

# Prism

MUSIC • WORSHIP • ARTS

YALE INSTITUTE OF SACRED MUSIC  
COMMON GROUND FOR SCHOLARSHIP AND PRACTICE

2015-2016 HOLIDAY  
VOL XXIV • NO 2

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## *There is value in a good question* *On Being's* Krista Tippett on journalism, compassion, and exposing virtue

by Timothy Cahill



Krista Tippett speaking in Battell Chapel

As the shape and meaning of religious journalism expands in the twenty-first century, Krista Tippett has emerged as among the field's most influential pioneers. *On Being*, her hour-long public radio interview program, invites theologians, scientists, artists, activists, writers, social scientists, academics, philosophers, and seekers of all description into in-depth interviews or "conversations," as she prefers, on foundational questions about the meaning of life. A decade ago, few radio professionals would have identified this concept as the basis for a successful radio show, but today *On Being* is carried by 334 public radio stations nationwide, while the podcast version has 1.5 million downloads a month. In 2014, President Obama presented Tippett with a National Humanities Medal for "thoughtfully delving into the mysteries of human existence."

The program began as *Speaking of Faith* in 2003, in the wake of the 9/11 attacks and the Catholic Church sex-abuse

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scandal. In 2010, the title was changed to *On Being* because, “we were not speaking of faith as much as speaking from faith,” Tippet told me in November, during her visit to Yale sponsored by the Institute of Sacred Music. I was escorting her back to her hotel after a long day that included a lunchtime meeting with students, an early evening address in Battell Chapel, a public interview with poet and ISM instructor Christian Wiman, a book signing, and dinner with faculty and others. The visit was a homecoming for Tippet, who received the M.Div. from Yale Divinity School in 1994.

*On Being* addresses questions of religion, spirituality, and theology, but the faith it speaks from is not one of canons and creeds, but ideals and ethics. Tippet herself remains a person of faith in the usual sense, though just what the nature or practice of her religious life is she does not much discuss. As a journalist, her concerns are grounded not so much in metaphysics as in a quality perhaps best summed up by an ancient concept, “nobility.”

The term works in describing both the atmosphere of excellence that pervades Tippet’s program and the ethical values it embodies. Tippet’s guests represent an aristocracy of a certain mode of conduct and inquiry, one marked by honor, integrity, generosity, decency, awareness, engagement, aspiration, and compassion. One listens to the program each week not merely for the specific expertise of its guests, but also for the quality of attention of its host. Tippet’s interviews are designed not to elicit information or invite opinion, but through conversation to collaboratively participate in what she calls “lived virtue.”

Tippet’s code of attention and virtue are what drew several hundred people from the Yale community and New Haven at large to see her in Battell Chapel, and it is what drew me to help organize a student-only lunch-time interview at Yale Divinity School with “Krista,” as everyone familiarly refers to her. The hour-long luncheon included some forty ISM and YDS students gathered over sandwiches in a seminar room, where I led the informal question-and-answer session. Tippet was unguarded among her fellow divvies, several times provoking knowing laughter with asides only a divinity student would find funny. She spoke fluently and with candor about herself and the issues that animate her work.

Tippet was raised in Oklahoma beside a “Southern Baptist grandfather” and preacher whose religion “was all about rules, and his heaven was very small. Even Methodists weren’t getting in.” Despite his fundamentalist astringency (“He had a second-grade education. The life of the mind was a scary thing for him.”), her grandfather was also “the funniest person I knew. He was the most passionate person I knew. And I realize that in formulating my image of God . . . there’s a sense in which I think I do what I do for him. I got my theological education for him.”



Photo from publicroadcasting.net

Krista Tippett receives the National Humanities Medal in 2014

In the 1980s, Tippet worked for a time as a freelance journalist in Berlin, writing about the Cold War for international publications including the *New York Times*, then left reporting to serve as chief aide to the U.S. Ambassador to West Germany. Her time on both sides of the Berlin Wall provoked a kind of spiritual identity crisis, though at the time she “didn’t have the vocabulary” to name it. Amid the wealth and freedom of the West, she observed a kind of existential lassitude, while in the East, which seemed all scarcity and threat, she met people who “created lives of beauty and dignity and intimacy.” Likewise, her diplomatic work placed her in the midst of nuclear weapons negotiations, “rooms where men were literally holding life and death in their hands, only they weren’t talking about life and death, they were talking about power plays.”

“I felt so despairing about that,” she told the YDS students. “It was at that point I started asking spiritual questions, but it was probably a year before I started calling them that. I was surprised to be taking religion seriously for myself and the world, and I wanted to think it through.”

She came to Yale because, “if [taking religion seriously] was what I was going to hand my life over to . . . I had to make sure it had heft and intellectual content and the life of the mind, and

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

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Martin Jean offers a welcome

that the complexity of the world was being addressed. From day one I found that to be true in my professors and what I was learning and what I was asking.”

What follows are brief moments from the hour-long luncheon, redacted for clarity. The questions below

(in italics) are mine, and proceed more or less chronologically from first to last. But I begin with a question asked by a fellow student near the end of the gathering, about Tippet’s process of preparing and conducting her radio conversations. At no point was Tippet’s ethos of nobility more evident than in her reply, which began by describing her “huge preparation,” then went on to explain why she goes to such measures.

Krista Tippet: Of course I want to understand what people know and what they’ve done and what they might have to say that’s interesting, but I really want to have a sense going in of how they think. How they think, not what they believe. That is going to create a better conversation, but also, I think of it as a form of hospitality, creating a hospitable space. This is something that communicates itself palpably, and there’s this relaxation that happens physically and intellectually and emotionally. Most of my interviews, I’m not sitting in a room with [the guests], they’re actually coming in through my headphones. It’s amazing technology, very intimate. It’s a wonderful thing to have that discipline of working just with the human voice and all that it can hold and convey. I find, interestingly, that even if they’re sitting in a

studio in San Francisco or Australia, that people sink into that hospitality. I have a lot of notes in front of me, but I want to be surprised. Because the better prepared you are, the better prepared you are for [the conversation] to take its own course and to really be able to go there with them. A conversation . . . is a very intimate thing and a great adventure. It’s a huge thing to walk into that space with someone else.

*Timothy Cahill: Many of us arrive at divinity school not quite knowing where it will lead us. When you were here, how much did you know about why you were at Yale?*

KT: I really had no clue, but I did know I was going to be taking this endeavor, this set of questions, this kind of rigor of looking at the world and at myself, and see how it applied out in the world. It was the lived theology that I was drawn to.

When I started the radio show, I took all my books from Yale Divinity School. I knew I was the only public radio host with concordances and Greek-English translations. I was not just interviewing Christians, but the foundation of being able to think theologically, and read sacred texts, with all the [critical] ways of uncovering layers of meaning, that was an incredible skill-set to apply in many other directions. I knew I was getting that here, even though I didn’t have any idea what the application would look like.

*Did being at divinity school change your relationships with friends and professional colleagues? Were they puzzled by it, or did they suddenly regard you with suspicion?*

That’s what I expected, and I went to some people with great trepidation about how they would respond. What I found instead, most of the time, is that people came out of the closet, that it turned out they also had a spiritual life. And they

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Krista Tippet in conversation with Christian Wiman



had never talked about it with anybody in those same circles. That's the person I am—I walk into a room and people come out of the closet with their spiritual lives! In some ways I've helped public radio listeners come out of the closet.

*And programmers too. I've heard there was a lot of resistance to your program. It had no real precedent in broadcast journalism or public affairs programming, at least on public radio.*

Yes, there was a lot of allergic reaction: "You can't do this;" "It will make people mad;" "It will be exclusionary;" "It will be proselytizing;" "It won't be intelligent." I actually understood where they were coming from, because I couldn't say, "Well look, it's working over here." We had to demonstrate it, and for that we had to have a few people who got it and were willing to risk trying it.

*You still exist somewhat uneasily in the world of journalism—*

Yes.

*—one foot in, one foot out. In your memoir *Speaking of Faith*, you quote Miroslav Volf on the difference between what he calls "thin" religion, which is a sort of veneer of dogmas over personal or cultural self-interests, and "thick" religion, which has texture and depth, and you write of your work: "The complexity, paradox, and gentleness of thick, lived religion can elude the calculus of politics and journalism. I'm out to investigate thick religion. I'm out to expose virtue." Would you speak more about that work?*

Yes. In the context of journalism, which sets the tone for a lot of our culture, we reserve our highest critical faculties for analyzing what is catastrophic, corrupt, inadequate, broken. There is a place for that. But if you think about the force and effect of journalism on us as individuals and in common life, there's the idea that journalists are writing the first draft of history. I like to think we are telling the story of our time. It's not the whole story. I once, early on, was interviewed

somewhere and said we had too narrow an idea of the news, and a *New York Times* correspondent said, "Well, the definition of news is the extraordinary thing that happened today, and that's a useful definition." And it may be a useful definition, but the way it has been interpreted and practiced is not just the extraordinary thing that happened today, but the extraordinarily terrible thing that happened today.

And now we inhabit a twenty-four hour news cycle, where the extraordinarily terrible things that happened today come at us from twenty-five different directions before dinner, and the pictures are immediate and raw, and so we are seeing people frozen in the worst moments of their lives, with no sense of how they are going to get up the next day and keep living and loving, as so many of them will. And consequently, no sense of how we can respond with compassion. Journalism—not that journalists want this—but journalism in the twenty-first century, as it has met technology in the twenty-first century, has become a demoralizing, debilitating medium in terms of its effect on us.

When I say I want to expose virtue, I'm very aware that it's hard to make virtue as interesting, as riveting, as the terrible things. So there is a discipline that I'm still exploring, and I think we all have to explore in whatever we do, of talking about goodness and virtue and embodying those things with the complexity that they have, so that they feel relevant and telling and people start to see them. Those terrible things that happen are true and real, and there's a bigger story.

*You have spoken eloquently on the subject of compassion. I am thinking particularly in your 2010 TED talk delivered at the United Nations, where you said that "compassion has been hollowed out in my field of journalism." The talk goes on to make a distinction between tolerance and compassion, and observes that tolerance, the "core civic virtue" with which we approach diversity, is "too cerebral to animate the guts and heart and behavior when the going gets rough." I commend everyone to find and listen to [the entire talk](#), but would you condense your thinking on the subject here?*

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Photo by Katharine Luce



The author with Krista Tippett at the student lunch

That's something I think about a lot. In the 1960s, this country experienced genuine diversity for the first time. We had an explosion of diversity of all kinds, [because] we had the Immigration Act of 1965, which no one ever talks about ... This gave us religious diversity, intellectual, cultural, ethnic diversity. We had racial diversity—of course we'd had racial diversity all along, but we acknowledged it in a new way—and diversity of idea and orientation and belief. This was new, and tolerance was the civic virtue we adopted, and it was the right virtue to adopt. But it was a baby step. Tolerance was a way of saying, "Okay, everybody's in the room now." But what tolerance does—it allows, it indulges, it endures; in a medical context, tolerance is about the limits of thriving *in an unfavorable environment*. So it's a fine civic virtue and we still need it today, but it's not big enough to create the world I think everyone in this room wants to be living in and helping to lead. It's not only that [tolerance] doesn't call us to compassion, it's that it doesn't even invite us to be curious about each other, or to be surprised by each other, much less invite us to love of stranger or love of enemy. And in this twenty-first century interconnected world, the basic question of what it means to be human is inextricable from who we are to each other. That's the frontier we're on now. Tolerance still needs to be in there, but those of us who have a bigger vision have to claim something much bigger and more complex.

I don't think we always have to have common ground. I don't think we are going to get on the same page. I think a challenge now, which really goes beyond tolerance, is to say we really may not agree, and my job is not to talk you into my way of seeing things, and I'm not here to compromise what I stand for. And yet, we share life together. So, if nothing else, what questions are we both holding? Is there a way we can live forward out of this moment? If what matters is not the agreement we reach or the common ground we rush to, but how we conduct ourselves

and who we are to each other, even when we are very different. I can't help but imagine we will together create a world better than a world that is built on who lost the last round and me being with my tribe.

*How do we activate the energy being generated by all the change-makers in the world, including the people on your program? How does all that disparate energy get directed toward change?*

That's a question I'm holding now too. The poet Rilke is a real mentor to me, and Rilke said [we] should love the questions themselves, like locked rooms or books written in a very foreign language. You have to live the questions now because you can't answer them. Live the questions until one day without noticing it you may live your way into an answer. I think every age sort of overstates its specialness. We don't live in a more harrowing age than a hundred years ago, with world wars and global depressions and fascism. We don't. But our challenges are existential in a new way, and I think a hallmark of our age is that we have these vast open questions that we don't have answers for and will not be on the same page about for generations, maybe. And that's stressful for human beings in a whole other way . . . and so it brings out fear, it brings out our worst behavior, when what we need to do is rise to our best.

There are so many amazing initiatives in the world right now, so many people who are breaking out [beyond] tolerance, leading creatively, creating new models that are planting goodness and virtue. There's this proliferation of good. How do we start connecting those dots more effectively? How do we turn that proliferation into cross-pollination? I created my own independent production company two years ago, and this is a question we are asking. How can a media project be a dot-connector, be a curator and a cartographer? I don't have the answer, but the reason I [brought up] Rilke is that I believe there is value in putting a good question out into the world. We're so answers-focused in this culture, it shuts down a lot of discernment and deliberation. So that is a question I'm holding, and I'd like to hold it with all of you.

*Timothy Cahill is an M.A.R. candidate in religion and literature (2016) at the ISM and Yale Divinity School. A past fellow of the National Arts Journalism Program at Columbia University Graduate School of Journalism, he served as photography critic and arts correspondent for the Christian Science Monitor and founded the Center for Documentary Arts in upstate New York.*

Photos in this article by Tyler Gathro unless otherwise noted.

# A Paradoxical Sounding

by Don E. Saliers

Note: This article appeared in the December issue of *The American Organist*, ©2015 by the American Guild of Organists. Reproduced by permission of *The American Organist Magazine*.



Annie Dillard is a bold spiritual writer. Read again her *Pilgrim at Tinker Creek* or *Teaching a Stone to Talk*. In her relentlessly curious *For the Time Being*, she cites Aryeh Kaplan, writer on Jewish meditation, about paradox and the divine: "... the God of the galaxies, for whom a galaxy

is 'no more significant than a bacterium,' is at the same time 'great enough that a single human being can be as significant to Him as an entire universe.'" Dillard observes that many people can't tolerate living with paradox. "Where the air is paradoxical, they avoid breathing and exit fast" (p. 197). Yet all of us live in the midst of many paradoxes.

This got me thinking about the paradoxical aspects of music and musicians. The musicologist Nicholas Cook wonders, in *A Guide to Musical Analysis*: "If a few combinations of pitches, durations, timbres, and dynamic values can unlock the most hidden contents of [human] spiritual and emotional being, then the study of music should be the key to an understanding of [human] nature" (p. 1). How is it that a few notes, with or without harmonies or orchestration, can evoke in us the deepest sense of joy or sadness? Here I think of a child's voice singing what her mother sang to her, or an unaccompanied folk melody or plainchant. More to the point: How is it that ordered sound could become a means of communication with the divine? This is the strange and mysterious feature of what many of us do every Sunday and each Shabbat in leading worshipping assemblies. Music becomes a medium of how God may speak with human beings and human beings address praise and lament to the divine ear.

Consider the paradox expressed in Psalm 19: "The heavens are telling the glory of God; and the firmament proclaims his handiwork. Day to day pours forth speech, and night to night declares knowledge." Then comes the surprise: "There is no speech, nor are there words; their voice is

not heard; yet this voice goes out through all the earth, and their words to the end of the world." God is known through the glories of creation — of the whole created order and of sounds and rhythms of night and day, as well as through the language of Scriptures. Yet there are no words and no voice. The only way to hear is to behold the works of creation. The only way to *see* the glory of God is to *hear* the music. We catch this so clearly in Haydn's *Creation*. Just the melody of the so-called *St. Anthony Chorale* evokes the echo of divine glory. I have found myself more than once humming that line unexpectedly.

Once, when I was studying the singing practices in local congregations, I asked a group of children why they enjoyed singing an arrangement of "Ye Watchers and Ye Holy Ones" (not much sung these days). One eight-year-old responded, to my surprise and delight, "Because the words taste so good!" Yes, the "words" tasted and sounded so good because they took us through the music to a mystery and a joy beyond the words.

Even when there are no words, some music — as all organists know — evokes a sense beyond the time in which the music is played. Think as well of Olivier Messiaen's *Quartet for the End of Time* — four instruments in a constricted space and time, sounding eternity.

For Christian communities, the season of Advent is full of such paradox. Singing about the culmination of time marks the beginning of the year. Holding the past and future together marks time. "I am the Alpha and the Omega," from the Book of Revelation, sings this paradox. This season, many will sing or perform Philipp Nicolai's great chorale "Wachet auf," in one of its many musical settings. "Wake, awake for night is flying... Awake, Jerusalem, at last!" The final stanza presses on with the paradox of faith:

Nor eye hath seen, nor ear hath yet  
attained to hear  
What there is ours; but we rejoice and  
Sing to thee our hymn of joy eternally.

Count it the joyful paradox that we, so limited by space and time, can plan and hear and sing beyond our finite lives to a glory yet to come.

*Don E. Saliers is William R. Cannon Distinguished Professor of Theology and Worship Emeritus at Emory University. He is currently chaplain of the American Guild of Organists, and serves on the ISM's advisory board, the Friends of the Institute.*



Artwork inspired by Dante's *Divine Comedy* made by an inmate at MacDougall-Walker

## Dante Behind Bars

by Melissa Maier

On December 12, students in Professor Ron Jenkins' course "Sacred Texts and Social Justice" took the stage in Marquand Chapel to perform works based on Dante's *The Divine Comedy*. The unusual interest generated in the outside world by "Dante Behind Bars" stems from the fact that the authors of these dramatic readings are men currently incarcerated in the MacDougall-Walker Correctional Institution, with whom the students have worked weekly throughout the semester to create the work. It is "Dante's Hell, With Those Who Can Relate," as Susan Hodara put it in her 2010 New York Times article about the program's implementation at Sing Sing. The New Haven performance was followed by a discussion with Scott Semple, Commissioner of the Connecticut Department of Corrections (DOC), and two principals in the DOC education system.

This is the second consecutive semester that Jenkins, professor of theater at Wesleyan University and visiting professor of religion and literature at the ISM and YDS, has brought this program to Yale. A former Guggenheim and Fulbright Fellow, Jenkins has facilitated theater workshops in prisons in Italy, Indonesia, and the United States. He specializes in

documentary theater focusing on themes of social transformation and human rights.

The Dante scholar **Peter S. Hawkins**, professor of religion and literature at YDS and ISM, has written that "...it is not the penitents' suffering that the poem dwells on, it is the degree to which art, music, language—beauty of all kinds—assist in personal transformation."

Ron Jenkins agrees.

"Having worked for many years with Dante's text in prisons, I discovered that this theme of transformation is central to the poem's reception by individuals behind bars," said Jenkins in the program note. "For the men and women I meet in prison, Dante's poem is a story of hope. They identify strongly with the author as a man who, like them, was convicted of crimes and exiled from his home. They see Dante as someone in bleak circumstances who chose literature as a path enabling him to write his way out of hell and into heaven. In their written responses to Dante's poem many incarcerated authors try to do the same thing."

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## DANTE BEHIND BARS CONTINUED FROM PAGE 7

Jenkins, who was featured in a [WNPR article](#) and on the Colin McEnroe Show earlier this year, directed the performance, which was repeated on December 14 at MacDougall-Walker and again that evening at the Casa Italiana Zerilli-Marimo in New York.

“Hearing these responses to Dante’s poem can be transformative for listeners on either side of a prison’s walls,” continued Jenkins. “On the

long bus ride back to New Haven after our weekly sessions at MacDougall-Walker I would reflect on the insight, intelligence, and creativity of the men we worked with. The words from Dante that came back to me most often were from Canto IV of *Inferno*: ‘Deep sorrow struck me when I understood, because then I knew that people of great value were suspended in that limbo.’”

Photos by Tyler Gathro



## ALUMNI, STUDENT, AND FELLOWS NEWS

### ALUMNI NEWS

**KATHLEEN ALLAN** (M.M. '14) made her conducting debut in Japan, where she directed the Quodlibet Choir and Telemann Chamber Orchestra for two concerts—a performance of Handel’s *Messiah*, and one of Bach’s *Christmas Oratorio*. Tenor **DANN COAKWELL** (A.D. '11) and mezzo-soprano **MINDY CHU** (M.M. '15) were featured soloists for the two concerts, which were held as benefits for the Japan Volunteer Corps.

**BRAD WELLS** (M.M.A. '98, D.M.A. '05) and the vocal octet *Roomful Of Teeth*, whose members include **DASHON BURTON** (M.M. '11) and **VIRGINIA WARNKEN** (M.M. '13), were nominated for Grammy Awards in the category of Best Chamber Music/Small Ensemble Performance for *Render*, released on New Amsterdam Records.

### STUDENT NEWS

**SARAH PAQUET** (M.M. '16) and **NATHAN REIFF** (D.M.A. '17) were selected as the two graduate conductors who will participate in the ACDA Eastern Conducting Masterclass, to be held in February 2016.

### FELLOWS NEWS

**AARON ROSEN** (2010-2011 Fellow)’s most recent book, *Art & Religion in the 21st Century* (Thames & Hudson, 2015), was featured in *Time* magazine’s list of the year’s best art books.



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# Alumni Profile: In His Own Words

Troy Messenger (M.A.R. '83, M.Div. '88)

I work at Union Theological Seminary, where I have now been for twenty years. I wear both practical and academic hats, directing the daily chapel program and also teaching in worship and the arts. Together with my team of chapel ministers, professional and student musicians, and other members of the practical field, we work hard to make and teach meaningful worship that is responsive to the world in which we live. Our close allies in this endeavor are the performing and visual artists who are frequent guests to our classroom and chapel. My office in the chapel tower was once home to Union's School of Sacred Music, the predecessor to the ISM at Yale.

I had first graduated from YDS and the ISM in 1983 when my denomination, the Southern Baptist Convention, was undergoing a radical theological shift and purging many of the scholars and ministers I most respected. I worked for three years in Texas doing radio and television production work while discerning my call. In 1986, an opportunity arose to work at a scrappy Baptist church in Times Square that was doing some exciting work in the arts and community ministry. We moved to New York on a shoestring, and I came back to the ISM to complete my M.Div. degree. One of the more challenging years of my life was attending full time at Yale while living in Jersey City and working in Manhattan. A few years later I entered the performance studies Ph.D. program at NYU, where work with Richard Schechner and Barbara Kirshenblatt-Gimblett introduced me to the possibilities of ritual and performance. I started my work at Union just as I was completing the dissertation, and have had a lively two decades since, following in the shadows of the School of Sacred Music and many of the faculty who influenced me so deeply at the ISM.

My current work is largely focused on preparing students to create and lead worship, attentive both to the moment and the many deep traditions of our community. Nothing pleases me more than watching our students step confidently into leadership. Last December, one group of our introduction to preaching and worship class was scheduled to lead the weekly communion chapel



on the day that the non-indictment of the officer involved in the Eric Garner killing was announced. On short notice, they were able to adapt their prayers, sermon, and song to hold the pain of our community and make space for our response – a beautiful moment in which a class project became grace for the community.

I appreciate the rigorous study of liturgical traditions, the exposure to practices different from my own, and the vibrant conversations with peers that I got at YDS/ISM. Beyond the divinity school, I took great pleasure in exploring the rich resources of the University, particularly the art and architecture library, the Graduate School of Arts and Sciences, and of course, Woolsey Hall. I have treasured memories of participating in sung morning prayer, singing with the Marquand Chapel Choir, my practicums with Jeffery Rowthorn, and the pleasure of once finding myself at table in the refectory with Roland Bainton.

A surprising discovery for me at that time was the electronic music lab at the Yale School of Music. Many nights I would book a 2-6:00am shift in the lab and spend the wee hours of the morning creating the sound track for my thesis project, which was probably one of the more unusual pieces of liturgical music Jeffery Rowthorn oversaw!



## Fall 2015 Selected Events



*Clockwise from top left:* Jacqueline Osherow, the Lana Schwebel lecturer; Yale Camerata's Advent concert; organists Michel Bouvard, Renée Louprette, and Thomas Murray; Yale Schola Cantorum with David Hill in Christ Church; Patricia Hampl.





Clockwise from top left: Krista Tippett with students; guest artists Dialogos; Religion and Social Change filmscreening at Whitney Humanities Center.

Organists' photos courtesy of the artists. Krista Tippett photo by Katharine Luce. Others by Tyler Gathro.

## ISM Congregations Project 2016

Now in its sixth year, the 2016 ISM CONGREGATIONS PROJECT will expand its reach and condense its program to a three-day conference format, July 19 – 21, on the Yale campus in New Haven. The ecumenical, practice-oriented conference is open to leaders of congregations from all denominations who seek to strengthen their ministries of worship, music, and the arts. The selected theme—*Poverty,*

*Wealth, and Worship*—serves as the focus for worship, lectures, and workshops, as well as the work shared by participating congregations. This unique conference model draws on and draws together the distinctive gifts of pastors, musicians, and lay leaders at every step along the way.

Join us! Program, faculty, and registration information are at [ismcongregations.yale.edu](http://ismcongregations.yale.edu).

A promotional banner for the Yale Institute of Sacred Music Congregations Project. The top left features the Yale logo and the text "INSTITUTE OF SACRED MUSIC". Below this is a collage of images: a woman singing, hands playing a piano, a man reading a book, a group of people celebrating, a cityscape, a baptism, and a chalice. At the bottom, the text "CONGREGATIONS PROJECT" is written in large letters, with the tagline "Renewing worship, music, and the arts for the life of the world." below it. The background of the bottom half is a blue and green abstract pattern.



Gianni dagli Orti: *The Nativity*, c. 1475, Church of Saint Nicholas, Gostinople

The faculty, students, fellows, and staff  
of Yale Institute of Sacred Music wish you all the joy  
of the Christmas season and a happy and peaceful 2016

[ism.yale.edu](http://ism.yale.edu)