

Prism

MUSIC • WORSHIP • ARTS

YALE INSTITUTE OF SACRED MUSIC
COMMON GROUND FOR SCHOLARSHIP AND PRACTICE

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Welcome, Students!

Compiled by Stephen Gamboa-Díaz

Each autumn we welcome new students who bring a breadth and depth of diverse backgrounds to our interdisciplinary enterprise, and we welcome back our continuing students for another year of study and fellowship. 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. As usual, the ISM community celebrated the opening of the academic year at the ISM picnic at the Eli Whitney Museum in Hamden.



Photo by Stephen Gamboa-Díaz

Evanna Lai, Emily Donato, Adrienne Lotto, Paul Olive-Reese, Karolina Wojtezczo, Haitham Haidar

Stephanie Burette (M.Div. '19) comes from Paris where she studied French literature and paintings. She holds a Ph.D. in French Literature and specialized in the study of art theory and art criticism in the 17th and 18th centuries. She primarily focused on the evolution of the discourses on paintings at a time exhibitions became public at the Louvre. Her interests now are particularly centered on theological questions raised by European religious paintings in the 16th and 17th centuries. While doing research in Oxford for her Ph.D. she joined the Anglican communion and was confirmed at New College in 2010. After teaching French literature in high school (Paris 3 Sorbonne-Nouvelle and Paris 6) she is now a postulant for holy orders (priesthood) in the Episcopal Church (Convocation of Europe).

Maggie Burk (M.M. choral conducting '19) is a conductor, singer, and composer hailing from Lawrence, KS. Before coming to the ISM, Maggie taught middle and high school choral music in Minnesota and Kansas. In addition to her public school teaching, she served as assistant organist/choirmaster at Grace Episcopal Cathedral in Topeka, KS. In March of 2018, Maggie was a winner

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of the American Choral Directors Association's Graduate Conducting Competition (Eastern Division). She was also a fellow at the Norfolk Chamber Music Festival, where she sang under the baton of Simon Carrington. Maggie received her bachelor of music degree in music education and organ performance from St. Olaf College in Northfield, MN. When she's not making music, Maggie enjoys cooking, running, watching airplanes, and hanging out with her two cats, Leo and Bob.

Nia Campinha-Bacote (M.Div '20) writes, "I grew up as a classically trained pianist for seven years and am also an avid percussionist. My heart beats for worship and I'm hoping to use my musical skills to help others tangibly encounter the love and presence of God. Additionally, I love belting out the Moana soundtrack at all hours of the day."

Jerrick Cavagnaro (M.M. organ '20) is a recent graduate of Westminster Choir College, where he obtained bachelor's degrees in both sacred music and organ performance studying under Alan Morrison. After gaining experience as a substitute organist in high school, he began working as an assistant organist and substitute in several churches throughout northern New Jersey. More recently he was the music director at Good Shepherd Episcopal Church in Montville and Lincoln Park, NJ, organ scholar at St. Peter's Episcopal Church, Morristown, NJ, and is now junior organ scholar at Trinity Episcopal Church, New Haven, CT. During his time at Westminster Choir College, Jerrick maintained several positions as a choral singer, solo singer, and accompanist both in and out of school, singing baritone in and accompanying for the Grammy® nominated Westminster Williamson Voices directed by James Jordan. In his free time, Jerrick enjoys baking and chocolate making.

Peerawat Chiaranunt (M.A.R. religion & literature '19), born in Riyadh and raised in Bangkok, graduated in 2017 from the "great books" program at St. John's College (Santa Fe, NM). At Yale, he studies Dante's *Commedia* both as the cosmic encyclopedia that it is and as a window into the humanistic thought of Petrarch and Vico. Questions he often probes through literary texts



Paul Olive-Reese, Diana Chou, David Simon

include the place of time in any metaphysics of love, poetry as a mode of philosophical discourse, and the role of the sacred in a poet's enterprise. In his spare time, he enjoys morning coffee, evening walks, and home cooking.

Originally from Iowa, **Diana Chou** (M.M.A. organ '19) received her M.M. in organ from the Jacobs School of Music at Indiana University, studying under Chris Young. She holds a bachelor of arts degree from Amherst College, where she graduated *summa cum laude* and double-majored in mathematics and music, studying the organ with Larry Schipull of Mount Holyoke College.

Gabriella Costa (M.A.R. religion & visual arts '20) comes to Yale from Fordham University, where she received a B.A. in art history and English. With a larger interest in the ethics of representation, her work focuses on commemorative art and practice in the first half of the twentieth century. Currently, she is exploring commemorative temporality and its implications for a just representation of suffering and loss.

From 2009–2015, **Matthew Daley** (M.M. organ '19) attended the University of Maryland as a piano major and received a B.M. and M.M. degree, studying under Dr. Larissa Dedova. While pursuing his two piano degrees, Matt had the privilege of taking organ lessons with Dale Krider, Mr. William Neal (National Symphony Orchestra organist) and John Walker (former president of the American Guild of Organists). Over the course of his musical journey, Matt became proficient in several other aspects of music, including collaborative piano, violin, and viola. As he has

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Teresa Berger, Rachel (and Stella) Parkes, Laurie Ongley

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explored music, he has enjoyed sharing his music in various countries including Spain, Italy, South Africa, Canada, Lesotho, Australia and Jamaica. He has also enjoyed performing in concerts at prestigious venues such as Carnegie Hall's Perelman Stage and the Kennedy Center's Concert Hall. Matt's greatest passion for music comes from playing in churches and he considers it a great honor to have served as one of the organists at Sligo Seventh-Day Adventist Church, Colesville United Methodist Church, Calvary Baptist Church, and National Presbyterian Church.

Carmen Denia (M.A.R. religion & literature '19) hails from sunny Singapore, where she graduated, with a concentration in classics, as part of the first class of Yale-NUS College. At the ISM, she focuses on medieval art history and poetry, especially Dante's *Divina Commedia*. She also enjoys bridging the gap between the seemingly esoteric and the everyday, and has presented and published on connections between theology or philosophy and food, pop music, children's television, and humor. Her larger project is to understand better how these human expressions work together with faith for human flourishing and in the pursuit of virtue—a short question that would take a lifetime to answer! Outside of class, Carmen spends her free time on dance, conversation, correspondence, and cats.

Christian Detisch (M.Div. '20) comes to Yale from Washington, DC where he was working in digital strategy for an environmental nonprofit. He received an M.F.A. in poetry from Virginia Commonwealth University, and is interested in the intersections of religion and literature, social movements and the church's place within them, and medicine and theology.



Ben Gee, Jack Dewey, Xiaoli (Shirley) Pan, Carmen Denia, Peerawat Chiaranunt



Sean Rodan, Oscar Osicki, Sarah Noble, Hannah Goodwillie, Joy Wang



Maggie Burk, Maggie Brooks, Sarah Nobel, Daniel Tucker

Jack Dewey (M.A.R. religion & literature '19) was raised in Massachusetts and returns to New England after some years spent in California, Italy, and, most recently, Ireland. He studies the history of those European writers who use literary means—e.g. narrative, example, allegory—to represent religious—e.g. ethical, theological, teleological—understandings. He (like several others in his cohort) has a particular fascination with Dante, but also with many other authors who write in order to impart a religious worldview.

Emily Donato (M.M. voice '19) is a soprano from Brooklyn, NY and is pursuing her M.M. as a member of the Yale Voxtet. Ms. Donato earned her B.A. in music from Bard College where she performed as a soloist with the American Symphony Orchestra and was a winner of the Bard College Concerto Competition. On the operatic stage Emily has performed the roles of Pamina in *The Magic Flute*, Miss Wordsworth in Britten's *Albert Herring*, Eurydice in Gluck's *Orfeo ed Eurydice*, a nun in Poulenc's *Dialogues of the Carmelites* and Gretel in Humperdink's *Hansel and Gretel*. Emily was a member of the Brooklyn Youth Chorus for ten years where she was a treble soloist at Carnegie Hall and Lincoln Center. Emily comes from a musical family and has a passion for sacred music of all kinds.

Caryne Eskridge (M.Div. '21) (pronouns: she/her or they/them) joins the ISM having spent the past three years as the Marcia Brady Tucker Curatorial Fellow in American Decorative Arts at the Yale University Art Gallery. Caryne's training in the material culture field, including a master's from the Winterthur Program in American Material Culture, shapes the questions that she hopes to

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Corey Shotwell, Haitham Haidar, Jasmine Gelber, Ned Vogel, Adrienne Lotto

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explore while at YDS and the ISM. One of Caryne's main areas of interest examines the embodied and sensorial experiences of objects and spaces, in contexts that are sacred, mundane, or somewhere in between. Caryne is seeking ordination in the United Church of Christ and is affiliated with the Andover Newton Seminary at Yale community.

Sarah Fox (M.A.R. religion & music '19) writes, "I am originally from Russellville, Kentucky and served as the music director/organist at Trinity Episcopal Church in Russellville for ten years. I attended Western Kentucky University as an undergraduate, receiving degrees in history and music. I then moved to Birmingham, United Kingdom, where I studied choral conducting as a Fulbright Postgraduate Scholar at the University of Birmingham. I also completed independent research regarding the intersections between music and adverse childhood experiences. My current research interests include music's role in building spiritual identity, the connection between religious traditions/identities and cross-cultural relationships, and the use of music as a tool for internationally-focused peace and reconciliation efforts. I love to take walks in nature, read and write poetry, and cook."

Benjamin Gee (M.A.R. religion & literature '20) writes, "I graduated in May 2018 from Washington and Lee University, where I studied English, history, and medieval & Renaissance studies with particular emphasis on early modern English literature; at the ISM, I aim to examine the resonances of post-Reformation intra-Christian division within period dramas, focusing especially on the works of Shakespeare and his contemporaries. I am excited and grateful to be at a place with so brazenly interdisciplinary an environment, to grow as a student of history and literature alongside such inquisitive peers and faculty!"



Melissa Maier, Jacqueline Campoli, Steve Ongley

Jasmine Gelber (M.M. choral conducting '19) is a second-year choral conductor and singer. Originally from Cranford, New Jersey, she recently finished her studies in the Columbia-Juilliard Exchange, where she led the Columbia University Vivace Chamber Singers and sang in New York's C4 Ensemble.

Berit Goetz (M.A.R. religion & music '20) is a songwriter, musician, and specialist in worship and pastoral care for young adults. Her scholarship centers on theology and ideology in music; the resources of "secular" artworks for spiritual formation; and the relationship between text, witness, and sound. She was previously artist in residence at Messiah Episcopal Church in St. Paul, Minnesota, and before that directed an interdenominational campus ministry at Brown University and the Rhode Island School of Design, where she developed creative ministry curricula engaging the resources of scripture and the arts for theological reflection. A native of St. Paul, Minnesota, she earned her B.A. *cum laude* in music history, theory and composition, with a double-major in comparative literature, at Brown University.

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Nazeer Bacchus, Hopewell Rogers, Gabriella Costa, Caryne Eskridge, Bailey Sullivan, Laura Worden



Miller Hall

The ISM celebrated its new home at Miller Hall, 406 Prospect St. with a rite of dedication on October 24, with a charge given by University Chaplain Sharon Kugler, followed by refreshments and building tours. A gala opening celebration with donors and friends is planned for February 23, and a special celebration for alumni on May 3 – stay tuned!



STUDENTS CONTINUED FROM PAGE 4

Phoenix Gonzalez (M.A.R. religion & music '20) hails from Miami, FL and is pursuing a master's in liturgical studies. The interdisciplinarity and performativity of the field are a natural fit for her prior experiences and interests, which include medieval theater, musical theater, and technology. She joins the ISM after having performed in New York musicals and independent films, as well as having worked as a product manager at several tech startups at the intersection of film, media, journalism, and politics. Before that, she could be found pursuing her B.A. in religion at Princeton, performing across campus in almost every theater group, studying medieval morality and mystery plays, and directing two of the latter in and around

the Princeton University Chapel. She hopes to bring her varied experiences to bear on further study of medieval theater and other Roman Catholic ritual performances in the Middle Ages, both intra- and extra-liturgical. She says, "If this sounds like academic gobbledygook, talk to [me] about clowning."

Hannah Goodwillie (M.M. choral conducting '19) is a choral conductor, singer, and occasional choral composer from Watertown, MA. She holds a B.A. in music and mathematics from Amherst College, where she also worked for a year after graduation as assistant choral director and teaching assistant in music theory before coming to Yale. She is particularly interested in early music and the music of the twentieth and twenty-first centuries, as well as Jewish music in all its forms. When not in rehearsal, she can often be found knitting.

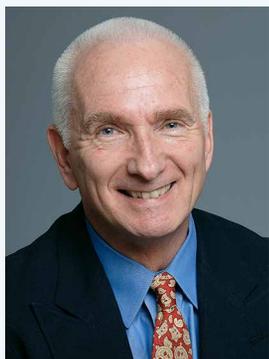
Harrison Hintzsche (M.M. voice '20) is a recitalist, concert singer, and ensemble musician from DeKalb, Illinois. He has enjoyed various musical adventures, singing choral music in an empty grain bin, jazz standards with his father in a local tapas restaurant, and Schubert *lieder* in London's Wigmore Hall. He received a Bachelor of Music degree in vocal performance from St. Olaf College, where he sang and toured with the St. Olaf Choir under Dr. Anton Armstrong. Since graduating, he



Rosemary Williams, Emily Wing, Allison Merrill

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Peter Hawkins to Retire



The Institute of Sacred Music announces the retirement of Peter S. Hawkins, professor of religion and literature, effective at the end of the fall 2019 semester.

Peter S. Hawkins joined the faculty of Yale

Divinity School in 1976 after receiving the Master of Divinity degree at Union Theological Seminary in 1974 and the Ph.D. in English at Yale in 1975. With Prof. John Wesley Cook, he joined the faculty of the Institute of Sacred Music in 1985, a move that brought the program in religion and the arts to the ISM. During his long career at Yale and beyond, he helped to shape the field of religion and literature, and the lives of hundreds of students.

Recognized internationally as a leading scholar in Dante studies, as evidenced, for example, by *Dante's Testaments: Essays on Scriptural Imagination* (1999), *The Poets' Dante: Twentieth-Century Reflections* (2001), and *Dante, A Brief History* (2006), Hawkins has broadened his work well beyond this field. His research in the history of biblical reception has led to three co-edited volumes to which he also contributed essays – *Scrolls of Love: Ruth and the Song of Songs* (2006), *Medieval Readings of Romans* (2007), and *From the Margin I: Women of the Hebrew Bible and Their Afterlives* (2009). With Paula Carlson he edited the four-volume Augsburg Fortress series *Listening for God: Contemporary Literature and the Life of Faith* (2004); with Anne Howland Schotter he co-edited *Ineffability: Naming the Unnamable from Dante to Beckett* (1984, reissued 2016). He has also written on twentieth-century fiction (*The Language of Grace: Flannery O'Connor, Walker Percy, and Iris Murdoch*, 1983, 2004), *Utopia (Getting Nowhere: Christian Hope & Utopian*

Dream, 1985), the NAMES Project Quilt (“Naming Names: The Art of Memory and the NAMES Project AIDS Quilt,” 1993). His most recent book, written with Lesleigh Cushing Stahlberg, is *The Bible and the American Short Story* (2017).

Hawkins is also noted as a speaker: He gave the 2006 Lyman Beecher Lectures on Preaching at Yale Divinity School (published as *Undiscovered Country: Imagining the World to Come*, 2009) and in 2018 was the James W. Richard Lecturer at the University of Virginia. He has held residential fellowships in England at Oxford, Cambridge, and York, and in Italy at the Centro Studi Ligure (Bogliasco). During his time on the faculty of Boston University (2000-2008), he founded and directed the Luce Program in Scripture and the Literary Arts, and was awarded the Metcalf Prize for Excellence in Teaching there. Since his return to YDS and the ISM, he has also taught in Yale College’s Directed Studies program for freshmen.

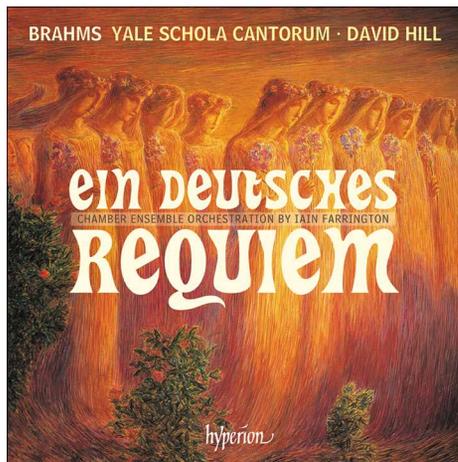
Throughout his career, Hawkins’s devotion to the subject matter of his discipline is rivalled only by his utter commitment to students and the teaching enterprise. In fact, his life has been filled with testimonies, both formal and informal, to the fact that for him, teaching is not a duty, but a privilege; not a skill, but an art. Many of us have sat spellbound in classrooms and lecture halls as he leads his listeners through passages of Scripture, of *The Divine Comedy*, and of other formative texts, probing questions not only of origin and form, but also of their significance for and impact on our world.

Peter Hawkins looks forward to having more time to write, and remains open to continue teaching on an occasional basis here and elsewhere as opportunities arise. We will hope, therefore, that continued collaboration may be possible between the ISM and this extraordinary scholar and teacher.

Yale Schola Cantorum's New Brahms Album

We are excited to announce the release of Yale Schola Cantorum's album of the Brahms Requiem (https://www.hyperion-records.co.uk/dc.asp?dc=D_CDA68242) on the Hyperion label. Led by conductor David Hill, Schola performed *Ein deutsches Requiem* in a chamber ensemble orchestration by Iain Farrington.

Voxtet alumni Natasha Schnur (M.M. '17), soprano, and Matt Sullivan (M.M. '18), bass-baritone, feature as soloists on the recording. The chamber ensemble includes Yale School of Music faculty Ettore Causa (viola), Wei-Yi Yang (piano), and alumni Meera Gudipati (flute), Graeme Steele Johnson (clarinet), Ezra Selzter (violin), Luke Stence (double bass), and guest artists Julie Eskar (violin) and Olav van Hezewijk (oboe).



This recording marks Schola's third release on Hyperion. Recordings of Fauré's Requiem and Palestrina's *Missa Confitebor tibi Domine* and other works are also available.

The ISM in the Recent Issue of *Musik und Kirche*

Markus Rathey

The leading German church music journal, *Musik und Kirche* (Music and Church) has recently published an issue (2018/4) on Church music in the United States, giving German readers an overview of trends and developments across the Atlantic. Sometimes it is good to take a step back and take a view from the outside.

What is "Sacred Music in the U.S." and what is the ISM's place in the landscape of sacred music here? For everybody involved in the ISM, whether as faculty, student, staff, fellow, or graduate, the answer will be slightly different. I was happy when I was approached to write a short portrait of the ISM for this newest issue, having already had the opportunity to serve as guest editor for a similar volume in 2005. In addition to my own contribution, the ISM and people connected to the ISM feature prominently in numerous other articles as well.

ISM graduate Vincent Carr (M.M. '06, organ), now professor of organ at the Indiana University Jacobs School of Music, contributed an article about the study of church music in the U.S., in which he argues for an integrative and practice-oriented approach. An article about current trends in organ composition in the U.S. (written by the Canadian organist Isabelle Demers) introduces German readers to important organ composers in the 20th and 21st century. The overview includes two names

associated with the ISM: Gerre Hancock (1934-2012), who taught organ in the early days of the ISM, and Chelsea Chen (A.D. '09, organ), whose works are praised both for their accessibility and their use of Asian melodies.

Markus Utz, professor of conducting in Zurich (Switzerland) and a frequent guest at Yale, has contributed an article about the history of choral music in the U.S. The historical survey begins with 18th century composer William Billings, briefly touches on Yale graduate Charles Ives, and concludes with comments on Yale composition professor Aaron Jay Kernis and Yale School of Music graduate Zachary Wadsworth (M.M. '07, composition).

For more information, visit the journal's website (<http://www.musikundkirche.de>) or check out the most recent issue at the Music or Divinity libraries here at Yale.



STUDENT AND ALUMNI NEWS

STUDENT NEWS

DAVID SIMON (D.M.A. organ '23) won the first and audience prizes at the University of Michigan Organ Improvisation Competition in September.

ALUMNI NEWS

DOMINICK DIORIO (M.M. choral conducting '08) announced the release of *NOTUS: Of Radiance & Refraction* with Innova Recordings. Available September 28th, this disc includes five world premiere recordings of commissioned works by composers Sven-David Sandström, Claude Baker, Aaron Travers, John Gibson, and myself. It also features a performance of Stravinsky's *Trois pieces* by the Zorá String Quartet, grand-prize winners of the Fischhoff Competition.

TAWNIE OLSON (A.D. composition '00) is the winner of the 2018 Barlow Prize in Composition. The prize includes a consortium commission for The Crossing, Seraphic Fire, and the BYU Singers, to be premiered in 2020. 356 composers from 36 countries entered this year's competition.

ANDREW SCANLON (M.M. organ '03) was a clinician for the Royal School of Church Music (RSCM) Nigerian Training Course, held in Lagos, Nigeria from August 20–25. In addition to teaching organ, choir training, theory, and conducting to organists and choirmasters from various parts of Africa, he also performed an organ recital at the Cathedral of St. Jude in Lagos, and conducted the RSCM Nigeria National Choir in the closing performance of the conference. In July, Prof. Scanlon served as organist for the choir of St. John's Episcopal Church, Lynchburg, VA, on their residency at Gloucester Cathedral, UK. This fall, Scanlon performs concerts at St. Paul's Episcopal Church in Greenville, NC and at West Point Military Academy in NY.

ANDREW SCHAEFFER (M.M. organ '13) was appointed Director of Music and Organist at Luther Memorial Church in Madison, WI. The parish, situated in the heart of the University of Wisconsin boasts three pipe organs and an extensive music program, consisting of three vocal choirs and two instrumental ensembles. Luther Memorial Church participated in the 2014 ISM Congregations Project.

WYATT SMITH (M.M. organ '16) writes: "I'm happy to announce my appointment as the Affiliate Artist in Organ and Harpsichord at the University of Puget Sound in Tacoma (in addition to my duties at Epiphany

Parish Seattle). I'm looking forward to presiding over this beautiful Paul Fritts organ, both as teacher and performer throughout the year!! I'm humbled to be joining a wonderful program that includes teaching organ and harpsichord students, along with performing five recitals."

FRED TEARDO (D.M.A. organ '11) was appointed University Organist at Samford University and lecturer of organ at the School of the Arts. Teardo is currently the director of music at the Church of the Advent in Birmingham where he will continue his ministry work. According to Eric L. Mathis, interim associate dean of the Division of Music, "We are delighted to welcome Dr. Fred Teardo to Samford University as instructor of organ and university organist. Dr. Teardo is a nationally recognized performance artist, and pastoral musician. His musical prowess is evident in concert or worship, and faculty, staff, and students have so appreciated his winsome spirit, and pastoral sensibilities. Dr. Teardo will care for, and play, the many great organs on the Samford campus, and he will help us attract high caliber students as we work to train the next generation of organists for unparalleled artistry and service to the church."

Teardo will teach undergraduate organ students in private lessons, instruct courses on sacred music and service playing, and will serve as principal organist. Samford offers a Bachelor of Music in organ performance as well as a B.A. in music with a concentration in organ.

The *Minneapolis Star Tribune* featured **AMANDA WEBER**'s (M.M. choral conducting '13) work running Voices of Hope, a women's prison choir at the Minnesota Correctional Facility in Shakopee, MN. Weber founded the choir in 2015.



STUDENTS CONTINUED FROM PAGE 5

worked as an arts administrator at St. Olaf and as a freelance musician in the Minneapolis/St. Paul area, where he sang with various vocal ensembles such as the VocalEssence Ensemble Singers and the Minnesota Chorale. Harrison enjoys drinking coffee and craft beer, looking at maps, and visiting lighthouses.

Chun Fung (Andrew) Hon (M.M.A. choral conducting '19) is originally from Hong Kong. Previously, he served as the choir director at St. John's UCC – Newport, KY and taught music at primary and secondary levels in Hong Kong. Hon received his B.A. in music from UC Berkeley and M.M. in choral conducting from the University of Cincinnati. He also received a postgraduate diploma in education from Hong Kong Baptist University. Hon currently serves as the principal assistant conductor of Camerata, the assistant conductor of Yale Glee Club, and a section leader at St. Thomas's Episcopal Church, New Haven.

Rob Hopkirk (M.A.R. religion & literature '20) grew up in Lancaster, Pennsylvania and graduated from Harvard College this past spring with a degree in comparative religion & English literature. Outside of the classroom, his passion for arts education led him to work for the past several years as an art museum guide and a K-6 theater instructor in the Boston area. In the classroom, his interests have broadly lain with those writers who have sought to weed through the competing legacies of the Reformation, both theological and artistic, in order to articulate their own visions of God in the world—from Aemelia Lanyer and her women-centered Passion narrative in the seventeenth century to Hilary Mantel and her probing, postsecular reimagining of Thomas Cromwell's career in the twenty first. He looks forward to growing alongside his ISM colleagues as he both narrows his chronological focus and expands his interdisciplinary horizons.

Gabe Kepler (M.Div. '21) is a recent graduate from Life Pacific College with a B.A. in transformational ministry. His primary passion and calling reside



Anne Rowthorn, Tom Murray, Joe Dzeda, Jeffery Rowthorn

in pursuing international ministry, thus far having traveled to ten different nations and conducted various types of mission work, teaching and local outreach. Along with his passion for the nations is a love for music and worship, as he himself is a drummer of sixteen years and has served in worship ministry since the age of ten. As of now he has taught workshops on percussion and worship in Mexico, Malaysia, and Japan, and plans to continue to use his love for music and time at the ISM to equip him better for ministering cross-culturally.

Daniel Kim (M.A.R. liturgical studies '20) writes, "born in the US and raised in South Korea, I grew up in a Korean Presbyterian church in which I played various instruments for the worship services. Even after I moved back to the U.S. in 2010, my interest and commitment to church music grew. I studied choral music and philosophy, politics, and law at University of Southern California and worked for Korean Central United Methodist Church as a music director for the past four years. During my studies here at the ISM, I hope to deepen my theological and historical knowledge of Christian worship as well as develop as a young scholar with an interdisciplinary mind."

Chase Loomer (M.M. organ '20) is a first-year student at the ISM studying organ with Martin Jean. Originally from Charlotte, NC, Chase completed a B.M. in organ performance at the Eastman School

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Guests, Karolina Wojteczko, Radek Wojteczko, Ben Gee, Rob Hopkirk, Diana Chou, Peerawat Chiaranunt

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of Music in 2018, where he was a student of David Higgs. In the future, he hopes to continue his work as a church musician, build a performing career, and, eventually, teach organ at the college level. Chase's other interests include jazz piano, weightlifting, and biking.

Adrienne Lotto (M.M. voice '20) is the first year soprano of the Voxtet. She earned a B.F.A. in vocal performance with a minor in creative writing from Carnegie Mellon University in 2015. Her interest in early music led her to a job singing with the Governor's Musick, the resident baroque ensemble of Colonial Williamsburg in Virginia, where she worked before coming to Yale. Outside of singing, Adrienne enjoys reading, writing poetry, and practicing the baroque guitar, which she began learning last year.

Allison McClain-Merrill (M.A.R. religion & music '19) writes, "I am delighted to be a part of YDS and the ISM and look forward to my studies in the religion and the arts/music concentration. Singing was my gateway to broader musical study, leading to interests in choral studies, music history, music education, and church music. The interdisciplinary study approach resonates with me in light of all



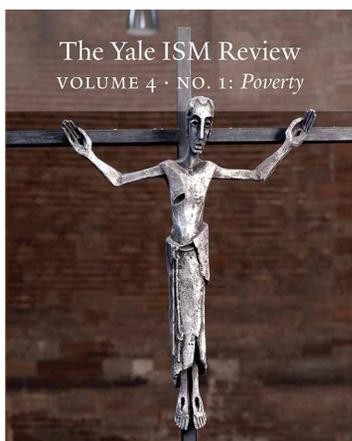
Stephen Gamboa-Diaz, Jacqueline Campoli, Laura Adam, Stella Parkes

these connected interests. My husband and I come from Jacksonville, Florida as graduates of Jacksonville University. We are so thankful to be a part of the ISM community!"

Ashley Mulcahy (M.M. voice '19) is a mezzo-soprano earning her M.M. in voice as part of the Voxtet. Ashley is particularly interested in seventeenth- and eighteenth-century repertoire and spent the last two years in Chicago studying with early music specialist Ellen Hargis. In Chicago she was a frequent chorister with groups

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ISM Publications

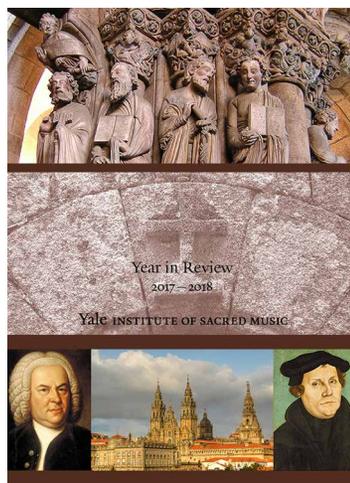


Coming in November: Vol. 4, No. 2 on *The Beatitudes*.

Online now: Vol. 4, No. 1 on *Poverty*, with articles by Sara Miles, Patrick Jordan, Ron Jenkins (reprinted page 17), Roberto Sosa (translated by Spencer Reece), Carlota Duarte, Adam M.L. Tice, Don E. Saliers, Ayla Lepine, Ruth Meyers, and Helen Rhee: <https://ism.yale.edu/news/latest-issue-yale-ism-review>.

YALE JOURNAL OF Music & Religion

Online Now: Vol. 4, No. 2, (ism.yale.edu/yjmr) with articles examining Buddhist influence on Unitarian Universalist hymnals, theology, and hermeneutics in Georg Frideric Handel's oratorio *Samson*, and the culture of liturgical music making in the Scottish Catholic Church. YJMR also presents reviews for books by Jonathan Dueck, Tala Jarjour, and Gustav Adolf Krieg.



The ISM's *Year in Review* for 2017-2018 is available online at ism.yale.edu/annual-report.

STUDENTS CONTINUED FROM PAGE 10

such as The Newberry Consort, Music of the Baroque, and Church of the Ascension. She was also a Young Artist at the 2017 Boston Early Music Festival. Prior to moving to Chicago, Ashley earned undergraduate degrees in vocal performance and Italian from the University of Michigan, where she studied with Carmen Pelton.

Skyler Neberman (M.A.R. liturgical studies '20) was born and raised in Omaha, Nebraska, and received his Bachelor of Arts in theology and philosophy from Benedictine College in Atchison, Kansas, where he made undergraduate publications with *New Liturgical Movement* and *Mallorn: Journal of the Tolkien Society*. His interests broadly cover the intersections of liturgical theology and Gregorian chant, and the liturgy as a liminal point where the sacred emerges upon the world through the arts and works of the people of God. He is also interested in the work of chant restoration done by the International Association for Studies of Gregorian Chant, and has restored three antiphons for the Nuptial Mass from 11th century sources, which were first sung at his own wedding Mass. At leisure, he enjoys brewing mead, painting, and writing poetry and fiction.

Sarah Noble (M.M. choral conducting '20) is from the Detroit area in the Great Lakes state of Michigan. She earned her bachelor of music degree with a concentration in vocal music education from Wayne State University, *summa cum laude* and with departmental honors. She is certified to teach music K–12 and English 6–12, demonstrating her passion for cross-curricular and interdisciplinary study and pedagogy, specifically within the realms of music, literature, and the performance arts. During her undergraduate study, Sarah was involved in the creation of a grant-funded project titled “[Dividing the Kingdoms: Interdisciplinary Methods for Teaching King Lear to Undergraduates](#).” For this project, she created lesson plans, group projects, activities, worksheets, and discussion questions for the service learning portion of the project curriculum and piloted them in a local middle school classroom. Sarah enjoys teaching, making music of all kinds, traveling, and performing in musical theatre productions.

Oscar Osicki (M.M. choral conducting '20) writes, “I have come from England—I did my



Jazz combo at the 2018 ISM Opening Picnic

undergraduate degree in music at Trinity College, Cambridge, where I also sang with the college choir for three years, under Stephen Layton. I enjoy film, music, fine arts, literature, cooking, eating, drinking, fighting, exercising, and producing videos.”

Xiaoli (Shirley) Pan (M.A.R. religion & visual arts '20) was born in Shanghai but grew up close to Philadelphia. She attended New York University for her undergraduate degree, where she majored in art history and completed a senior thesis on medieval *Pietà* sculptures from the fourteenth and fifteenth centuries. Her research interests include medieval and Renaissance devotional sculpture, particularly from the Mosan and Rhineland regions of Northern Europe, and their associated popular lay devotional practices.

Jacob Reed (M.M. organ '19) was born in Oxford, England, and raised in Chapel Hill, North Carolina. He recently became the first student ever to receive a simultaneous B.A./M.A. in music theory and history from Yale University (double-major in mathematics), studying harpsichord with Arthur Haas and organ with Thomas Murray. The 2017–18 organ scholar at Grace Church in Manhattan, he has given recitals across the United States, Europe, and Canada. Jacob has also performed frequently as a soloist, accompanist, and chamber musician on piano, harpsichord, and viola da gamba. Since matriculating at Yale, he has been a member of the Yale Temperament Viol Consort, instrumentalist and vocalist for the Yale Collegium Musicum, and harpsichordist for the Yale Baroque Opera Project.

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Sean Rodan, Aaron Tan, Tom Colley, James Taylor, Daniel Kim, Madeleine Woodworth



Harrison Hintsche, Corey Shotwell, Haitham Haidar, Ashley Mulcahey, Ned Vogel, Evanna Lai, Maggie Burk

FELLOWS NEWS

CÉCILE FROMONT (Fellow 2013–2014) has been appointed to the Yale faculty as associate professor of African art. Last year, she was the holder of the Rome Prize fellowship at the American Academy in Rome. Her highly-acclaimed book, *The Art of Conversion* (2014) explains how, between the sixteenth and nineteenth centuries, the Kingdom of Kongo adopted and modified Christian iconography and ritual while perpetuating and transforming local artistic traditions. Prof. Fromont's research and teaching engage deeply with historical African art objects of the kind richly represented in Yale collections, but she has also field-changing discoveries in European archives, such as a trove of watercolors by Capuchin Friars which provides vivid evidence of the emergence of a distinctive Afro-Christian culture in clothing, regalia, and ritual. She has brought to the



center of the discipline previously overlooked objects such as captivating bronze crucifixes fashioned by Kongolese sculptors.

In 2014, Cécile Fromont was a Fellow at the ISM and her forthcoming collection of essays, *Afro-Catholic Festivals in the Americas: Performance, Representation, and the Making of Black Atlantic Tradition*, is based on a conference she convened at the ISM. Her next book will investigate the material, visual, and spiritual connections the Atlantic slave trade produced between Europeans and Africans along the coasts both continents, examining objects made by free and enslaved Africans, and people of African descent. Prof. Fromont will share this new research when she gives the Richard D. Cohen Lectures at Harvard in 2019.

A lively and committed teacher, Prof. Fromont believes that Afro-Atlantic cultures provide an inspiring and broadly relevant opportunity for problem-based inquiries in the contemporary world. Recognized for her innovative collection-based pedagogy, she will work closely with colleagues at Yale University Art Gallery.

NOTES ON THE STAFF



After twelve years of working for the ISM, **JACQUELINE CAMPOLI** has accepted a position in the Dean's office of the Yale School of Public Health. Martin Jean writes, "[Jacque] has been a partner in virtually every aspect of our program: Her guiding hand can be sensed throughout our physical plant, in support of faculty and their teaching, research, and creative work, in being a listening ear to students, in welcoming our fellows from around the world and helping them make a home here, and being the ultimate progenitor of every single moment that brings our whole community together." We all thank Jacque for her time with us and offer congratulations on her new appointment!

Join us! @yaleism



STUDENTS CONTINUED FROM PAGE 11

Paul Olive-Reese is entering his senior year with grace and thankfulness. A candidate for ordination in the Episcopal Diocese of Pennsylvania, Paul serves as a consultant to the evangelism initiatives team of the Episcopal Church under The Rev. Canon Stephanie Spellers. Upcoming work includes research on goodness in the age of social media, a residency with the Episcopal Asia-America ministries consultation in Honolulu, Hawaii, and an Episcopal Revival in the Diocese of Western Massachusetts.

Sean Rodan (M.Div. '21) is a 2017 graduate of Harvard College, where he received a B.A. in music. As a composer he has written pieces for chorus and chamber ensemble, and has led several undergraduate theater productions and orchestra concerts as a conductor, including the Gilbert and Sullivan comic opera *Ruddigore* and the Handel oratorio *Alexander's Feast*. After college, he spent a year cultivating his Tenrikyo faith, becoming a lay minister and engaging in mission work at the Tenrikyo diocese in Los Angeles. At Yale, Sean is primarily interested in studying Christian theology, examining how it has influenced the development of Tenrikyo theology and how the theologies can continue to inform each other today.

Sarah Rodeo (M.A.R. religion & music '19) writes, "I am working on a master's in religion and music through the ISM part-time, as I am currently the full-time Music Director at St. Francis Catholic, New Britain, CT, implementing a very traditional Catholic sacred music program. I hold a B.A. in music from Vassar College and have tremendous love for liturgy (namely the Tridentine Rite and many Eastern Catholic Rites) and medieval and Renaissance music, art, and architecture."

Hopewell Rogers (M.A.R. religion & literature '20) comes to the ISM from Yale College where, as an English major, she focused on literature emerging from individual and communal experiences



Phoenix Gonzalez, Maggi Dawn, Berit Goetz

of violence. At Yale, she continues this work of "unearthing unconventional (but potentially therapeutic!) forms of narrative that come more or less naturally to survivors of violence but have not yet been explored or embraced by the field of clinical psychology." Outside the classroom, she tries to put these principles into practice as a clinical staff member in a neuroscience lab doing mental health histories and trauma intake interviews, and as a childcare provider for Connecticut's foster system. You can often find her exploring the woods around New Haven, baking, petting dogs, and daydreaming about cabin-building. When school's out, she splits her time between central Baltimore and rural Florida. (Ask her why manatees are the best aquatic mammals.)

Hannah Sachs (M.Div. '20) is an applied theatre artist and director from Virginia. She studied directing, religion, and social change at Smith College and has recently returned from a year teaching and directing in the Czech Republic as a Fulbright scholar. She has been blessed to serve and learn from many marginalized communities including Syrian refugees, sex trafficking survivors, and people experiencing homelessness. Hannah is passionate about academically exploring historical and contemporary connections between faith and the arts, as well as specifically using her theatrical skills within diverse ministry contexts.

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Eben Graves, Ray Vogel, Betsy Vogel, Peg Owen, Martin Jean

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Corey Shotwell (M.M.A. voice '20) is a tenor in the Voxtet. A native of West Michigan, he received his B.M. from Western Michigan University and then his M.M. from the Cleveland Institute of Music where he collaborated with faculty and students in the historical performance practice program at Case Western Reserve University. He has been a Young Artist Apprentice with Apollo's Fire, the Cleveland Baroque Orchestra, and the Boston Early Music Festival. Recent concert engagements include performances with the Santa Fe Desert Chorale, The Newberry Consort, Haymarket Opera Company, The Thirteen, and Quire Cleveland. He is also a member of the National Association of the Teachers of Singing and was an instructor of voice at the Cleveland Institute of Music, the College of Wooster, and Cleveland State University. When not indulging in music-related activities, he enjoys hiking, petting cats, and brewing coffee.

David Simon (D.M.A. organ '23) was born in Toronto and first studied music at St. Michael's Cathedral Choir School. His interests in sacred choral and organ music have led him to study at Yale where he completed the M.M. in organ performance and is now working towards the D.M.A.

Alexandra (Barylski) Stott (M.Div. '21) writes, "I am the managing editor for the Marginalia Review of Books, a poet, and educator. My poems explore the exuberance and exhaustion of the body, gendered desire, and flesh's material forms in a digitally dematerialized world. My work has been featured at the University of Arizona Poetry Center blog and the Poetry Foundation. This summer, I was a Peter Taylor Fellow for Afaa Weaver's Spiritual Writing Workshop with Kenyon Review. I am a certified yoga instructor, and I am learning martial arts to continue walking my physical and spiritual path."

Bailey Sullivan (M.A.R. religion & visual arts '20) was born and raised on the Connecticut shoreline. A graduate of Southern Connecticut State University, she received a Bachelor of Arts in art history and was a member of the Honors College program. Pursuing a master of arts degree in religion and visual arts at Yale, Bailey is particularly interested in medieval art and material culture. Her research is currently centered on questions of



Harrison Hintzsche, Karolina Wojteczko, Skyler Neberman, Kelsey Seymour, Ashon Crawley, Eben Graves

gender performance and imagined movement in Northern European, late-medieval manuscripts.

Aaron Tan (M.M. organ '20) is a Canadian organist, engineer, and pianist. He currently serves as organ scholar at Church of the Resurrection, New York City, and as chapel organist and co-director for the Berkeley Divinity School. Previously he served as Organ Scholar at St. John's Episcopal Church, Detroit, Michigan, artist in residence at the Cathedral Church of St. Paul, Detroit, and assistant organist at Christ Church Cranbrook, Bloomfield Hills, Michigan. As a scientist, Aaron holds a Ph.D. in materials science from the University of Michigan and worked there as a postdoctoral researcher after earning his degree, studying polymer thin films. More information about Aaron's musical interests and activities can be found at www.AaronTan.org.

Anna Thurston is beginning her final year with the ISM as a joint degree candidate at Yale Divinity School (M.A.R. religion & visual arts '19) and at the Yale School of Forestry & Environmental Studies (M.E.M. '19). With a background working in modern art and science museums, her research centers around the intersection of visual art, religious ritual, and human relationships with the natural world. From this triangulation she evaluates art making practices and shared eco-theological narratives across world religions. Prior to coming to Yale, Anna received a B.A. from Brigham Young University in humanities, art history, and Italian. She is currently investigating the visualization of land during colonial transitions, religious

conceptions of trash and material waste, and the role of the maternal body with the natural environment. In her spare time, Anna revels in her rebranding of Yale Divinity School's recycling and composting program into "reincarnation" and "resurrection" bins, respectively.



Hannah Goodwillie, Joy Wang, Laurie Ongley, Sally Hansen, Stephanie Burette, Laura Traverse

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STUDENTS CONTINUED FROM PAGE 14

Daniel Tucker (M.M. choral conducting '20) graduated *summa cum laude* in 2018 from Western Michigan University with a bachelor of music degree in choral music education and a bachelor of arts degree in comparative religion. While at Western Michigan, he studied choral conducting with Dr. Kimberly Dunn Adams, organ with Dr. Karl Schrock, and piano and harpsichord with Dr. Silvia Roederer. As a comparative religion student, he received the university's highest honor—the Presidential Scholar Award—and his capstone project focused on the recitation of the Qur'an as a form of sacred music. Daniel has previously served as a singer, choir director, and organist at various churches, and currently serves as cantor and assistant choirmaster at St. Ambrose and St. Mary parishes in North Branford and New Haven, CT.

Edward Vogel (M.M. voice '19) is a master of music candidate and the second-year baritone in the Voxtet. A native of Orange, Connecticut, he grew up singing with the Trinity Choir of Men and Boys in New Haven, which fostered his love of music and singing. He describes his musical interests as “incredibly diverse, with a particular love for German and British art song, as well as folk music from America and the British Isles.” Edward completed his undergraduate degree in 2017 at the University of Notre Dame, where in addition to his music studies he earned a bachelor of business administration focusing in marketing and consumer behavior.

David von Behren (M.M. organ '19) is the first organist to receive the Cleveland Institute of Music's prestigious Darius Milhaud Award. David is pursuing his master of music degree at Yale, studying organ Dr. Martin Jean and improvisation with Jeff Brillhart. Under the tutelage of Todd Wilson, David is a graduate of the Cleveland Institute of Music in Cleveland, Ohio, holding a bachelor of music degree in organ performance and music theory (double degree). Having performed with the CIM Orchestra at Kulas Hall and Severance Hall, David was named one of *The Diapason's* “20 Under 30” Class of 2016. Awarded the 2018 Mary Baker Prize in organ accompanying, David currently serves as organ scholar at Trinity Church on the Green in New Haven, Connecticut under the direction of Walden Moore, working with the Trinity Choir of Men and Boys and Choir of Men and Girls; prior to his appointment, David served four years as organ scholar at Plymouth



Bailey Sullivan, Gabriella Costa, Andrew Ogletree, Adrienne Lotto, Örgü Dalgıç, Caryne Eskridge

Church UCC in Shaker Heights, Ohio. David continues to concertize as a solo recitalist throughout the United States and Europe.

A native of Dayton, Ohio, **Grant Wareham** (M.M. organ '20) is currently pursuing his master of music degree with Thomas Murray at Yale. He also serves as organ scholar at Christ Church. Grant began organ studies with Jerry Taylor in 2007. He recently earned his B.Mus. with Ken Cowan (M.M. '99, A.D. '00) at Rice University's Shepherd School of Music, graduating *cum laude* and with distinction in research and creative work. While at Rice, Grant served as the inaugural Moseley Memorial Organ Scholar and assistant organist at St Thomas' Episcopal Church in Houston, and as associate organist at Palmer Memorial Episcopal Church, where he worked with music director Dr. Brady Knapp and artist-in-residence and organist Ken Cowan. Winner of both the first and Audience Prizes at the Albert Schweitzer Organ Competition in Hartford, CT in 2017, Grant was also a featured performer at the 62nd annual convention of the Organ Historical Society in St. Paul, Minnesota.

Rosemary Williams (M.A.R. liturgical studies '19) is a scholar and musician whose interests focus on the intersections between liturgy and music. In her undergraduate studies at James Madison University, Rosemary was awarded dual degrees in music performance (clarinet) and interdisciplinary religion, served as music minister at Canterbury Episcopal Campus Ministry, and performed in the orchestra for numerous student opera productions. Rosemary holds professional memberships in Phi Beta Kappa, Phi Kappa Phi, Theta Alpha Kappa, and Phi Sigma Tau; and has studied clarinet under the tutelage of Dr. Janice Minor, Dr. Anastasia Christofakis, and Dr. Sarunas Jankauskas.

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Ryan Kennedy, Oscar Osicki, Gabe Kepler, Sean Rodan, Rob Hopkirk, Kiaoli Shirley Pan, Sarah Noble



Mariana Torrens Arias, Ireri Chávez-Bárcenas, Markus Rathey, Danielle Annett

A Connecticut local, **Karolina Wojteczko** (M.M. voice '20) has been singing in New Haven area churches since shortly after immigrating to the U.S. at age 12 from the small town of Dabrowa Bialostocka, Poland. She is a cantor at Saint Thomas More Chapel at Yale and at Saint Theresa's and Saint Catherine's churches in Trumbull, CT. She holds a B.A. in Vocal Performance from Western Connecticut State University and has taught music at Saint Mary-Saint Michael Elementary School in Derby, CT. Karolina enjoys spending time with her family and friends. She also enjoys traveling, great food, and fine wine.

Madeleine Woodworth (M.M. choral conducting '20) hails from Oak Park, Illinois, and comes to Yale by way of the Eastman School of Music where she graduated with a bachelor of music in organ performance in the studio of Nathan J. Laube. She has sung, conducted and played in many contexts across the country including concert, competition, workshop, and church settings. She is a member of the international music fraternity, Sigma Alpha Iota, as well as the Association of Anglican Musicians, the American Guild of Organists where she serves on chapter boards, the Organ Historical Society, and the American Choral Directors Association. Outside of coursework, she serves as the minister of music at Trinity Lutheran Church in Milford, CT.

Laura Worden (M.A.R. religion & visual arts '19) is originally from Sacramento, California. She graduated from Pepperdine University with a bachelor of arts in both art history and art and

she is currently pursuing a master of arts in religion, visual arts, and material culture at Yale. Her research examines objects, spaces, and performances of the post-9/11 conflict in the United States. Currently, she is exploring the ritualized and materialized manifestations of security at the U.S. borders and entryways, namely the U.S. airport checkpoint and the Transportation Security Agency. Challenging the dichotomy between sacred and secular spaces, this research examines visual culture's relation to identity, power, mobility, and terror. Additionally, Laura is also interested in visual representations of individual and communal memory within U.S. Latinx communities as well as the art and interaction of religious groups in medieval Iberia.

Meg Cutting (M.A.R. religion & visual arts '20), **Haitham Haidar** (M.M.A. voice '19), **Thomas Ingui** (M.M. organ '19), **Ryan Kennedy** (D.M.A. organ '24), **Daniel Kim** (M.A.R. liturgical studies '20), **He Li** (M.A.R. religion & visual arts '19), **Wonhee Lim** (M.Div. '19), **Chase Loomer** (M.M. organ '20), **Sarah Noble** (M.M. choral conducting '20), **Andrew Ogletree** (M.Div. '21), **Xiaoli (Shirley) Pan** (M.A.R. religion & visual arts '20), **Camille Rabbat** (M.A.R. liturgical studies '19), **Hans-Jacob Schmidt** (M.A.R. religion & visual arts '19), **Emily Wing** (M.A.R. religion & visual arts '19), **Sze-Long (Aaron) Wong** (M.A.R. liturgical studies '19)

Welcome students photos by Stephen Gamboa-Diaz unless otherwise noted



The incoming ISM class stop for a group photo in the Christ Church courtyard

Photo by Sally Hansen



Transformation Behind Bars

Ron Jenkins

Ed. Note. For several years now, the ISM has welcomed Ron Jenkins from Wesleyan University to teach a course based on his groundbreaking work with incarcerated and formerly incarcerated men as they re-imagine Dante's Divine Comedy. This fall's course "Performance Behind Bars: Sacred Music, Sacred Texts, and Social Justice" will culminate in a public performance called Voices from Prison on December 8 at 4pm in Marquand Chapel.

This piece is reprinted with permission from The Yale ISM Review (4:1). Original citation information follows the text. The accompanying photos are of the 2015 student performance of "Dante Behind Bars," and were taken by Tyler Gathro (M.A.R. '16).

In his memoir, *Survival in Auschwitz*, Primo Levi recalls the day when he struggled to remember a passage from Dante's *Inferno*. He and a French prisoner were carrying a hundred-pound pot of soup suspended on a pole. As they walked Levi felt compelled to recite the "canto of Ulysses." He is frustrated by his inability to recall a particular tercet accurately. When the words come to him, he is overcome with emotion.

*Remember your birthright
You were not made to live like brutes
But to pursue wisdom and virtue.
(Dante's *Inferno*, canto 26, lines 118–120)*

Levi recalls the moment "like the blast of a trumpet, like the voice of God. For a moment I forget who I am and where I am." His fellow prisoner was equally moved. "Pikolo begs me to repeat it. . . he has felt that it has to do with him, that it has to do with all men who toil, and with us in particular, and that it has to do with us two, who dare to reason of these things with the poles for the soup on our shoulders." (*Survival in Auschwitz* by Primo Levi; New York: Simon and Schuster, 1959, 211).

I have spent much of the last decade listening to incarcerated individuals read and reimagine Dante's *Divine Comedy* in prisons from New York's fabled Sing Sing to Indonesia's notorious Kerobokan jail to the Sollicciano prison in Dante's home town of Florence. Like Levi, the men and women I meet in prison temporarily forget where they are when they immerse themselves in Dante's poem. The medieval epic inspires them to write about their own voyages from past hells to future heavens. People behind bars identify with Dante for the same reasons that anyone might who takes the time to reflect on the poem. Many of us aspire to escape from our own dark forests to better places. In prison the need is more urgent.

For several years I have been bringing Yale students to prison to listen to incarcerated men reimagining Dante's poem on their own terms. My course, "Performance Behind Bars," is hosted by the Institute of Sacred Music, but students sign up from all over the University, from the Drama and Business Schools to the Schools of Music and Public Health. Undergraduates also enroll.

One semester we chose Ulysses's speech as a point of departure. Jennifer Donelson, a specialist in medieval music from Saint Joseph's Seminary of the Archdiocese of New York, set part of the Italian text to a Gregorian chant so that the Yale students and their incarcerated collaborators could sing together as a first step in entering Dante's world. They chanted the tercet that Levi found so compelling, "*Fatti non foste a viver come brutti/ Ma per seguir virtute e canoscenza.*"

The Italian language of these lines was foreign to them, but like Primo Levi, men living in a Connecticut maximum security prison found it easy to relate to characters who refused to live "like brutes" and chose instead to pursue "virtue and knowledge." Prison in America is a dehumanizing experience.

Incarcerated individuals have their names replaced by a number and often feel that their humanity is erased by the stigma associated with the label of "convict."

At first, the incarcerated men in our course were wary of Dante's medieval epic, but as the weeks passed they enthusiastically followed the poet on his journey from Hell through Purgatory to Paradise, and found many parallels to their own life stories. They were particularly impressed to learn that Dante, like them, was a convicted criminal, and had written his masterpiece under a sentence of death, exiled from his home and family. Dante underwent a profound transformation during his journey and men in prison are also in the process of transformation. Sometimes the changes experienced in prison are for the worse, but the men who had chosen to be in our class were determined to emerge from incarceration better than they had come in. Reading about Dante's journey became a catalyst for reexamining the hells they had lived through and the heavens they hoped to find in the years ahead. Their stories from the past were grim, but their dreams of paradise were touchingly simple: hearing the laughter of their children, hugging a loved one, attending a family barbecue.

The final performance script wove together the words of the incarcerated students and fragments

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of Dante’s poem. Their overlapping stories demonstrated the lasting relevance of the medieval text. Lines from the opening passage of Dante’s *Inferno* (here in italic bold) inspired an incarcerated student named Ivan to write the following:

***I came to myself in a dark wood,
for the straight way was lost.***
*I came to myself in Level 5 Maximum
security, where you find murderers, thieves
and gang members, a place of lies and
loneliness, manifestations of physical,
mental and emotional agony.*
***And so . . . I lost hope of reaching
the heights.***

Another incarcerated student named Lawrence was moved by Dante’s discussion of justice in canto 18 of *Paradiso* and decided to redefine the word in terms that matched his experience as a young African-American man:

*Is this “justice” or is this “just ice”?
Only one who has knowledge of self can
serve “justice.”*
*“Just” is the reward, and “ice” is the penalty.
When one is penalized, he or she is served
with “just-ice” meaning to be frozen in a
mental state of 32 degrees below zero.*
*Is this “justice” or is this “just ice.”
Because of the color of my skin I’m a
usual suspect.*
*A drug dealer is what some suggest.
They lock us down for years and use us
as test subjects.*

Listening to the perspectives of writers like Ivan and Lawrence, Yale students also underwent a transformation. Many had read about America’s criminal justice system, but learning about its flaws first-hand inside a prison provided a deeper level of understanding. Hearing Dante’s poem read and

interpreted by men in prison gave them insights into the text’s contemporary relevance that would be hard to duplicate in an ordinary classroom setting. Their goal was to help create a theatrical performance that interwove fragments of Dante’s medieval poetry with the street-savvy vernacular of their incarcerated collaborators. Each semester’s script was completely different from the one before, but the results were always astonishing when they were performed in the prison by the writers for an incarcerated audience. The performances at the Divinity School’s Marquand Chapel were charged with a different kind of power. At Marquand the Yale students performed the scripts written by their incarcerated classmates for an audience that included the campus community and the families of the men in prison. Family members were not permitted to attend the performance in prison, so coming to Yale was their only opportunity to hear the words that had been written by their loved ones.

These long-distance reunions were often tearful as mothers and fathers and brothers and sisters of the incarcerated students heard stories that had never been expressed to them in person. At one performance in the Marquand Chapel a Yale undergraduate was performing the words that had been written by her prison partner, a man named Preach. Preach’s young daughter had died while he was in prison, and Dante’s depictions of parent-child relationships had led Preach to write about parental relationships in his own family. His rap rhythms echoed the propulsive forward momentum of Dante’s *terza rima* verse form.

*My father left me at an early age
Sending me into an early rage
Some of the reasons why I’m in this cage
And God knew all this? All this was
preordained and staged?*

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What? He's the author, and I'm some
character in the book?
And he's just turning the page?
When I was out in the world I was
so godless
About my crime, found guilty on
all charges.
I just hung my head low, but my mother
took it the hardest
Now I'm in prison, hoping my young
daughter doesn't get knocked up
She looking for love in all the wrong places
Daddy's not there, Daddy locked up.
Sins of the father!

I remember hearing a woman gasp when the student said, "My mother took it the hardest." I thought the cast had arranged the off-stage interjection as a well-planned sound effect, but I hadn't noticed it in rehearsal. Eventually I realized that the interjection was not planned. The gasp had come from a woman sitting in the front row of the audience. It was Preach's mother.

In the post-performance discussion, she spoke to the audience through her tears. She said that his living with Dante's text was the best therapy her son had received in prison while working through the grief of losing his daughter. Her comments suggested that she and the other spectators may have experienced their own form of transformation. "It was very emotional and heartwarming," she continued, "to see the inmates' true life stories

acted out by the students. It helps me to better understand the part we [parents] played in our loved ones being incarcerated. Yes, even us, the good parents. It was helpful but painful."

Ron Jenkins, a recipient of Guggenheim, Sheldon, and Fulbright Fellowships, is a visiting Professor of Religion and the Arts at the Yale Divinity School and the Institute of Sacred Music. In 2017, his Yale students collaborated with formerly incarcerated men on the creation of "A Freedom Oratorio," inspired by their reading of Dante and performed at Marquand Chapel in New Haven, St. Paul's Chapel in Manhattan, and the Mott Haven Reformed Church in the Bronx, located in a 1.8 square mile neighborhood where over two hundred children have parents who are incarcerated.

A National Public Radio feature on "Performance Behind Bars" can be found at the following link. To hear the voices of the incarcerated men reading their work and discussing what Dante's poem means to them scroll down and click on the sound cloud.
<http://wnpr.org/post/connecticut-inmates-emerge-dantes-inferno>

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Yale Institute of Sacred Music presents

Voices from Prison

Incarcerated men re-imagine *The Divine Comedy*

Performed by students in Ron Jenkins's course "Sacred Texts and Social Justice"

SATURDAY, DECEMBER 8 | 4 PM

Marquand Chapel

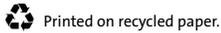
409 Prospect St., New Haven

A panel discussion about mass incarceration, transformation, and the arts follows.

Free; no tickets or reservations required.



Information about this and many other events: ism.yale.edu



Jon Laukvik Appointed Visiting Professor of Organ

We are pleased to announce the appointment of Jon Laukvik as visiting professor of organ at the Yale Institute of Sacred Music and Yale School of Music in the 2019–2020 academic year. Prof. Laukvik will take up the teaching duties of Prof. Thomas Murray, who is due to retire at the end of June 2019 after thirty-eight years of distinguished and unrivaled service to Yale.

Jon Laukvik is one of the premier organists and pedagogues in the world today. He is master of a huge span of organ repertoire (from earliest to the latest), and has appeared in recital throughout Europe and in Canada, Israel, Japan, Korea, and the United States.

The winner of numerous prizes and awards, Laukvik was appointed to the faculty of the University of Music and Performing Arts in Stuttgart in 1980, where he remained until his retirement in 2016. During this time, he held visiting professorships at the Norwegian Academy of Music in Oslo and the Royal Academy of Music in London.

As a scholar, he has contributed two volumes to the series *Historical Performance Practice in Organ Playing*, published by Carus-Verlag, Stuttgart, which have quickly become standard texts in music education in Europe and the United States. He has also edited Handel's Op. 7 organ concerti for Carus-Verlag (together with Werner Jacob). A complete edition of the organ works of Louis Vierne in thirteen volumes (edited together with David Sanger) was published by Carus-Verlag in March 2008. He is also active as a composer.



Laukvik is no stranger to Yale—he spent a week here as artist-in-residence in 2007, culminating in a magisterial recital in Woolsey Hall. The ISM and Yale School of Music are delighted to welcome this distinguished artist, scholar, and teacher to Yale next year.
