



Prism

MUSIC • WORSHIP • ARTS

YALE INSTITUTE OF SACRED MUSIC
COMMON GROUND FOR SCHOLARSHIP AND PRACTICE

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Inside this issue

- 4 *ISM Field Trip to NYC*
- 6 *Fellows Reflection*
- 8 *Alumni, Fellows and Faculty News*
- 9 *Alumni Profile*
- 10 *Student News*
- 11 *In Memoriam: Nalini Jayasuriya*

Fall 2014 Event Album

by Melissa Maier

This fall the ISM was able to bring an exceptionally rich variety of speakers, performances, and special events to audiences in New Haven and beyond. Here are some highlights of the season, which opened with David Michalek’s “Slow Dancing,” profiled in the last issue.

On December 4, Pulitzer prize-winning novelist Marilynne Robinson (*Housekeeping*, *Gilead*, and most recently *Lila*, among others) gave the Lana Schwebel Memorial Lecture in Religion and Literature in Marquand Chapel, with members of the Schwebel family in attendance.



Photo by Katharine Arnold Luce

Marilynne Robinson, center, with (from left): Peter Hawkins, Pamela Schwebel Swickey, Liz Schwebel Wand, and Martin Jean pose in front of the YDS Christmas tree.

Yale Schola Cantorum, meanwhile, spent some time in November preparing a future offering: for nearly two days they took over St. Mary’s Church in New Haven to record Palestrina’s *Missa Confiteor tibi Domine*, with principal conductor David Hill. Of course, *PRISM* readers will be among the first to know about its release.

Turn the page to see more pictures from the album!



Photo by Mateusz Zedrowski

David Hill with Yale Schola Cantorum

CONTINUED ON PAGES 2-3



People clockwise from top left:
 Poet Laureate Charles Wright signs books and chats with Chris Wiman, collaborative keyboardist and vocal coach Ignacio Prego, panel discussion with filmmaker Paul Festa, Schola performing in Boston's Jordan Hall



YALE INSTITUTE OF SACRED MUSIC PRESENTS

Music for the Royal Wedding

The Choir of Westminster Abbey



JAMES O'DONNELL, conductor
DANIEL COOK, organ

Saturday, November 1 · 5 PM
 Woolsey Hall, 500 College St., New Haven

Free; no tickets required. ism.yale.edu

YALE INSTITUTE OF SACRED MUSIC PRESENTS

ZELLENKA

MISSA DEL PATRIS



Masaaki Suzuki
conductor

Yale Schola
 Cantorum

Juilliard 415



Saturday, October 18
 7:30 PM

St. Mary's Church
 5 Hillhouse Ave., New Haven

Free; no tickets required. Presented by Yale Institute of Sacred Music ism.yale.edu

Photos by Katharine Arnold Luce and student reporters
 Posters designed by Maura Gianakos, Yale Printing & Publishing Services

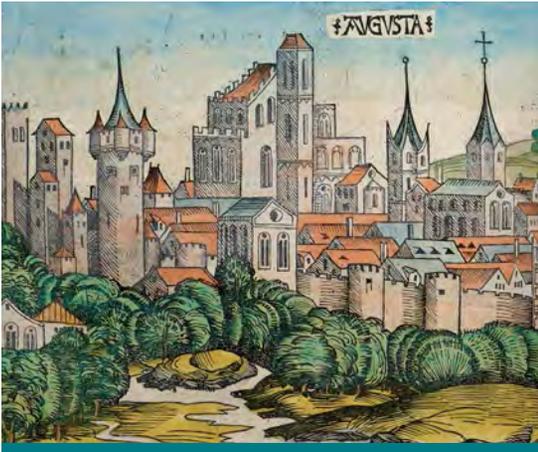
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Martin D. Jean, director
 409 Prospect Street
 New Haven, Connecticut 06511
 telephone 203.432.5180
 fax 203.432.5296

EDITOR Melissa Maier
melissa.maier@yale.edu

ALUMNI AND JOB PLACEMENT EDITOR Katharine Arnold Luce
katharine.luce@yale.edu

LAYOUT AND DESIGN Elaine Piraino-Holevoet, PIROET



SATURDAY, SEPTEMBER 27 · 5 PM · MARQUAND CHAPEL · 409 PROSPECT ST., NEW HAVEN



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Music for Imperial Augsburg 1518–1548

POMERIUM
ALEXANDER BLACHLY *director*

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More Events from Fall 2014



People clockwise from upper right:
Marilynne Robinson signs books,
Voxtet rehearses,
Camerata Chamber Choir at
the Church of the Redeemer,
Camerata rehearsing in
practice space at Sterling
Divinity Quadrangle,
Judith Malafrente's performance
practice class





ISM Field Trip to New York – October 11, 2014

by Kristen Forman

For the third consecutive year, the ISM organized a field trip to New York in October to kick off the fall semester and foster community building among new and returning students and faculty. The organizing focus for the day's activities was "memorial art," inspired loosely by the theme for the 2014-15 Colloquium speakers series — the American Civil War. Margaret Olin (senior research scholar in YDS and the departments of Religious Studies, Jewish Studies, and History of Art) collaborated with ISM director Martin Jean to select sites that would provide tangible means of engaging with the topic: St. Paul's Chapel, the

African Burial Ground National Monument, and the 9/11 Museum. Upon arrival at St. Paul's, Olin, co-author of *Monuments and Memory, Made and Unmade*, framed the day's agenda with a brief overview of the origins and nature of memorial art. Guest speaker Susan L. Ward (professor of art history and visual culture at Rhode Island School of Design) provided a history of the chapel and its role in the 9/11 recovery. After visiting the third site, the 9/11 Museum, the group gathered in a classroom at Church of the Holy Apostles to share experiences and perspectives. One student graciously shares her reflections on the day below.

ITINERARY

- 10:00 am **St. Paul's Chapel**, 209 Broadway, New York
- 10:15 am **Talk on memory and art by Margaret Olin**
Senior Research Scholar, Yale Divinity School, Depts. of Religious Studies, Jewish Studies, and History of Art
- 10:45 am **Guided tour of memorials at St. Paul's Chapel with Susan L. Ward**,
Professor, Art History and Visual Culture, Rhode Island School of Design
- 11:30 am **Walk to [African Burial Ground National Monument](#)**
Ted Weiss Federal Building, 290 Broadway (just north of city hall)
- 12:15 pm **Transfer to 9/11 Memorial and Museum**, Liberty and Greenwich Sts.
Box lunch and free time.
- 1:45 pm **Tour 9/11 Museum on own with audio guide**
- 4:00 pm Transfer to **Church of the Holy Apostles**, 296 Ninth Avenue (at W. 28th St.)
- 4:30 pm **Group discussion** about experiences of the day at Church of the Holy Apostles
- 7:00 pm **Dinner cruise in Hudson River and New York Harbor**

Student Perspective

by Bethany Carlson, M.Div.'16

In the early morning of a drizzly mid-October Saturday a group of bedraggled yet caffeinated ISM students, post-doc fellows, and faculty boarded two coach buses. A couple hours later, we were deposited in the heart of lower Manhattan and gathered in the sanctuary of St. Paul's Chapel on Broadway—our first stop of the day. Glass chandeliers cast intricate prisms on the beams of the wooden floor. The ceiling, a startling shade of baby blue, contrasted the muted pink of the walls, reminiscent of a child's nursery. There was something deeply unsettling about the sacredness of the space.

Built in 1766, St. Paul's Chapel is the oldest church in the city and boasts such relics as George Washington's ornate oak-paneled pew and a sculpture in memory of a general in the Revolutionary War. But what most distinguishes St. Paul's is its history of survival. When the buildings surrounding it were consumed by the Great Fire of New York in 1776, the chapel was saved. And even more recently, the chapel emerged unscathed from the 9/11 terrorist attacks on the adjacent World Trade Center complex, with the exception of a lone uprooted tree.

Due to its proximity to Ground Zero, the chapel served as a community relief center during the long months following 9/11. Hundreds of volunteers devoted countless hours to feed, clothe, pray for, and counsel emergency personnel involved in the recovery process, who came to St. Paul's for respite and refreshment during and after their emotionally and physically draining shifts. Deep scars in the pews permanently mark the places where firemen's boots and other heavy equipment were stored. You can run your fingers along the grooves in the wood and it doesn't take a lot of imagination to see them as a kind of stigmata.

The rain picked up as our group made our way to the next site, the African Burial Ground National Monument just north of city hall. The park ranger on duty told us that, historians estimate that as many as twenty thousand Africans were buried in Lower Manhattan during the colonial period. This particular site at Duane and Elk Streets is the final resting place of over four hundred bodies of Africans, most of whom never knew freedom; over half of them are children under twelve years old. The bodies, confined individually, were discovered in 1991 when construction began on a multi-million dollar office building at the site. This sparked outrage and activism from the community that led to governmental action. In 1992, Congress halted construction and guaranteed money to construct the 25-foot memorial, which showcases a map of the Atlantic Middle Passage (the route by which many slaves were transported) and a sheer granite structure, symbolizing the slave ports in South America—the last point of access the Africans had to their homeland. Various religious symbols are etched along the interior of the monument to honor the inclusivity of traditions and diversity of culture today.

Our final stop of the afternoon was the 9/11 Memorial Museum. The museum's 110,000 square feet and influx of tourists seemed to belittle what we'd just encountered at the African Burial Ground. Staff in blue polos herded groups into lines where we were asked to place all of our belongings, airport-style, on a conveyer belt and step up to a glass enclosure where we were, one at a time, scanned with a security wand. It was hard to miss the irony of the experience, since this is the kind of security that quickly became the standard in the aftermath of the attacks.

The museum's exhibits take you through events of 9/11 from the perspectives of first responders,

security personnel, victims trapped in the North and South Towers, and multiple collections of artifacts, from video footage to singed stilettos and burned

briefcases and wallets still bearing MetroCards and MasterCards. A map shows where each plane was taken over by terrorists and the hijacked routes to the New York and Pentagon targets. An exhibit showed people jumping from the World Trade Center once they realized there was no chance of survival. A quote from a witness described one woman coming to the lip of the window and hesitating. "She held down her skirt as she jumped," the witness said. "It was so human. An act of modesty." An audio exhibit features calls placed from the North and South Towers in the moments following the attacks. A man sitting next to me put his face in his hands and sobbed openly. Later I stood beholding a massive engine, easily 10,000 pounds, from an elevator that serviced one of the towers. It was burned out, shredded, and useless.

Somehow, despite the museum's best attempts to create a polished narrative of American survival and patriotism, the wreckage that so prominently symbolizes the displacement of the echelons of power, wealth, and commerce seemed to me to emphasize a quieter narrative—one of the redeeming power of grace and redemption through



loss. How this narrative can transfigure the former is something I'm still contemplating.

Photos by student reporters

Fellows Reflection

The Christian Raga Project

by Rabindra Goswami

My Christian Raga project is based on the music I have observed, sung, and played at different churches. I have visited a variety of them, including Catholic, Episcopalian, Evangelical, Lutheran, and Presbyterian ones, as well as Marquand Chapel. During services in these churches, one hears numerous hymns, and these are often given accompaniment by musical instruments. In Orthodox churches, however, one hears only chanting, and this is performed without any accompaniment.

Music, to be sure, is an important part of these services. Music in the church has a long history, and we know about the importance of music for the church from many sources. For example, consider Psalm 150: verses 1–6.

Praise the LORD!

Praise God in his sanctuary;

praise him in his mighty firmament!

Praise him for his mighty deeds;

praise him according to his surpassing greatness!

Praise him with trumpet sound;

praise him with lute and harp!

Praise him with tambourine and dance;

praise him with strings and pipe!

Praise him with clanging cymbals;

praise him with loud clashing cymbals!

Let everything that breathes praise the LORD!

Praise the LORD!

There are numerous parallels with the music in India, where trumpets, lutes, harps, tambourines, strings, and pipes are also used to praise God. And in Indian devotional music we find many “clanging and clashing cymbals,” particularly in those hymns known as *bhajans*.

Nevertheless, most of the musical styles in India are based on ragas, which can be thought of as chromatic scales. “Raga” in the Indian context is often defined as a special sound with numerous embellishments that elevates the human mind. In practice, however, ragas involve a strict set of rules for making these chromatic scales come to life. Ragas are defined by mood—they can be happy, melancholy, sensuous, meditative, and so on—and when they are played properly these moods are instilled in the listener. Raga music, in other words, is mood music.

The raga tradition also tells us that sound itself is divine. God, in other words, is also sound. And so raga music is really *divine mood music*. This means that the practitioner of raga music, whether a vocalist or instrumentalist, must always bear in mind the worship of the divine.

Ragas—in the sense that they are moods—can be expressed through music, but they can also be expressed through poetry and painting. The latter,



Photo courtesy of the artist

known as ragamala paintings, show the mood of the raga through image as opposed to sound.

Let me offer two examples.

Raga Hindola

Raga Gunkali

My project, as most of you know, involves using the techniques of raga music to create Christian moods. My goal is to use the discipline of raga music and the idea that sound itself can be divine to make Christian ragas.

To put it another way, the goal is to translate some of the moods associated with Christian divinity into the language of raga music and to play this on my sitar. The first Christian raga I have composed is based on the chanting I have heard at an orthodox church. Hence, I call this Raga Ortho.

This raga is based on the Indian scale known as *Bilawal*, which is major scale. It repeats the series of notes that correspond in the chanting to “Lord Have Mercy” and “Hallelujah.” My goal here isn’t to mimic the chanting, but to use the tune, themes, key changes, and intervals as a kind of inspiration and guide.

The second Christian raga I have composed is based on Taize, which I first heard sung here at the Marquand chapel. I call this Raga Taize.

The notes used are as follows:

Ascending: Do Re Me Re Do Fa So La ðo
(octave)

And descending: ðo Las So Fa So Me# Fa Me Re Do

And it included these phrases: Do Me Re Sı Re Do Do Fa.

Student Perspective

by Emilie Coakley, M.A.R. '15

Three months ago a deliveryman in a brown and yellow uniform heaved a large, lute-shaped package shrouded in bubble-wrap off a D.H.L. truck and rolled it down the hallway of the ISM, past golden-framed icons of saints and a pastel print of a Floridian *Eruv*, arriving at the main office amidst early semester hustle and bustle. There it was unwrapped and reunited with its faithful owner, ISM fellow and Indian classical musician Rabindra Goswami. To his great joy, his teaching-sitar had survived the over 7,000 mile trip from Varanasi, India intact.

Since then, Rabindra has been sharing his passion and talent for Hindustani classical music with the ISM community, through a sitar demonstration in the organ studio, teaching Indian Classical instrument lessons for eager students throughout the University, and unabashedly throwing himself into the project he came here to pursue: researching and creating Christian *Ragas*. *Ragas*, as Rabindra explained, are scales used in Indian classical music to elicit a mood (or *rasa*) reflecting a certain time of day or season.

An enthusiastic ethnographer, Rabindra has made exceptional use of his time here to visit and participate in Christian worship and sacred music in search of the mood that would inspire

his Christian *raga*. Attending a variety of area Christian services has served as the wellspring for Rabindra's compositions, creating Christian ragas inspired by the *Nada Te Turbe* Taize song frequently sung in Marquand Chapel, and a Byzantine Kyrie chant experienced at the church of ISM post-doctoral associate and cantor Hugo Mendez. At his final ISM fellows presentation—which included an exposition of his student's work on the *esraj* (an Indian bowed string folk instrument) and the playing of two new Christian ragas—Rabindra quoted Psalm 150, explaining that “also in Indian music, trumpets, lutes, harps, tambourines, strings, and pipes are used to praise God.”

And yet, this research is not simply a static project for this teacher and practitioner. From the beginning, Rabindra's commitment to sharing his experience and the fruits of his research has been evident. Playing his sitar during Marquand Chapel services and performing a number of public concerts in the area—from *Evening Ragas* with *tabla* player Ramchandra Pandit in Marquand Chapel (you can listen to a recording of that concert here), to evenings of sitar music at area churches—Rabindra has made sitar and Hindustani classical music accessible in diverse settings, always sure to instruct the audience about the music he plays, and place it in its cultural context.

What Rabindra is doing, fashioning a Christian raga, is something that has reportedly never been done before, an innovative project that speaks to the creative potential of experiential learning and ethnographic research. Rabindra's approach to expressing the Divine through music speaks from a posture of worship, experienced with and offered back to a God who is worthy of praise with all instruments, using the diverse musical systems known to God's creation. Rabindra has been a teacher, worshiper, colleague, energetic conversation partner, and humble encourager, whose extreme generosity and prolific skill will be remembered and missed here at the ISM.

Photo by Glen Segger



Gaurav Chiplunkar, second year economics Ph.D. student

ALUMNI, FELLOWS, AND FACULTY NEWS

ALUMNI NEWS

Organist and **DEXTER “TRIPP” KENNEDY** (M.M. '14) has been awarded first prize in the prestigious Grand Prix de Chartres Interprétation, one of the foremost organ competitions in the world. The finals were held on November 8, 2014 at the Cathedral of Notre Dame, Paris. This international competition is held every two years, with the winner going on to perform over 30 concerts in Europe.

Grammy-winning new music ensemble Roomful of Teeth, featuring ISM graduates **DASHON BURTON** (M.M. '11), **VIRGINIA WARNKEN** (M.M. '12), and **BRAD WELLS** (D.M.A. '06) were featured performers on the popular series “NPR’s *Tiny Desk Concerts*.”

FELLOWS NEWS

DAVID STOWE’s chapter, “History, Memory, and Forgetting in Psalm 137,” was just published in the collection *The Bible in the Public Square: Its Enduring Influence in American Life* (SBL Press, 2014). This fall, he began a stint as interim chair of the English Department at Michigan State University.

FACULTY NEWS

On Monday, November 17, **BRYAN SPINKS** gave a lecture for the School of Theology and Religious Studies Student Association at The Catholic University of America, Washington, D.C. Professor Spinks’ lecture was entitled “The Liturgical Influence of Theodore of Mopsuestia on the Eucharist: Catechesis and Anaphoras.”

THOMAS H. TROEGER, J. Edward and Ruth Cox Lantz Professor of Christian Communication at Yale Divinity School and Yale Institute of Sacred Music, was awarded an honorary doctorate on Friday, November 28, by the Faculty of Theology of the University of Basel, Switzerland. Troeger was honored for his “significant contribution to advancing the theory of preaching and religious communication” and his scholarly efforts to promote “scientific discourse on preaching and Christian communication—in particular in Switzerland and in Germany.” The honorary degree also praises Troeger for “providing important impetus as the author of poems and hymns to a contemporary religious language which does justice to both aesthetic and theological demands.”

ISM Publications

With the retirement of the 40-year artwork at year’s close, we took the opportunity to update the front page of *Prism*, improving it with a table of contents. We hope you like it!

Don’t forget to check out the ISM’s two new online publications

The Yale ISM Review
VOLUME I · NO. 1: *Song*

at ismreview.yale.edu

and coming in January

YALE JOURNAL OF
Music & Religion

at ism.yale.edu/yjmr

Alumni Profile:

Callista Brown Isabelle, M.Div. '05

The Reverend Callista Isabelle currently serves as the College Chaplain at Muhlenberg College in Allentown, Pennsylvania. Callista grew up on a farm in Kay, Iowa. Married to Geoff Isabelle, she spends her free time “playing outside and sharing meals with friends.” Of her work as a college chaplain, she writes, “I love working with college students because they ask great questions and are at very transitional stages of life. In my role I support students of any faith tradition, as well as serving as a pastor to the Protestant students in particular. Every day of this work is different, which makes it very exciting.”

After graduating from the ISM, she moved to Minnesota for a year of chaplaincy internship at Gustavus Adolphus College as part of the requirements for ordination in the ELCA. Afterward, she returned to Yale to serve as Associate University Chaplain for over five years, and was ordained as a Pastor of the ELCA in 2007. She became Chaplain at Muhlenberg in February 2012.

What is she most proud of? “Starting an interfaith leadership council in my new role at Muhlenberg has been immensely satisfying. This council has enabled student representatives from all of the campus religious organizations to talk

intentionally with each other. These bridge-building moments are tremendously important to students, and it also helps to build up a healthy environment of conversation when it comes to religious life on a college campus.”

Isabelle also credits the training she received at YDS and the ISM with helping her to prepare for her current work in ministry: “I appreciate the interdisciplinary approach of the ISM, and the many opportunities it afforded for creative learning and conversation to take place. College chaplaincy is inherently interdisciplinary, as you’re balancing the needs and concerns of many diverse groups of people, and so you need to shape your programs and offerings accordingly. I also use the skills I learned in Patrick Evans’ congregational song course every Sunday when I lead worship. I met some of my best friends through the ISM, and am grateful to have had the opportunity to work with its inspiring and creative faculty.”



Photos by Katharine Arnold Luce



Holiday Cheer

The ISM’s annual holiday party was held on December 12 at the Graduate Club, directly following Schola’s performance of Charpentier, directed by Simon Carrington.

Clockwise from top left: Stephanie Tubiolo, guest, Mark Biggins, Nola Richardson, guest, Jeremy Arnold Hamilton, Sarahanna Seligman, guest, Sarah Svendsen, George Fergus, Mary Copeley, Patrick Kreeger, guest, guest, Tate Addis, Wyatt Smith, Adam Perez, guest, guest, Martin Jean, Robert Pennoyer.



STUDENT NEWS

BETHANY CARLSON (M.Div. '16) has published a poetry chapbook entitled *Diadem Me* through MIEL press. The publisher's description states, "*Diadem Me* shimmers with accumulations of feeling and experience. These poems map a surface at once interior and exterior, and, as they do, they offer their readers new ways of moving through a world which is at once arbitrary and ordered. In mourning, jubilation, and wonderment Carlson breaks the hymn in a Dickinsonian way, offering us something like transcendence—except her poems never forget their earthly, bodily roots."

JOANNA EPLING MURDOCH (M.A.R. '15) has been published in two Yale journals in December 2014: the graduate literary journal *Palimpsest* for her "failed" Genesis translation and reflections, and the undergraduate *Journal of Literary Translation* (JOLT) for three verse translations of poems by the Austrian Modernist writer Hugo von Hofmannsthal.

JON SEALS (M.A.R. '15) was featured in a solo art exhibition, titled "Jon Seals: Blueprint Drawings" at Olivet Nazarene University from October 30 – November 13. The exhibition showcased fourteen small blueprint drawings.

Last spring, he reviewed an exhibition at Yale University Art Gallery, entitled "The Sting of Art Education," for *ArtPulse* Magazine, in which he focused on the peculiar role of the artist as educators who can inspire their pupils to take risks in their work. That review led to a full-length feature article in the most recent issue of *ArtPulse* that explores in depth this same theme of artists who educate. "A Common Core" contains interviews with artist William Bailey, who holds the position of Kingman Brewster Professor Emeritus of Art at Yale University, and explores how those who educate can pull their students "past the shore of safety" and into the more risky, creative "expanse of the ocean."

In December, Jon's artwork was included in *Palimpsest*, a literary and arts magazine run by Yale graduate and professional students. Three charcoal drawings were featured, entitled *Students; Wrestling; and Psychological Flexibility of Imagination*. His work was also exhibited in New Haven during ArtSpace's "City-Wide Open Studios," October 11-12.

WYATT SMITH (MM '15, organ) was recently appointed to the Task Force for the Young Organist. This is a gathering of five selected organists from around the country, all under the age of thirty, who will advise the National Council of the American Guild of Organists on matters concerning the cultivating, engaging, and supporting of young organists.

In July, Wyatt was one of ten featured organists on the 2014 Summer International International Organ Festival at the Spreckels Organ Pavilion in Balboa Park, San Diego, California, which comprised a series of ten Monday evening performances during June, July and August. The instrument is the largest outdoor pipe organ in the Western Hemisphere. He performed the music of Johann Sebastian Bach, Kurt Knecht, Felix Mendelssohn, and Louis Vierne. Wyatt also accompanied soprano Priti Ghandi, who is the artistic administrator for the San Diego Opera, in a set of opera arias and songs from the American Songbook.

In honor of its associations with Halloween (since the early days of horror movies), **SARAH SVENDSEN** (M.M. '15) performed Bach's *Tocatta and Fugue in D minor* on Canada's largest organ at Metropolitan United Church in Toronto. The performance was filmed and produced by CBC Music, and can be seen on [YouTube](#).



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In Memoriam: Nalini Jayasuriya, artist

Nalini Jayasuriya, an artist in residence in New Haven at the ISM early in her career, and later at the Overseas Ministries Study Center (OMSC), died this autumn in her native Sri Lanka.

Jayasuriya's work, principally on religious themes, was exhibited in Manila, London, Bangkok, Paris, Toronto, Tokyo, Jerusalem, and New York. She had lectured at Yale and at Tokyo University.

"I write, paint, sculpt, make stained glass windows and make music," the artist said of her broad artistic interests and vision. "I also dream, and sometimes try to understand beyond understanding, through form, color, movement, sound, and silence."

The ISM presented an exhibition of her works in the autumn of 2002. She is pictured here at a reception in her honor on September 10, 2002, flanked



by former ISM director John Cook, who originally brought Nalini to Yale, and by Jonathan Bonk, then director of the OMSC.



Is the Little King Sleeping? 19.5" X 29.5," mixed media on cloth, 2004.

Photographs by Dan Nicholas

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during this holiday season and throughout 2015

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Detail from the mosaic floor in the Honan Chapel (1916), Cork, Ireland. Photographed by Daniel C. Doolan.