and inhale tasty treats, and take in the week's stimulating interdisciplinary presentation? Or is Monday night's Schola Cantorum rehearsal – the first of the week – a more appropriate starting point? Another candidate is Tuesday night, because that's when I write a sort of epistolary journal entry to Judy Malafronte, chronicling what has been going through my head in the past week at Yale, as it may or may not pertain to issues of performance practice (but really, what doesn't?). Then again, because of the church services at which we so frequently sing, we are in tune enough with the ecclesiastical calendar that perhaps Sunday is the most fitting beginning. It's a matter of perspective.

My point is that a week in the Voxtet is a heterogeneous affair, both in comparing the days to one another, and in comparing one week to the next. However, perhaps I can be more concrete. The days of the week have a strong individual personality, because no two are alike, even in a "normal" week (itself a rare beast). On Mondays, the eight of us meet with our teacher, James Taylor, for a seminar which could be anything from a casual meeting, to viewing and discussing the performances of singers we admire, to a little extra rehearsal time when things get tight. Afterwards, we rehearse with Yale Schola Cantorum, a 24-person chamber choir, where we function as both section leaders and soloists. We rehearse with Schola on Wednesday night, too, but that's completely different, because it's preceded by the aforementioned ISM Colloquium, as well as Judy's performance practice class, so... you get the picture.

Other notable components of the week that occur only once in its cycle include: our individual voice lessons; an hour-long coaching where we work with our collaborator, Ignacio, on whatever we like; 45 golden minutes with the vocal wizard known as Ted Taylor (giving Friday afternoons their own distinctive flavor); diction class; a non-performance elective; chamber music rehearsals; repertoire class; an elective (I'm reading Dante's *Divine Comedy* right now); and acting class, which is not only a great way of improving as singing actors, but also yet another opportunity to work on repertoire (have I mentioned that we really learn a *lot* of music here?)

All things considered, we keep sufficiently busy. But perhaps you, like so many of us, are one of those who finds it rather difficult to imagine a life without a church job. Fear not: this is completely manageable, whether you choose to go with an in-town church, or venture farther afield. The life of the ISM is often intertwined with local churches, so it feels like a natural extension of our academic and musical life to make music in that context once or twice a week, often alongside our colleagues. For my work to be so inextricable from my studies is an excellent feeling. Just be warned that Holy Week (and its numerous accompanying special services!) is not likely to resemble a "normal" week for a singer, either.

It may sound like a bit of a cliché, but it must be said that there is no standard week at Yale. Schola Cantorum's concert schedule divides up the school year into five or six of what I suppose one might call mesocycles (the week being our microcycle), and are the source of much musical and intellectual inspiration and acceleration, in addition to being our most intensely scheduled times. The proximity of one's annual solo degree recital is also liable to affect the feeling of a given week. From what I've said, I hope it comes across that although our schedules may enjoy a certain degree of variation throughout the year, they also represent a constant flow of musical stimulation and growth, and we – Yale Voxtet members – are all very much in it together. The bond that comes out of going through this program together is one of the closest things I've ever felt to a second family, and it is always reassuring to know that a huge part of your experience of the past few days has probably been shared by people close to you. In fact, I believe that the variety and challenge present in our schedule at Yale comprise one of the best possible ways of preparing for the lifestyle of a freelance singer, post-graduation. I often feel that life is a state of continuous change, and our happiness is proportional to our ability to embrace that change and capitalize on its energy. Of course, such a complex and protean routine certainly has its challenges, but it is also immensely rewarding.



(This article appeared online in Prism for Prospects. Read more at <http://www.ismadmissions.org/>)

ISM Congregations Project 2014

Theme: The Human Body and the Body of Christ

“Every Christian congregation holds the knowledge that flesh matters deep in its bones. This knowledge is honed and expressed in the sounds and gestures of bodies at worship, as we share a meal, wash those who are new to life in Christ, anoint one another with oil, praise God or raise supplications and lamentations with the breath of our lungs, and lock eyes, clasp hands or hug in grateful response to God’s mercy and peace. The knowledge that flesh matters also shapes the acts of care and service that are so important to congregational life.” – Dorothy Bass



Again this year, teams from congregations from around the country gathered at Yale for a weeklong summer seminar of collaboration and sharing. Following are student profiles of two of the congregations; others can be found at ismcongregations.yale.edu/news.

2014 Participants

- [The Church of St. Paul and the Redeemer Episcopal Church](#) | Chicago, IL
- [First Presbyterian Church](#) | Clarks Summit, PA
- [Garden City Community Church](#) | Garden City, NY
- [Luther Memorial Church](#) | Madison, WI
- [Pilgrim Lutheran Church](#) | St. Paul, MN
- [Saint Mary’s Episcopal Church](#) | Arlington, VA
- [St. Nicholas Parish](#) | Evanston, IL

St. Mary's Episcopal Church: A Magnificat Community

by Amanda Weber, M.M. '13



What's in a name? This is the question pervading St. Mary's Episcopal Church in Arlington, Virginia, as the congregation seeks to embody more intentionally the voice and spirit of its namesake, the Virgin Mary. This congregation, which values worship, arts, children, and outreach, has begun to hear Mary's song more clearly and in deeper relation to its mission.

This call brought three church leaders from St. Mary's to the ISM Congregations Project to engage in conversation with teams from six other churches around the country and several faculty members. This year's theme, *embodiment*, could not have been a better fit for their project. As Mary literally embodied the living gospel in bearing Jesus Christ, this team asked how their congregation, which is specially related to her, might be united as one body and sent out to be God-bearers today.

While Mary's role in the life and death of Jesus is undoubtedly profound, different denominations have paid more or less attention to her over the years. The Roman Catholic church's veneration of Mary and observation of Marian festivals is well known. On the other hand, faculty member Bryan Spinks reported in a lecture on Marian devotion, for many years Anglicans almost forgot about Mary apart from her appearances in scripture. Against this backdrop, this congregation is exploring how to lift up Mary's place in the gospel story and reclaim her as inspiration in the liturgy of life and of the church. Lay leader and resident artist Peggy Parker joyfully articulated that it is a blessing to be a church that bears Mary's name. Mary is a part of the identity of the congregation, and St. Mary's has the responsibility and delight of discovering how to "live into" their name.

The process of discovery has been and will be a continuous one, noted faculty member Rita Ferrone, who spoke about the concept of ongoing conversion. Christians experience conversion in many forms (theistic, Christic, ecclesial, moral, affective, intellectual), both as individuals and as communities. Though we most commonly think of conversion as happening at a singular point in time, we are more likely to experience different aspects of conversion over and over again as we continue turning to God in various ways over time. "God isn't finished with us yet!" Rita announced. The process of embodying God as Mary did (*theotokos*) is just that – a process.

Fr. Andrew Merrow, rector of St. Mary's, introduced the congregation by saying that worship is at the center of the congregation's life; everything

comes to and goes forth from the liturgy. The mission statement for the last thirty years has identified worship, children, and outreach as primary concerns. At the summer seminar, ideas about how each of these could be inspired by Mary flowed freely. Mary's acceptance of God's call provides an example towards which God's community, the church, strives. More specifically, Mary's spontaneous song, the Magnificat, offers guidance for both children and adults as they respond to the call to serve the greater community. This radical text overflows with images of joy, humility, social justice, and lasting promise.

Moreover, Mary's Magnificat is a song—and thus a reminder of the importance of singing in the life of faith. Gregory Hooker, Minister of Music at St. Mary's, is especially interested in the capacity of music to proclaim the gospel to youth. Might we interrupt the cycle that has many youth becoming inactive after confirmation by making choir a safe place for teenagers to explore issues of identity so they ultimately can find their voice in the church? How can we help parents to expand their vision of Jesus so that they see not only the baby in the cradle but also the adolescent teaching in the temple? Choirs, which create unity from a diversity of voices, have the potential to be contexts for ongoing conversion and settings in which young people become leaders of worship. "Singing in a choir is a microcosm of the body of Christ," Gregory declared, and therefore a place for people of all ages to practice finding their voice—a place to discover the confidence and assuredness of Mary to sing out, even in uncertain times.

In addition to the rich musical life at St. Mary's, the congregation is blessed to have the artistic gifts of Peggy Parker, a remarkable sculptor and printmaker. She has adorned St. Mary's with two images of Mary – a sculpture of the young mother Mary (*left, above*), and a woodcut pieta showing an aged and sorrowful Mary (*below*), as



CONTINUED ON PAGE 8

part of a set of the Stations of the Cross. These images have helped to draw the congregation in, as the arts so often do, giving visual representation to stories and emotions that are still very much alive in the world today. “What would it be like to call a whole congregation into a practice of intentional looking?” wonders Peggy. In what ways can visual art enliven and provoke a congregation to ongoing conversion?

In image, text, and song, Mary offers her namesake congregation in northern Virginia many

forms of inspiration and insight – as a discerning teen, as a young mother, as a grieving parent. In what other ways might Mary inspire and lead the congregation of St. Mary’s over the years to come? In her remarks on ongoing conversion, Rita Ferrone highlighted the importance of looking back over a period of time to see the gradual change that has taken place. St. Mary’s has been enriched by the journey thus far. May they be blessed and emboldened as they follow Mary’s example into the future, unsure of what lies ahead.

First Presbyterian Church, Clarks Summit, PA

by Michael Racine, M.Div. '15

It’s September, 1990. Bill Carter has preached his first sermon—his audition, as it were—at the First Presbyterian Church of Clarks Summit, PA, and the congregation has just voted to accept him as their new pastor. Then a man in the congregation stands up. “We’ve heard you preach,” he says, “but would you play the piano for us?”

The question wouldn’t seem out of the blue if you were aware, as this congregant apparently was, that Bill Carter is a very capable jazz pianist as well as a minister of the gospel. But the young preacher replied, “Well, that’s not why I’m here; I’m here to be the pastor. We have a music staff, who are wonderful.” Prudent words, to be sure, from a fresh hire wanting to stick to his job description. But the congregant insisted: “Play something.”

“So,” Bill recalls, “I banged out Amazing Grace, with some alternate chords, in 4/4.”

“Play something else.”

The pastor obliged with one more tune, and then said, “But this is all I’m ever gonna do of this.”

The congregant’s pointed reply proved prophetic: “That’s what *you* think.”

In reality, the journey that would lead Bill Carter to the intersection of Christian liturgy and jazz had begun much earlier. It began when, at age fourteen, he picked up a book of sheet music that included a Duke Ellington tune called “Praise God,” as well as a Horace Silver tune called “The Preacher.” It had never dawned on Bill before that jazz music could be religious. Then, at age seventeen, he had his own religious experience while listening to Keith Jarrett’s *Arbour Zena* album. A series of similarly ecstatic moments followed while playing in jazz bands, but jazz remained outside of church until Bill went to seminary, and his internship supervisor asked him to put together a jazz service for Lent. At the time, Bill didn’t know why his supervisor wanted jazz for Lent. “But now,” he says, “I think I know.”

As a Presbyterian minister, Bill Carter’s life’s work centers on opening the Scriptures and responding to the pastoral needs of his



The team from First Presbyterian: Susan Kelly, director of music; Bill Carter, pastor; and Connie Weiss, lay leader

congregation; still, it took a while for Bill to see just how musical the Bible is. Then he started looking closely at the book of Psalms, and it hit him: many of the “texts” in that book are labeled explicitly as songs—only, we’ve lost the tunes. But as a jazz man, Bill knows that music doesn’t live on the written page anyway; it’s made when people sing and play it. So, he stopped reading the psalms as preaching texts and started listening for the music they evoked. One year, on the fourth Sunday in Lent, the lectionary called for Psalm 137. And as Bill pondered the words of the psalm in preparation for his sermon, he thought: “That sounds to me to be a blues, in F minor.” So that’s how he presented it during the service.

Bill and his Presbybop Quartet have done a lot of jazz services since then, both in Clarks Summit and as guests at other congregations and church gatherings. First Presbyterian still thrives on classical choral music and hymnody most of the time, but something keeps bringing them back to jazz. As the team stated in their proposal for the Congregations Project, jazz is “a form of music that was birthed in experiences of oppression, deprivation, and brokenness.” These are not the types of experience that people often talk about in a “comfortably affluent” suburb like Clarks

CONTINUED ON PAGE 9

CONGREGATIONS PROJECT CONTINUED FROM PAGE 8

Summit, but the team sees the denial, bruises, and addictions in that community, even though they are hidden by “the social overlay of ‘the good life’ [which] prohibits many of the wounded from allowing their hurts to be exposed and dressed.” Music, they know, has a way of getting through that social veneer and speaking to people’s souls. And Psalm 137 is not the only blues in the church’s repertoire; in fact, many of the one hundred and fifty biblical psalms are songs of lament.

So Bill and his team intend to use those psalms, wedded to jazz arrangements which give vivid expression to their tones of both lament and praise, as catalysts for deep healing in their community. The plan is to develop and host a series of four healing liturgies over the coming year, each in the form of a jazz vespers and themed to address a particular type of brokenness: physical suffering; loss and grief; guilt, depression, and addiction; and broken relationships. These services will be held on Sunday afternoons, and the team hopes that many from the larger community will attend.

The task before them, besides ironing out the details of the liturgies themselves, is to prepare members of the Clarks Summit community for what they may hope to experience there. First Presbyterian is not a Pentecostal church, and when he speaks of “healing services” Bill Carter wants to be clear that people will not encounter snake-handling faith healers at these gatherings. What, then, should they expect? In short, to pray



A workshop at the Congregations Project Summer Seminar

and be prayed for—in a variety of ways. They will find several stations around the sanctuary, where they will have the opportunity to share a communion meal and to be individually prayed for and anointed with oil if they choose. They can expect to sing, and they will also find instrumental music offered as prayer without words. From what this observer has seen of Bill and his team, they can expect their hearts to be opened as jazz music infuses loving and thoughtful pastoral care with something inherently moving and beautiful. And, let us pray, with hearts open they may experience God’s healing grace.

Photos by Katharine Arnold Luce

Yale INSTITUTE OF SACRED MUSIC

CONGREGATIONS PROJECT
an annual summer seminar to
renew worship, music, and the arts
for the life of the world



JUNE 19–24, 2015

THEME FOR 2015
From Generation to Generation



Peter Hawkins with Bill Oberg, an ISM guest



Prof. Thomas Murray flanked by Felicity Harley-McGowan and Andrew McGowan, the new president and dean of Berkeley Divinity School

Tyler Gathro (M.A.R. '16) an artist and photographer from Jacksonville Florida, grew up in a family of nine in a devout Mormon home. He enjoys big cities, but often misses the mountains and whitewater rivers. He fell in love with Middle Eastern culture a few years ago and travels whenever possible. He's been known to enjoy a good juggling or drum playing session every now and then and his faith is at the very center of his life.

Oana Marian (M.A.R. '16) was born in Romania and moved to the U.S. at the age of eight. She attended Westover School, an all-girls' school that offered financial aid to many of its students — and a first-class education in poetry. She studied poetry and art at Yale as an undergraduate and received a master's in poetry from the Johns Hopkins Writing Seminars. Most recently, she spent ten months living in a country cottage in the Lake District in England, walking, writing, shooting photographs and taking part in village life. At the ISM, she will explore the spiritual dimensions of walking and writing.

Patrick Murray (M.M. '16) is a conductor and composer from Toronto, Canada, where he most recently was Music Director of FAWN Opera & New Music, Conductor's Intern with the Toronto Children's Choir, and Composer-in-Residence with Univox Choir. As a conductor of choral and new music, Patrick has premiered several one-act operas and numerous chamber works by contemporary composers, and collaborated with the Princeton Festival Chorus, Grand Philharmonic Choir, and Toronto Mendelssohn

Choir. An award-winning composer, Patrick's original compositions have premiered at the Norfolk Chamber Music Festival, Atlantic Music Festival, and in concerts by choirs across Canada and the United States. When not making music, Patrick loves canoe tripping, hiking, and cross-country skiing.

Jack Norman (S.T.M. '15) is an incoming student from England. He recently finished a degree in theology at Oxford University, where he concentrated in history and doctrine, and did a dissertation on Radical Orthodoxy, Transubstantiation, and Derrida. He hopes to continue to study liturgy in a philosophical and systematic manner, and to write upon Aquinas' understanding of "Sacramental Presence." Before Oxford, Jack worked on a goat farm in Israel, and was a Permanent at Taizé, an ecumenical monastery in France, in a year between (high) school and University. Though he is a student at the Institute of Sacred Music, he openly confesses that he is "not particularly musical, though I do enjoy music."

Sarah Paquet (M.M. '16) joins the ISM from Michigan, where she was born and raised. After finishing her undergraduate degree in music education at the University of Michigan, Sarah spent a year at St. Mary Student Parish in Ann Arbor, where she directed music and led faith formation programs. Just before coming to the ISM, Sarah was on faculty at the University of Detroit Jesuit High School, teaching choir and orchestra

CONTINUED ON PAGE 11



Adam Perez, Lucas DelPriore and spouses



Stephanie Tubiolo, Mindy Chu, and Sarah Yanovitch



Thomas Troeger with wife Merle-Marie



ISM fellow Rabindra Goswami, David C. Mahan, and the Rev. Ian Oliver

and serving as the school’s dean of co-curriculars. Sarah is active as a cellist and songwriter in addition to her work as a conductor and teacher. She is “grateful for the opportunity to study at the ISM and excited about the musical and spiritual growth to come.”

Aaron Peisner (M.M. '16) studied music at Wesleyan University, where he focused on choral conducting and piano, as well as South Indian music, Balkan and Georgian music, and jazz. Since then, he has sung with Polyhymnia, the New York Choral Society, and the San Francisco Choral Artists. In addition to music, Aaron enjoys kayaking and hiking.

Tyler Ray (M.M. '16) is a native of Wichita, KS. He got his musical start by taking percussion lessons with his uncle. In 2012 he earned a B.A. in Music from Friends University, specializing in both percussion and voice. It was during his time at Friends, however, that Tyler fell in love with choral and early solo voice repertoire. While living in Wichita, he studied with tenor Randolph Lacy and performed actively in the community doing solo recitals, performed as a soloist and chorister with professional choral ensembles such as the Wichita Chamber Chorale and the Ad Astra Singers, and maintained a private teaching studio. Most recently, Tyler sang with the Santa Fe Desert Chorale, under artistic director Joshua Habermann, during their 2014 summer festival. Tyler is very excited to join the ISM community and collaborate musically with excellent faculty and students.

Mark Schultz (M.Div. '17) grew up in Southern California and from an early age felt called to be both a writer and a minister. He studied theater at UCLA and received an M.F.A. in playwriting from Columbia University. His plays include *The Gingerbread House* (which recently finished a two season run in Istanbul) and *Everything Will Be Different* for which he won the Newsday Oppenheimer Award and the Kesselring Prize. He is a resident member of New Dramatists in New York and is currently working on commissions from Manhattan Theatre Club and the Actors Theatre of Louisville. He also composes music and has a keen love for ritual theater and performance traditions from around the world. A postulant for ordination in the Episcopal Church, Mark is excited for the opportunity to grow as an artist and a seminarian as a member of the ISM community.

Sarah Ana Seligman (M.A.R. '16) grew up in the Boston area. Before attending university she spent time in Italy, training in art restoration at the Laboratorio degli Angeli (Bologna). After one year in Italy she enrolled at the University of Edinburgh to study art and architectural history. In 2012 she transferred to Smith College where she continued her studies in art history and religion. Sarah Ana is particularly interested in printed works, and received a fellowship in 2013 to work as an intern in the Amsterdam Rijksmuseum Print Room. There she assisted in the publication of their catalog of 17th century Dutch drawings. After returning from Amsterdam, Sarah Ana spent her final year at

CONTINUED ON PAGE 12



Toni Abildgaard, Martha Brundage, Megan Mitchell, and Emilie Coakley



Andrew Padgett and Bethany Carlson

Smith College immersed in Dutch artwork with a particular focus on Rembrandt. She has come to the ISM to continue her studies in visual culture and religion.

Elizabeth Spitz (M.Div. '17) is pursuing ordination in the Lutheran church. She was born and bred in San Francisco, where she learned to love the fog. She holds a B.A. in drama and human biology from Stanford University. Throughout undergrad and since, Liesl has focused on the relationship between art and community development. Her professional experience includes working for the Surdna Foundation in New York, where she conducted research on the role of art in social justice movements. She also worked for FilmAid International, an organization that works with film and media in refugee camps. In 2014 Liesl worked for FilmAid in Nairobi, Kenya, then traveled in East Africa and Europe. At the ISM she looks forward to studying liturgy, worship, and the role of faith in social change.

Massachusetts native **Jacob Street** (M.M. '16) first studied at Holy Cross College and Oberlin Conservatory, and recently returned from a year studying in Lübeck, Germany on a Fulbright scholarship. A prizewinner in multiple international organ competitions, Jacob is currently pursuing a master's in organ at the ISM. He is active throughout New England as an organ recitalist, harpsichordist, and continuo player, and he has a particular love for church music and choral ministry; he currently serves

as Organ Scholar at St. Paul's, Norwalk. Jacob actively pursues an interest in music criticism, having won the inaugural Rubin Prize for Music Criticism while at Oberlin, and his reviews have been published in multiple national publications.

Joshua Sullivan (M.Div. '15) Joshua Sullivan was born in New Britain, CT. He attended the Rhode Island School of Design and received his B.F.A. in 2007. He was a practicing painter and musician in New York City until his work began to shift rapidly from object-based work (sculpture and painting) into more performance and conceptual-driven work. In the process of making this new work he received a series of life changing existential and symbolic revelations that he has come to know as a call to Christian ministry. In the future he intends to unite the enthusiasm and perception of the atheistic artist with the passion of Christian sacramentalism. He has completed one year of his M.Div. at YDS and has been accepted as a transfer student into the ISM. Joshua has been entered into the ordination process of the Evangelical Lutheran Church in America (E.L.C.A.).

Stephanie Tubiolo (M.M. '16) joins the ISM community directly from Yale College, where she sang with the Yale Glee Club and earned a B.A. in Music (in that order). A native Long-Islander, her first musical pursuits spanned viola, voice, musical theatre, and jazz, but since coming to Yale, she has developed a particular affection for the choral world and its ability to foster positive relationships and fellowship. During her time

at Yale College, she worked with young string players and singers as a Teaching Artist with the YSM Music in Schools Initiative and founded the New Haven Summer Youth Choir for students in New Haven Public Schools. She is eager to further explore the role of choral singing in building and strengthening communities, both spiritual and otherwise.

CONTINUED ON PAGE 13



Peter Thompson (left), Robbie Pennoyer (center), Audrey Fernandez-Fraser and friends

The ISM Annual Report for 2013-2014 is now online at ism.yale.edu/print-media/annual-reports.

Jonathan White (M.A.R. '16) studied music at the University of Oxford where he was organ scholar at Lady Margaret Hall. Following a year as organ scholar at Canterbury Cathedral he returned to Oxford to undertake doctoral research on the symphonies of Charles Villiers Stanford, examining them against the backdrop of his Irish background and wider trends in symphonic writing of the nineteenth century. He has taught undergraduate music history, orchestration and techniques of composition at the University of Oxford, and has remained active as an organist, holding positions at Magdalen College, Oxford, and Christ Church Cathedral, Oxford. Jonathan has also been heavily involved with the work of the RSCM in the Oxfordshire area, acting as district secretary, diocesan festival coordinator, and as director for a number of years for the area's three-day singing school for children.



Micah Luce (second from left), John Seals, Wesley Hall, and guests

Other entering students

- Mary Copeley** (M.M. '16)
- Brendan Fitzgerald** (M.M. '16)
- Daniel Moody** (M.M. '16)
- Nola Richardson** (D.M.A. '15)
- Sydney Thomas** (M.A.R. '16)
- Thomas Williford** (M.M. '16)

Photos by Katharine Arnold Luce

NOTES ON THE STAFF

IGNACIO PREGO DE OLIVER has joined the staff as collaborative keyboardist and vocal coach in the voice program for the 2014-15 academic year. He is working most closely with Jimmy Taylor and voice students in the early music, oratorio, and chamber ensemble program.

A native of Spain, Prego de Oliver has degrees in piano from the Soler Conservatory, Madrid, and from the Hartt School at the University of Hartford. He also studied piano and the harpsichord at Indiana University and, most recently, at Juilliard.

He has a very active concert and recording career. In 2007 he took second prize at the Barcelona International Piano Forum Competition, and in 2012, he won first prize at the Westfield International Harpsichord Competition. He has performed widely throughout the United States, Europe, South America and in China. He appears on several recordings from the Verso and Cantus labels and will soon release a recording of the complete French Suites of J.S. Bach. As a member of Juilliard415, he was part of the continuo group for the ISM/Juilliard tour to Japan and Singapore in 2013, and last spring's performance of the St. John Passion.

ANDREA HART, the ISM lead administrator, has been selected as a recipient of the President's Award for Staff Excellence. This award honors Yale staff members whose outstanding contributions and accomplishments further Yale's core mission in exceptional ways.

"This is a huge honor for Andrea, and well-deserved," said Martin Jean in an announcement to the ISM community. "She has proven herself a careful nurturer of the ISM staff, loyal to the mission of the ISM, supportive of faculty and student work, and a university citizen par-excellence..... I have learned much from her, and we are blessed to have her as lead administrator of the ISM."

In addition to singing professionally, **DEREK GRETEN-HARRISON** also works as a musicologist in the field of film score restoration. He recently restored four selections from classic 20th Century-Fox, M-G-M, and Warner Bros. musicals for a CD project with baritone Simon Keenlyside and the BBC Concert Orchestra (conducted by Yale College alumnus David Charles Abell); the album, *Something's Gotta Give*, was released by Chandos Records in November and also features liner notes by Derek. It is available on iTunes and Amazon.com.

FACULTY, FELLOWS, AND ALUMNI NEWS

FACULTY NEWS

On September 24, 2014, **DAVID HILL** led the BBC Singers in a UK performance celebrating the Singers' 90th anniversary. The program featured works by Tavener, Weir, Ives, Britten, and Adams, and was broadcast live on BBC3 world-wide.

CHRISTIAN WIMAN's latest collection of poems, *Once in the West* (Farrar, Straus and Giroux), was released in September 2014, and reviewed in the New York Times [here](#).

FELLOWS NEWS

RUTH DAVIS' (2010-2011) edition of Robert Lachmann's *The Oriental Music Broadcasts, 1936-1937: A Musical Ethnography of Mandatory Palestine* (A-R Editions, 2013) which she worked on during her year as an ISM Fellow, was awarded the 2014 Association of Historic Sound Recordings (AHSR) 2014 Award for Excellence.

AYLA LEPINE (2012-2013) has been appointed lecturer in art history at the University of Essex. She also just published an article on "The Persistence of Medievalism: Kenneth Clark and the Gothic Revival" in the journal *Architectural History*. This project began at the ISM during her fellowship and this is heartily acknowledged in the article!

ALUMNI NEWS

ANDY BARNETT (M.Div. '12) has been named to the Bishop's Chair for Environmental Science & Food Justice at Campbell Hall Episcopal High School in North Hollywood, CA.

BRIAN BARTOLDUS (M.M.A. '11) has been appointed director of music Ministry at Mount St. Mary's University in Emmitsburg, MD.

KATIE CADIGAN (M.Div. '14) has been appointed Associate Rector at St. Augustine by-the-Sea Episcopal Church in Santa Monica, CA.

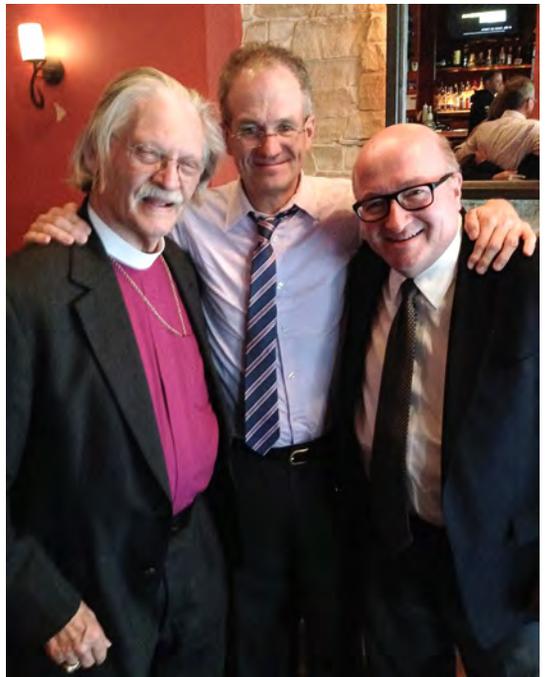
NG TIAN HUI (M.M. '10) had a silver-medal finish competing for the American Prize in Orchestral Programming. He is currently the director of orchestral activities and lecturer in music at Mount Holyoke College, where he conducts the orchestra and teaches courses in conducting, musicianship, and performance practice. An enthusiastic advocate of new music, he has commissioned and conducted premieres of music by Colin Britt, Curt Cacioppo, Zhangyi Chen (whose "Ariadne's Lament" by won the Eric Whitacre Prize given by the London Symphony Orchestra and the Eric Whitacre Singers), Reena Esmail, Americ Goh, Robert Honstein, Emily Koh, Joan Tower, and Wong Kah Chun. Ng's most recent creation was entitled "Midwinter Dreams" in which he served as both director and conductor: The production

utilized the complete incidental music to a *Midsummer Night's Dream* by Mendelssohn in a reshuffled order, intermixed with a new commission by Robert Honstein. The music created an emotional contour, onto which the choreographers Terese Freedman and Dahlia Nayar created dance in combination with performance art and paper sculptures by Rie Hachiyonagi, to explore the dreams of the local community.

IAN TOMESCH (M.M. '12, M.M.A. '13) has been appointed University Organist and instructor in organ at Lehigh University in Bethlehem, PA. The organ at Lehigh is a 1952 Austin (III/60) housed in a beautiful Gothic Revival chapel.

CALEB BENNETCH (M.M. '13) has been appointed director of music at St. John's United Methodist Church in Austin, TX.

BRUCE NESWICK (center, M.M. '81) helped celebrate **WALDEN MOORE's** (right, M.M. '80) thirtieth anniversary at Trinity on the Green in New Haven, Connecticut with former faculty member **JEFFERY ROWTHORN** (left).



SPENCER REECE (M.Div. '11) received a 2014 National Book Award nomination for his collection of poetry entitled *The Road to Emmaus* (Farrar, Straus and Giroux).

JOHN TAYLOR WARD (M.M.A. '13) is the assistant artistic director of the Lakes Area Music Festival (LAMS) in Brainerd, Minnesota, which he co-founded in 2009. Listen to an interview with Ward on the [Minnesota Public Radio website](#).



Slow Dancing

As reported in the last issue, David Michalek's *Slow Dancing* was exhibited on Cross Campus in September, and attracted crowds every night, many of whom used the chairs provided, or brought their own picnic blankets, to enjoy the show. It proved so popular that it was held over an extra three days.

“What [Slow Dancing] allows us to do is see the intelligence of the body,” Michalek said in an interview with WNPR’s Ray Hardman.. “You can watch the face; you can see the emotional shifts and changes that happen on the face of the artist; but you can also see [and] almost feel the intelligence through every limb and sinew.”



Photos by Tyler Gathro (M.A.R. '16)



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YALE INSTITUTE OF SACRED MUSIC PRESENTS



**Yale
Camerata**

Marguerite L. Brooks, *conductor*

**SATURDAY, DECEMBER 6
7:30 PM**

Dona nobis pacem

Music of J.S. Bach, Vaughan
Williams, Kyr, and Marshall

Battell Chapel
400 College St., New Haven



**Yale
Schola Cantorum**

Simon Carrington, *guest conductor*

**FRIDAY, DECEMBER 12
5 PM**

Splendor and Introspection

Music of Charpentier

Christ Church Episcopal
84 Broadway at Elm, New Haven