

Prism

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COMMON GROUND FOR SCHOLARSHIP AND PRACTICE

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2018 Commencement Goodbye, Graduates!

compiled by Stephen Gamboa-Diaz

On Sunday, May 20, the ISM presented its newest graduates with their ISM certificates at a banquet at the New Haven Lawn Club. Some of them accepted our invitation to reflect on their experience at the Institute, and their plans and hopes for the future.



Matthew Fried

STUDENTS

Elizabeth Bickley (M.A.R.) joined the ISM primarily to study “sacred place, public ritual, and sensory culture with Prof. Sally Promey. Each semester, Sally’s courses taught downtown in the art history building carried me into the heart of the city, a path that became fortuitous. I expected to be launched towards museum curation and am grateful for the influences—especially the walks downtown and hours writing papers on park benches—that shifted my attention towards the built environment and curating public spaces. Two years in the company of poets, architectural historians, musicians, ministers-to-be, and liturgically-minded people at the ISM has been invaluable.” Elizabeth is grateful for the ISM’s support, including conference travels and collaborative place-based projects. After graduation, she looks forward to serving on church building committees and working as a project manager of public space activation and design for downtown New Haven.

Ting Bok (M.A.R.) is grateful for the opportunity to learn from the dedicated ISM faculty (especially Peter Hawkins, Christian Wiman, and Teresa Berger), fellows, and her extremely talented peers. The

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Octavia McAloon, Maggie Burk, Jacob Gelber, Joseph Kemper, Hannah Goodwillie, Andrew Hon, David McNeil, Simon Lee

2018 Prizes and Scholarships

The Hugh Giles Prize
Hannah Goodwillie

The Hugh Porter Prize
William Doreza and Samuel Stella

The Edwin Stanley Seder Prize
Ting Bok and Abigail Storch

The Aidan Kavanagh Achievement Prize
Sally Hansen and David McNeil, Jr.

The Director's Prize (best Colloquium presentation)
David McNeil, Jr. (solo presentation)
Kathleen Kilcup, James Simon Lee & Abigail Storch (team presentation)

The Richard Paul DeLong Prize
Octavia McAloon and Nicholas Quardokus

The Faculty Prize
Kathleen Kilcup and Jonathan Sanchez

The Margot Fassler Prize in the Performance of Sacred Music
James Reese and Janet Yieh

The Liturgical Studies Prize
Zachary Fletcher and Sze-Long Aaron Wong

Students' Choice for Best Colloquium Presentation
Josiah Hamill & Laura Worden

ISM Community Award
James Simon Lee

The Robert Baker Scholarship
Jacob Reed

The Mary Baker Scholarship in Organ Accompanying
David von Behren

The Hugh Porter Scholarship
Edward Vogel and Emily Wing

The E. Stanley Seder Scholarship
Margaret Burk and Hannah Sachs

The Louise E. MacLean Scholarship
Chun Fung Andrew Hon and Carmen Denia

The Dominique de Menil Scholarship
Hans-Jacob Schmidt and Laura Worden



Music graduates make their way to Sprague from Old Campus

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Director's Remarks

Delivered at the ISM Commencement Banquet May 20, 2018

Martin Jean, director

Many of us leave soon for the ISM Study Tour to Spain, where, among many other things, Schola will reprise Joby Talbot's *Path of Miracles* along the Camino road to Santiago de Compostela. In light of this, the temptation to riff on pilgrimage is too great to resist, even though I see plainly the minefield of clichés before me. You'll applaud my restraint, I think, if I decline to comment on the "journey" you are about to embark on in your lives, or to remind you that the road ahead may be rough and full of pitfalls!

The idea of pilgrimage is often conflated with notions of progress. For example, we think of summoning up the courage or fortitude to overcome great adversity, and of long treks into wilderness, fraught with perils and hardships. But no pilgrimage is only this. It could be misguided to reduce it merely to a line connecting two points with a well-defined beginning, middle, and an end. As inspiring as it might be to hold in your mind's eye an image like the great cathedral of Santiago soaring above the horizon as the ultimate goal of your personal Camino, this model might easily devolve to tropes around modern capitalism, thereby reducing pilgrimage to a single-minded, autonomous, self-improvement program designed to achieve your goal, no matter what it is, and no matter what the cost.

But as we've learned, no pilgrimage worthy of the name is ever only this. As it is, we know many pilgrimage roads are filled with multiple destinations of their own. We find stations along the way to help us to reflect, to learn, to breathe, to be.

I am more inspired by the notion of pilgrimage as the juxtaposition of the traveler or pilgrim (*peregrinus*) and the image (*imago*) or that which stands in for something holy, something sacred, some glimpse of the divine — "pilgrim-images," the essence of virtually every encounter we make in life. We are all pilgrims at every point.

I have many hopes for you as you leave this place. I hope you have learned something more about who you are as people, thinkers, and artists. You have already impressed us with your many skills — some of them acquired and developed here — in performance, in analysis, in art and ritual, and as you move on from this place, I hope that you will recognize yourself to be a significant contributor to our diverse and vibrant world, and that you come to see that you and your talents are part of a much larger matrix of people and gifts that lie in store. You will find that these gifts you will encounter and the people and places that hold them become the

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Matthew Fried

Abbie Storch, Kathleen Kilcup, Simon Lee, David McNeil, Josiah Hamill, Martin Jean

imago. Every single encounter with them becomes a kind of sacred pilgrimage.

I can promise you, these pilgrimages, as we are defining them, will not take the form of a logical path with an A, B, and C sequence, but they will more often occur in the random, the accidental, and the surprising. You will experience them in the parishes that you serve, on the stages where you perform, and in the classrooms and galleries and libraries where you study and teach. These gifts will come from conductors and leaders who inspire you; they will also come from out-of-sync section leaders and belligerent businesspeople. You will find them in brilliant students and in students who take every last ounce of all you can offer. They will come from people both rich and poor in mind, body, and spirit.

Therefore, you will act as pilgrim time and time again, as you move from one such encounter to the next. Each time you will meet something at once familiar and new, comforting and challenging. And I believe that as you do this, you will encounter the divine every time. Even if your worldview does not find value in the terms “sacred” or “holy,” perhaps you will at least agree that these encounters with people and places have

the potential of being precious – each one a pearl of great value.

And here’s one more thing: As you face these icons of priceless worth, you will find them to be even more precious as you come to realize your own pricelessness. We see worth in others as we come to find worthiness in ourselves. As you grow in confidence and wisdom, and as you become more comfortable in your own skin, the “others” you will encounter will seem less like strangers and more like friends.

At the recent royal wedding of Prince Harry and Megan Markle, we heard Bishop Curry’s inspiring words celebrating the redemptive power of love. There is so much about you that is lovable: your courage, your vision, your determination, your stubbornness, your passion, your fallibilities. All of these are so very lovable. As you allow others to love you, you will learn to love yourselves more. And as you learn to love yourselves more, you will discover more and more the capacity to love those you encounter — every person and animal and tree and stone under the sun — all uniting together, inflamed by the Spirit, in one holy work of love.

Stephen Gamboa-Diaz



YDS Commencement

process of coming up with a colloquium presentation topic, giving it flesh, and finally presenting she found both memorable and rewarding. After ISM, she will work as a simultaneous interpreter, take on a couple of book translation projects, and possibly adopt a cat.

Samuel Ernest (M.A.R.) is grateful to have been part of the ISM during his time at Yale and will look back with fondness to relationships he developed on the Spain trip. In the upcoming year, he will remain in the New Haven area to work as he

applies to doctorate programs to continue studying theology, literature, and sexuality.

Zachary “Zak” Fletcher (M.Div.) “cannot imagine the last three years at Yale Divinity School without the ISM.” He will particularly miss singing in Schola, and was happy to hang on a little longer, remaining in Madrid with ISM support for the month of June for Spanish language study, and ministry at the Spanish Reformed Episcopal Cathedral under the watchful eye of Spencer Reece (M.Div. ’11). In July, Zak started a yearlong hospital chaplaincy residency at The Mount Sinai Hospital in New York, with the intent of becoming a professional chaplain.

Joseph Kemper (M.M.) will continue his graduate studies at the University of Michigan to pursue a D.M.A. in choral conducting. During his first year he will be the conductor of the Residential College Singers and serve as assistant conductor of the Women’s Glee Club. He is appreciative of the incredible experiences provided by the ISM, and is especially grateful for his mentorship by Maggie Brooks, Jeff Douma, David Hill, and Masaaki Suzuki. Lastly, he is thankful for the lifelong friendships that have been formed during these two years.



David Mahan, Andrew Hendrixson and guest, Awet Andemicael

Matthew Fried

Michael Kurth (M.Div.) writes: “My ISM experience has been life changing. I will take with me many moments of God-filled joy, from gazing at the ceiling of the Church of the Savior on Spilled Blood in Saint Petersburg to infinite laughs and smiles at sherry hour. I am certain that the friendships I have formed here across academic and professional pursuits will last long beyond our final month together. Here’s to you, ISM!”

After two “amazing years” at the ISM and Yale, **Simon Lee** (M.M.) is returning to the north-east of England to resume his duties as a lay clerk at Durham Cathedral. He says he is “going to miss the people of New Haven hugely, especially the concert office staff, and [I] hope to be back to visit soon!”

Megan McDermott (M.Div.) will be a curate at an Episcopal church in New England. She is particularly grateful for the many (and vastly different) churches she visited on the 2016 ISM Study Tour to the Baltics, which helped her realize that “[the] ability to see beauty in a variety of different worship settings is a gift, rather than a burden.” She is also thankful for the encouragement provided by ISM requirements to continue pursuing her love of writing; she hopes always to be a poet as well as a priest.

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Thomas Murray and Martin Jean

Matthew Fried



David von Behren, Gabriel Benton, Nicholas Quardokus, Josiah Hamill

Matthew Fried

David McNeil (ISM certificate '18; D.M.A. '21) will be taking a position on the faculty of Colorado Christian University in the fall, and he is "excited to see how working with the wonderful professors and colleagues at the ISM has prepared him to serve in that way." David treasures his experiences singing in Schola, travelling with the ISM, and working with the broader community in chapel services. He is also grateful for the chance to work closely with the other students in the conducting program over the past two years.



Graduating Voxtet (minus Matt Sullivan) - photo from Addy Sterrett

Courtesy Octavia McAloon

Nicholas Quardokus (M.M.) is thankful for time spent at the ISM, with all the opportunities for student collaboration and camaraderie. He will especially treasure memories of working as an organist in Marquand Chapel, spending numerous hours with Michael Kurth refining their Colloquium project, and enjoying time with friends during the study trip to Spain. In the fall, Nick will begin work as organ scholar at St. Paul's Parish, K Street, Washington D.C.

James Reese (M.M.) looks forward to continuing his work with his ensemble, Variant 6, in Philadelphia, as well as maintaining an active solo and ensemble career.

Jonathan Sanchez (M.Div.) is grateful for the opportunity to have formed friendships and work with colleagues from a variety of disciplines while at the ISM. Next year, Jonathan will pursue a Master of Sacred Theology degree from Lutheran Theological Southern Seminary in Columbia, SC. Afterwards, he plans to apply to doctoral programs in New Testament studies.

Xiao Situ (M.A.R.) writes: "The ISM is a very special place. As an inherently interdisciplinary person, I needed a place that could hold space for my thinking and creativity, and provide colleagues and resources to support it. I am deeply grateful to the ISM for being that special place."

Sam Stella (S.T.M.) writes: "The ISM colloquium is touted as the heart of the ISM's intellectual community. Initially, I was skeptical of the required two-hour class I had to take in the middle of the week, to say nothing of the presentation I would be required to give. But I came to see exactly how and why faculty and administrators spoke of colloquium the way they do. It was invaluable to see and hear my peers become passionate about their projects. Nowhere is the ISM more 'interdisciplinary', and therefore true to its ideals, than in the colloquium. I will miss it."

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Kathleen Kilcup, Rodney Kilgore, Andrew Hendrixson

Stephen Gamboa-Diaz



Samuel Ernest, Dustin Gavin



Simon Lee, Joseph Kemper, Octavia McAloon

Courtesy Octavia McAloon

Stephen Gamboa-Diaz

Abigail Storch (M.A.R.) is deeply grateful for the chance to spend the past two years exploring “word-craft, worship, and music-making, all in a community of dear friends.” She is especially thankful for the travel opportunities and Spanish language acquisition that the ISM has afforded her—memories and skills that she will treasure for life. A fierce advocate of the Oxford comma, Abbie will work as a research assistant to Sterling Professor Harold Bloom and as a freelance copy editor after graduation.

Janet Yieh (M.M.A.) is extraordinarily grateful for her three years at the ISM, particularly the opportunities to serve as organist for Berkeley Divinity School and organ scholar at Christ Church and Trinity Church on the Green, and “for the teaching and guidance of Professors Thomas Murray and Martin Jean!” This August, Janet moves to New York City, to begin her appointment as full-time associate organist at Trinity Church, Wall Street.

Other ISM graduates: **Gabriel Benton** (M.M.), **William Doreza** (M.M.), **C. H. Victor Gan** (M.A.R.), **Dustin Gavin** (M.A.R.), **Amy Giuliano** (M.A.R.), **Josiah Hamill** (M.M.), **Sally Hansen** (M.A.R.), **Andrew Hendrixson** (M.A.R.), **Octavia McAloon** (M.M.), **Bradley Sharpe** (M.M.), **Addy Sterrett** (M.M.), **Matthew Sullivan** (M.M.), and **Sze-Long Wong** (M.A.R.).

FELLOWS

Barbara Haggh-Huglo (ISM Fellow) thought deeply this past year about medieval foundations of sacred music in Ghent and how their financing and multisensory realizations might serve as models in the modern Church, as she alternately immersed herself in the rich offerings of the ISM, Connecticut, and New York City, and withdrew to reflect and write in her office. After she samples and compares the aldermen’s registers of ten European cities to those of Ghent this summer, she plans to complement her forthcoming books with concerts combining early modern liturgical chant, polyphony, and organ music



Matthew Fried



Stephen Gambao-Diaz



Courtesy Octavia McAloon



Stephen Gambao-Diaz



Stephen Gambao-Diaz

Clockwise from top right: Laura Adam and Laurie Ongley; Matthew Sullivan, James Reese, Addy Sterrett, Bradley Sharpe; Michael Kurth, Zachary Flechter, Megan McDermott; Elizabeth Bickley; Vasileios Marinis

FACULTY NEWS



We welcome **JEFFREY GROSSMAN** as lecturer in music at the Yale Institute of Music and Yale School of Music. His duties will include one-on-one coaching of early vocal repertoire with the graduate students in the studio of Prof. James R. Taylor, teaching courses in performance practice

and vocal repertoire, and assisting in the preparation of vocal chamber music projects and other performances of these students.

Grossman graduated as a music major with the Bachelor of Arts degree from Harvard University in 2004. He then received a master's degree in choral conducting at Carnegie Mellon University, as well as a master's in historical performance from the Juilliard School, where he was a harpsichord student of Kenneth Weiss.

Jeffrey Grossman has a broad and extensive performing career as coach, keyboardist, and conductor. He is the artistic director of the baroque ensemble the Sebastians and has performed with the Saint Paul Chamber Orchestra, Opéra Orchestre National Montpellier, A Far Cry, Bach Players of Holy Trinity, and TENET Vocal Artists. He is the répétiteur of the Boston Early Music Festival Young Artists Program. He is a native of Detroit, Michigan, and now lives in New York City.

DAVID HILL was awarded The Medal of the Royal College of Organists at Southwark Cathedral during the College's Conferment ceremony in March 2018.

Martin Jean has announced that **THOMAS MURRAY**, professor in the practice of organ and University Organist, will retire at the end of the 2018-2019 year. See full announcement on page 9.



TOMOKO NAKAYAMA has been appointed Lecturer in Music in the ISM and YSM, expanding her previous position as collaborative keyboardist for the voice program to include the teaching of "Art Song Coaching."

In addition to her work for the last three years with our graduate vocal majors, Nakayama has distinguished herself in the profession at large as pianist, harpsichordist, coach, and conductor. She has been in the Washington National Opera's Domingo-Cafritz Young Artist Program, served as faculty vocal coach and opera scenes director at Boston University's Tanglewood Institute, and is a former piano fellow at the Tanglewood Music Center.

Professor **MARKUS RATHEY** has recently published two major articles. One explores the relationship between music and drama in Leipzig in the years leading up to the establishment of the opera house in 1693. The article shows the increasing interest in music-dramatic genres both in sacred and secular music and argues that church musicians had a significant impact on the development of operatic genres: "Setting the Stage: Drama, Libretti and the 'Invention' of Opera in Leipzig in the 1680s," *Cambridge Opera Journal* 29 (2017), 287-311. The second article analyzes the musical and theological traditions of Johann Sebastian Bach's first major composition, the cantata for the introduction of the town council in Mühlhausen in 1708. The article outlines how Bach's piece conforms to concepts of religion, politics, and secular power established in the later 17th century: "In Honor of God and the City: Strategies of Theological and Symbolic Communication in Bach's Cantata Gott ist mein König," in M. Peters and R. Sanders (eds.), *Compositional Choices and Meaning in the Vocal Music of J.S. Bach*, Lanham: Lexington, 2018, 3-22..

Thomas Murray to Retire

The Institute of Sacred Music announces the retirement of Prof. Thomas Murray, professor in the practice of organ and Yale University Organist, effective at the end of the 2018-19 academic year.

A graduate of Occidental College, Thomas Murray joined the faculties of the School of Music and Institute of Sacred Music in 1981 following an eight-year tenure as organist and choirmaster at the Cathedral Church of St. Paul in Boston.

Since coming to Yale, Prof. Murray has been involved at various times in the Marquand Chapel music program, and has served as organist and choir director at Battell Chapel; throughout his years at Yale he has taught courses in organ literature and church music. For thirty-seven years, he has been teaching graduate organ majors who have gone on from Yale to leading positions in the academy, in churches and cathedrals, and in the field of performance throughout the world.

His own performing career has taken him to all parts of Europe and to Japan, Australia, and Argentina. He has appeared as a soloist with the Pittsburgh, Houston, Milwaukee, and New Haven Symphony Orchestras, the National Chamber Orchestra in Washington, D.C., and the Moscow Chamber Orchestra during its tour of Finland in 1996. The American Guild of Organists named him International Performer of the Year in 1986. In 2003, he received a diploma *honoris causa* as a Fellow of the Royal College of Organists in England, and in 2007 the Yale School of Music awarded him the Gustave Stoeckel Award for excellence in teaching. He is also the recipient of an honorary fellowship from the Royal Canadian College of Organists.

In the year to come, we look forward to celebrating the many aspects of his profound legacy at Yale and his indelible impact on the organ world.



NOTES ON THE STAFF

EBEN GRAVES has been appointed program manager in the Yale Institute of Sacred Music, effective July 30, 2018. In this role, he will provide strategic leadership and comprehensive management for three broad areas of the ISM's work: He will manage its existing programs of artistic and scholarly events and the ISM Fellowships, and in addition, he will lead the development of exciting new interdisciplinary initiatives to form collaborative partnerships both at Yale and around the world.



Graves is an ethnomusicologist specializing in the musical cultures of South Asia. His most recent research has been focused on the sonic and ritual practices surrounding *padavali kirtan*, a genre of sung devotional poetry and an associated musical style dating to the sixteenth century and tied to practices of meditation in eastern India. Graves's research centered in West Bengal and examined the religious, political, and economic aspects of this repertoire.

He is also a trained percussionist who has worked in the worlds of Western classical and popular music. His interest in the music of South Asia began with studies of the *khol*, a two-headed drum found in eastern India and Bangladesh.

Following his undergraduate work at the University of Southern Maine, where he graduated *summa cum laude*, Graves graduated with a master's degree from Tufts University in Boston, and then completed the Ph.D. in ethnomusicology at the University of Texas, Austin in 2014. In 2015-2016, Eben was a fellow at the ISM, where he taught courses in music and Hinduism and the music of Bollywood. He was then appointed as a two-year Mellon post-doctoral fellow at Columbia University, where he taught, developed programming, and pursued his research.

The recipient of numerous awards, Graves won the prize for best dissertation in ethnomusicology in 2014 from the University of Texas, Austin, where, according to a faculty referee, "Eben's dissertation was the best dissertation that emerged from our graduate program in ethnomusicology in the past decade, and one of the top five dissertations that have ever emerged from our program."

We are delighted that Eben Graves will rejoin the ISM community and look forward to all the significant ways he will contribute to our programs.



We are also delighted to announce the appointment of **SALLY HANSEN** (M.A.R. '18) as admissions coordinator for the ISM. In this role, she will organize and conduct outreach and recruiting activities to help meet enrollment goals for the Institute academic programs,

the fellowship program, and related initiatives. She will build networks of support among colleagues and alumni in the field, conduct campus and conference visits, communicate with prospective students and fellows, and organize the admissions and audition process.

Hansen is no stranger to the ISM. A 2018 graduate in the religion and literature program, she received the Aidan Kavanagh Achievement Prize in recognition of distinguished intellectual achievement. A native of Lexington, Virginia, Sally graduated in 2016 with a Bachelor of Arts degree (English literature major, Classics minor) from the University of Virginia, during which time she spent a semester at the University of St. Andrews.

As a student, Hansen has embodied the interdisciplinary work of the ISM. As an undergraduate, she was co-founder and president of the English Students Association, an organization dedicated to fostering a cohesive yet expansive sense of identity within the English major. This was accomplished by hosting monthly interdepartmental events, ranging from faculty panels on racial justice, to roundtables on the literary representation of sexual aggression, to student-led forums on global violence. At the ISM, she was poetry editor for LETTERS, an ISM-sponsored, student-run, semi-annual review of literature and the arts.

For most of her life, she studied the piano, working with John Mayhood at UVA. She supplemented this study with several semesters of private vocal training and was a member of the University Singers there.

We are delighted to welcome Sally Hansen back to the ISM in her new role, and we will benefit from the wisdom from her student days, her enthusiasm for the mission of the Institute, and her commitment to building an interdisciplinary community of learners.

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2018 ISM Study Tour and Schola Tour to Spain

Introduction

Martin Jean, director

One of the capstone experiences of ISM student life is our biennial study trip, which took us this year to Toledo, Burgos, and Madrid. In addition, there were two optional “extension tours”: one for those interested in arts and architecture, who traveled to Seville, Córdoba, and Granada; and another for organists that took them to Salamanca, Rueda, Tordesillas, and San Sebastián.

The benefit of these trips to our students and faculty lies only partly in the actual travel experience. The study tour’s lessons are first explored throughout the previous year in the ISM Colloquium, in classes, in concerts, and in a host of other program-related experiences.

This year Yale Schola Cantorum also toured Spain, performing Joby Talbot’s *Path of Miracles* —

an hourlong *a cappella* exploration of the Camino de Santiago, the ancient Catholic pilgrimage route across northern Spain to the cathedral of Santiago de Compostela — in Madrid, Roncesvalles, Burgos, León, and last, but most certainly not least, in Santiago itself.

Again this year we have asked students in various disciplines to reflect on what was important to them. As their reflections demonstrate, no encounter with sacred objects, sounds, and rites can be encompassed fully in a single viewpoint. All of these authors drew different conclusions from their shared experience, providing a fascinating glimpse into the interdisciplinary enterprise and the diversity of perspectives within the ISM.



Stephen Garbosa-Diaz

Tour Reflections

Compiled and edited by Abigail Storch, M.A.R. '18

Student Perspective: Organ

Janet Yieh, M.M.A. '18

Spain: a vibrant kaleidoscope of colors, tastes and sounds. For a year before we landed on the tarmac in Madrid, we heard about Spanish history in ISM Colloquium—its kings and queens, its mosaic of cultures and the arts. But nothing prepared us for the first sight of Toledo as we rounded the corner on a winding green mountain road: a stone-colored, Roman, UNESCO-protected skyline sitting high on a mountaintop, with a river twisting far below the walls of the city. After ascending seven stories of escalators, we discovered we had arrived in Toledo



Melanie Ross

The street decorations in preparation of the Festival of Corpus Christi in Toledo

just in time for the feast of Corpus Christi, the largest festival of the year, which included a covered procession through the narrow medieval streets. We were introduced early to the concept of *tapas*,

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small plates of local foods that Spaniards eat around the clock. In Spain, you might have an espresso for breakfast, some *patata* (potato) and olive tapas at 11:00 a.m., a serious lunch at 2:00 p.m., more *jamón tapas* (Iberian ham) and coffee (or a deep red glass of Rioja) through the afternoon, and finally dinner at 9:00 or 10:00 p.m. It really only took a few days to adjust to this lifestyle, and ordering tapas turns out to be an excellent way to practice Spanish!

As an organist, I was thrilled to dive into the musical and liturgical elements of the trip. Each destination was packed with living history. After a guided tour of Toledo Cathedral, which contains ten different organs and incredible architecture from its founding in 1227, we were able to visit the Chapter of Toledo's extensive archives, full of documents from as early as the year 1085. Local scholar David Catalunya and ISM fellow Barbara Hagg-Huglo guided us through the collection, which included huge 2x4 foot decorated part-books of liturgical mass settings sung in the cathedral for hundreds of years, incredibly detailed miniature chant collections, and historical ecclesiastical records. I was particularly struck by an intricate hand-drawn design of a processional organ, which could be folded together into a 3D model. This was a bid from an organ builder to build a small but powerful instrument to be carried and played through the streets for magnificent feast days like Corpus Christi in the fifteenth century!

On the road from Toledo to Burgos, we spent a day visiting the small towns of Lerma and Silos. In the Ducal Palace of Lerma, the organists were over the moon to learn that we would get to play our first Spanish organs of the trip. As in most major cathedrals, the sanctuary was constructed with a horseshoe shaped choir in the center of the building, which featured two gilded organs facing each other in the balconies above, one from 1616 and the other from 1617. These instruments were designed to accompany the liturgy and play distinctly Spanish repertoire. They featured hallmarks of Spanish design, such as horizontal trumpets and a keyboard split at middle C, allowing one to play a melody in the right hand and accompany oneself on a completely different set of sounds in the left hand. We quickly established a routine as we traveled: we heard each of the five, ten, or fifty stops on each organ individually first,



Students Dustin Gavin and Haitham Haidar dance "sevillanas" with a flamenco dancer in Casa Patas, Madrid

Melanie Ross

from sweet flutes to spicy mixtures and brassy trumpets, before trying out different registration combinations. In many ways, playing the organ is like cooking a dish: You have an array of different ingredients that are full of flavor on their own, and the art is in mixing them together to produce a blended chorus — every time you get something slightly different. (It is also worth mentioning that there is a Spanish organ stop called a *tapadillo*, which may have inspired this particular gastronomic analogy.)

In Silos, we met the Benedictine brothers of Santo Domingo de Silos Abbey and joined them for Vespers. Their dedicated chanting of the Psalms and evening service in Latin filled the cavernous gray chapel. What really struck me was their final procession back to the cloister. I realized as they walked by that all but a few of the brothers, who ranged in age from early 30s to late 70s and 80s, sang entirely from memory. The music and text were impressed in their souls and hearts.

Arriving in Madrid for our second week of the study trip was like time-traveling forward centuries. The cosmopolitan city was filled with wide eighteenth-century boulevards and triumphal arches, fast fashion chains next to royal palaces, and the classic Prado and modern Museo Reina Sofia. We were excited to hear that we would see the Madrid's cathedral organ. Located across a plaza from the Palacio Real, Almudena Cathedral was completed and consecrated in 1993 by Pope John Paul II. The neo-Gothic stone architecture reflects the design of a traditional cathedral, but the dazzling blue, paprika red, turmeric orange, lime green, and mustard yellow stained glass and modern artistic designs were a brilliant surprise. The grand 71-rank organ crowning the back gallery is also modern, built in 1999 by Gerhard Grenzing's Spanish firm. That evening, we were treated to two hours of uninterrupted open console time after the cathedral closed to visitors for the day. This instrument's versatility astounded us; its smooth touch enabled us to play everything from classic Spanish music to Bach, from lush French Romantic repertoire to intense twentieth-century improvisation.

Our final days of the full ISM trip included visits to El Escorial, Valle de los Caídos, and a mesmerizing flamenco performance. El Escorial—a granite fortress, historical royal residence,

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Melanie Ross



ISM Director Martin Jean plays the seventeenth-century organ in the Collegiate Chapel at Lerma, while the organists wait their turn

monastery, basilica, choir school and funerary monument for monarchs and emperors—gave us a glimpse of the rich past lives of Spanish kings and queens from the sixteenth century at the height of the Spanish empire. The Valle de los Caídos confronted us with the realities of twentieth-century Spanish history. And the expert precision and passion of the flamenco dancing, improvised

singing, and multitude of polyrhythms inspired and captivated us.

Our time in Spain was a whirlwind of tradition and modernity, color and flavor, sound and spectacle, good friends and new surprises—all in all, an incredibly fulfilling experience we won't soon forget.

Student Perspective: Visual Arts

Laura Worden, M.A.R. '19

Twenty-one days to wander the unknown streets, enjoy long evenings over tapas, and gaze upon ruminative masterpieces: the 2018 ISM tour to España was a moment for beloved interests and people. Too often sidelined in the flurry of New Haven life, art and friends were paramount on this study trip. For me, it was a time to look and listen actively. We experienced outstanding art, observed stunning objects, and marveled at breathtaking architecture—the memories of which will travel with me back to the States to inspire my research, studio practice, and spirit. Here are just a few vignettes from the trip.

After shaking off our jet lag, we were teased by short-lived Spanish sunshine. Crimson poppies and migrating swallows welcomed us into the European spring. Then, the rain in Spain began to fall. On a wet Toledo morning early in the trip, we took shelter in the Church of Santo Tomé before El Greco's *The Burial of the Count of Orgaz*. This work is monumental. El Greco divides the earthly and heavenly realms with variations of his signature brush strokes, recognizable throughout the artist's oeuvre. Professor Vasileios Marinis guided our eyes through the emotive composition and up towards the crowd of saints and angels among the clouds. "What is this work saying?" he asked us. This question evoked various responses from the student artists, musicians, theologians, and historians. We each responded with a perspective on the painting's significance from our discipline and physical point of view. The opportunity to sit before this tour de force with these generative thinkers and makers was incredible.

Over a week into our journey, we made our way to Madrid. A free day allowed some to rest, while others were irresistibly drawn into the Prado for a second visit. When we reunited once again, the group considered Spanish history under Franco. In the country's capital, we discovered the Museo de América. This less-traversed tourist destination holds a collection of objects seized from the Americas, including pre-conquest material culture from civilizations in North, Central, and South America, in addition to later items produced under Iberian colonization. Initially a personal royal collection, the museum was envisioned under the



Joseph Kemper

ISM students and faculty marvel at the mosque-turned-church, La Iglesia de Santa Cruz

Republican government, but realized under the Franco regime.

Inside the museum, an amalgamation of objects from disparate lands and times are displayed together in an attempt to link the cultures of the Spanish empire thematically. Emily Floyd (M.A.R. '12) highlighted the *Codex Tudela* of the Mexica people (also known as the Aztecs) and a series of *Casta* paintings, which explain combinations of racial mixture and status in colonial Mexico. Within a cohort of North Americans, I was reminded how rarely these objects from the Americas are shown in Europe (or anywhere), and I left considering the ethics of cultural heritage. Simultaneously, I contemplated how the fascist government hoped to position the story of the conquest, and what political and educational goals were at stake. How do we decolonize the self, the narrative, or the museum? Needless to say, these questions extend far beyond the coasts of contemporary Spain.

When the ISM disbanded into smaller study trips, the arts and architecture students visited

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Andalucía. We spilled into warm and hilly olive orchards, took picturesque drives, and sampled perfect dishes. The beauty of this place is also coupled with violence. Like the Museo de América, Sevilla is a lasting testament to colonial conquest, with its riverfront ports that witnessed the transfer of an agglomeration of bodies, texts, canvases, and foods. The south was also home to the Muslim population until 1492, the fateful year of expulsion and forced conversions (these Muslims living under Christian rule were known as *moriscos*). The soil of this region retells a tale of overpowering “others” through the arts. In Andalucía, some Islamic architecture was demolished, while other edifices were adapted or interpolated under Christian rule.

Esteemed structures were maintained or emulated (often by *morisco* artisans) for centuries.

Throughout the trip, Professor Luly Feliciano and her circle of expert colleagues led us through this challenging history. This was especially true on our journey through the Alhambra of Granada with Professor José Miguel Puerta Vilchez. He aided our meditation as he translated the Arabic poetry, which quite literally brought the building to life. An external entryway proclaimed, “I am the crown on the forehead of the door. . . Once victory appears, I will open.” This speech enlivened the already mesmerizing façade, which bore remnants of polychrome on the detailed stucco cutouts. I was taken by the glistering lusterware tiles, the balmy and buttery florals, and the trickling conduits from the Sierra Nevadas. Enchanted by this intimate architecture, we skipped our coffee break and even requested to push back our lunch so that we could remain in the captivating Alhambra, following its circuitous garden paths.

Of course, the study trip was so much more than these inspiring buildings, materials, and works of art. In a group of eighty very different people, I am thankful for the friends who wandered with me and made Spain so memorable. I am grateful for the hotel breakfasts, bus rides, shopping sprees, vegan *churros*, darts, hikes, and chats with so many members of the ISM. And I am eager to recreate Spanish dishes and relive these memories with my fellow wanderers back in New Haven.

Melanie Ross



After a meaningful conversation with the brothers at the monastery of Silos, ISM students and faculty venture out into the rain once more.

Student Perspective: Liturgy

Sarah Rodeo, M.A.R. '19

The ISM explores the intersection of sacred music with sacred art, architecture, liturgy, literature, and theology. On the 2018 Study Trip to Spain, we dove into all this and more. The interdisciplinary approach that the ISM cultivates in its students was the heartbeat of the study tour. Throughout the trip, we were encouraged to view each of these elements—art, architecture, liturgy, literature, and theology—in light of the others. This year’s study trip included several liturgies of note, and we were able to experience these liturgies with careful attention to the architectural space in which the liturgies were being conducted, the arts present in these spaces, and the music sung in these liturgies. What is more, we learned to see the sacred architecture, arts, and music as inherent parts of the liturgy. Indeed, the ISM’s focus on sacred art, music, and architecture helps us to see liturgy as fundamentally constituted by much more than written texts. Two of these liturgies stuck me

The first of these notable liturgies was a Thursday morning Mass using the Mozarabic Rite at the Cathedral of Toledo. Experiencing this liturgy was truly extraordinary, because the Mozarabic



Joseph Kemper

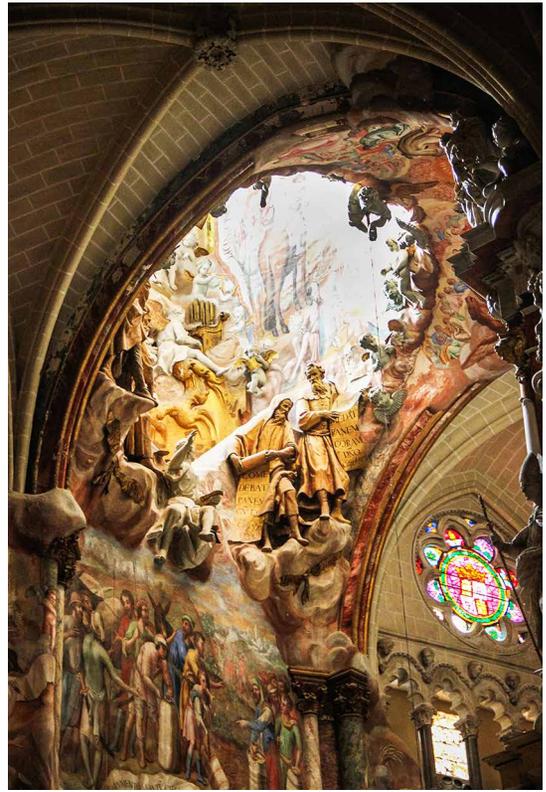
ISM students and faculty chat with Brothers Javier, Ramon, and Angel from the Monasterio de Santo Domingo de Silos before the Vespers service

Rite is in use today almost exclusively in the city of Toledo—mainly at the Cathedral (every day, or almost every day), and at perhaps two other parishes in the city of Toledo. Although the Mozarabic Rite (also known as the Visigothic Rite) was the localized rite of the Iberian Peninsula as far back as the seventh century, it was gradually quashed

throughout the Middle Ages in favor of the Roman Rite. The sixteenth-century Council of Trent, which essentially standardized the Roman Rite throughout the worldwide Catholic Church, allowed the Mozarabic Rite to remain in use (the Council allowed all rites over 200 years old to remain).

The Mozarabic liturgy that we experienced was almost entirely sung in a body of chant not dissimilar to Gregorian chant, but more syllabic and perhaps more monotonal than the Gregorian repertory. We (at least fifty ISM students and several ISM faculty) were about three minutes late to the Mass, because we were searching for the proper side chapel within the large cathedral! When we entered the side chapel, I was overwhelmed by the antiphonal psalmody that the choir sang behind us as part of the introductory rite. While the liturgy looked in some ways like a pre-Vatican II Roman Rite Mass (for example, in its preface and Sanctus), the collects were spoken in rather (for us) strange places—a chanted amen occurred after every line of the Lord’s Prayer (a particularly wonderful feature), and utterances of Alleluia peppered the chants. While it was a bit confusing to experience an essentially medieval liturgy in a fantastically baroque chapel with painted walls and a priest vested in a Vatican II-style chasuble, we were very aware of our extreme privilege to be able to experience this rare rite.

The second liturgy of particular note was a Saturday evening Vespers service at the Monasterio de Santo Domingo in the tiny, gorgeous village of Silos. In the liturgical calendar, this particular service was First Vespers for the Feast of the Most Holy Trinity. The church was absolutely packed—mostly with tourists! The service was almost entirely in Latin, and it was sung almost entirely in medieval Gregorian chant. The organ accompanied virtually the entire liturgy, providing us with a wonderful harmonic soundscape with which to center the entire rite. The music rang out wonderfully in the Romanesque church, which did not contain a single carpet or rug to soak up the sound. I loved watching the monks formally



Joseph Kemper

The incredible skylight in the Toledo cathedral above the side chapel where the Mozarabic Rite takes place daily

process into the church from the back to begin the service, and then recess down the aisle after the conclusion of the service. The service was solemn, reverent, and absolutely beautiful.

For those of us who enjoy studying liturgical rubrics and texts and who believe in an experiential, observational approach to learning liturgy, the opportunity to feel the rhythms of the Vespers service and the Mozarabic Rite Mass was extremely valuable and helpful from an academic, pedagogical perspective. Exposure to these liturgies helped me to internalize much of what I have learned in my classes. Because of these experiences in Spain, I will continue to seek out experiencing the liturgies that I study, so that I may understand more deeply these ancient liturgies and their effects on the worshiper.

Student Perspective: Religion and Music

Sarah Fox, M.A.R. '18

The Valle de los Caídos (The Valley of the Fallen) in the Cuelgamuros Valley in Spain constitutes perhaps the most controversial stop on the 2018 ISM trip. In 1940, Francisco Franco chose the valley as the spot to build a large memorial to soldiers killed during the Spanish Civil War. Originally only soldiers who supported the conservative government were buried at the site. The Valley is situated about 50 kilometers northwest of Madrid and most likely appealed to Franco’s vision because of its proximity to the

Escorial—the chosen final resting place of many Spanish royals.

However, the Valle de los Caídos is not only a memorial. It is also an active basilica—one of the largest in Europe. Atop this church, a statue of Mary holding a limp and battered Jesus can be seen for miles around. Above the figures towers a large concrete crucifix. The Valley is also home to a Benedictine monastic community that runs a choir school for boys. Parents from across Spain bring

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their children to audition. If chosen to attend the school, the choir boys sing in the basilica at the foot of Franco's grave almost every day.

On a very sunny afternoon, students and faculty of the ISM visited the Valle de los Caídos. For almost two weeks, we had been visiting cathedrals, thinking deeply about how art impacts the spiritual and physical resonance of a particular place, and meeting with nuns and monks who kindly shared their stories with us. But for me, the visit to the Valley marked a shift—it was a moment of shared distress. Furthermore, it was a moment of questions because it was also a moment of song. This aspect in itself was interesting because the ISM group had been singing throughout the tour.

Before our trip to the Valley, we sang as a way to explore the sound and acoustic possibilities of a space. In Madrid we sang to express our gratitude for musicians who prepared a concert for us. In Toledo we sang for cloistered nuns who served delicious marzipan with warm smiles. In Silos we sang for monks who shared their art and their stories with us. We sang and we sang. Until we didn't—at the Valle de los Caídos. In the Valley, several ISM students and faculty expressed an active desire NOT to sing.

When we arrived, though, we were not only greeted only by a member of the monastic community, but also by the choir boys and their director. We asked the choir boys questions and then they sang for us. They sang the traditional South African folk song "Siyahamba." They sang and looked into our faces, seeming to ask us what we thought of them. I looked into their eyes and wondered what they thought of us—of us and also of their lives in general. I wondered what it was like to sing at the foot of Franco's grave every day. I wondered what the Mass meant to them.

That evening after returning to our hotel in Madrid, I felt distressed. I sat on the floor and attempted to hold the memories of the day tenderly and gingerly in my mind. I thought of the moments following the singing. I thought about how we did not sing. What did that mean? That we did not support Franco? That we felt too many



Schola conductor David Hill conducts the final notes of *Path of Miracles* while leading the choir out in procession

Melanie Ross

mixed emotions to sing? That we were too hurt or surprised or overwhelmed to sing? My ability to form words seemed to have left me, so I opened the window, taking comfort in the sounds of busyness of the city around me.

A few days later in the Museo de Arte Reina Sofia in Madrid, I would again feel the moment of collective silence as together we experienced *Guernica*, Picasso's famous discourse with the horrors of war displayed expertly, yet also vulnerably and truthfully, on a canvas.

I often think about the role of music in healing as well as in hurting. I want to say that all music is good and is used for positive ends; however, this is objectively false. Music can and has been used for negative and harmful ends. However, there are more ambiguous instances in which music serves as a mediation point, where it holds memories and ideas too complex or too ambiguous for words.

In light of these observations, I want to suggest that our purpose at the ISM is not only to make and study art that uplifts, although this is certainly an important part of our mission, but also to make and study art that serves as a mediation point. Art is power, in a sense, and is thus enlivened and given purpose by the agency of those who use it. That is why we must think critically about art and about the many roles it now serves in the world. Art both holds meaning and contains meaning within itself – and through the further creativity it awakens.

I am certainly grateful for the opportunities to sing for the monks and nuns and in the beautiful spaces. Furthermore, I have been overwhelmed by the talents of my colleagues who produce gorgeous and deeply meaningful music, words, material arts, and ideas. But what I perhaps most value from the entire trip was the moment in which we walked as one group—in a kind of unified, self-supporting silence—towards a place where we were all scared to go. It was hard for us to be at the Valle de Los Caídos. It was hard to listen to the choir boys sing "Siyahamba." It was hard to walk into the church, to see the cross, and below to see Franco's



Joseph Kemper

Conducted by Octavia McAloon (M.M. '18), ISM students and faculty sing motets by Casals and Victoria in the Monasterio de Santo Domingo in Silos.

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grave strewn with flowers. In new ways, we questioned songs, the cross, and the church.

It was hard to know whether to sing or not to sing—perhaps we shall continue to ask what we should have done.

It gives me hope, though, that we indeed did this together. That we asked the questions, and that we are still asking the questions. It gives me hope that we sang later. Our song is forever different—it must be. We know more now; we've seen a new kind of hurt. Perhaps a new kind of peace will follow. Of course, Spain was beautiful. We shared so much goodness. But there is something singularly powerful about sharing the challenges too.

And so I ask you now, reader, to think critically. I pose this question to you: Is this part of what it

means to love? To go not only into the good places singing, but to share the heart-wrenching silences? To go to the place of hurt? To listen to those who have hurt us, or who represent or endorse those who have hurt us?

Is this what it means to love? To get up the next morning and have breakfast together once again. Forever changed, but choosing to move forward.

The hurt, the song, the silence, the moving forward of breakfast, the singing again—I contend that this is love. I contend that this is life, and that it is a large part of the reason that art exists. And I contend that this is the reason for the deep hope I felt throughout the trip. A hope driven by the notion that, by its nature, no song can stay silent forever.

Organ Excursion Reflection

Student Perspective

David Simon, D.M.A. Organ

I'll begin this reflection penitently, with two confessions. First, I confess my utter lack of knowledge about Spain's organs, repertoire, organ builders, and rich musical history prior to the study trip, preparatory master classes, and colloquia. I also confess that when Professor Jean asked people to close their eyes and raise their hands if they had never traveled outside the United States, I peeped and kept my eyes open. As further confirmation of our immense privilege, I noted that almost everybody at the ISM had previously travelled outside the U.S., and a majority had traveled to Europe.

Given our massive privilege and seeming worldliness, how is it possible that my fellow organists and I knew next to nothing about Iberian organ music and history?

When selecting repertoire for church or concert, organists tend to pigeonhole themselves into selecting German, French, or English repertoire—perhaps a local brew is thrown in occasionally. The organ world is not the only musical sphere guilty of promoting a dominant musical aesthetic to the detriment of other musics: think of the German domination of orchestral repertoire, for instance. Within organ repertoire, Iberian music is very rarely performed, and it certainly is not studied extensively in North America. While one could argue that Iberian organ music is tailored for organs with specific characteristics—non-equal temperaments, split keyboards, and, later, chamade trumpets—the lack of representation in recital programs is telling, given the historical stretches organists readily make for other repertoire.



David Simon

ISM organ student Nicholas Quardokus tries out a centuries-old cathedral organ

After the ISM study trip, the eight organists embarked on a weeklong organ tour, and we were lucky to have Natalie Grenzing, business manager for Grenzing Organ Builders, as our tour guide. Under the stellar direction of her father, Gerhardt Grenzing, her company had completed restorations of historical organs throughout Spain and constructed new organs in the cathedrals of Madrid (and Brussels), in addition to other projects around the world. Armed with a folder of organ stoplists and pictures, she explained each organ's history before each of us got a chance to play. We played repertoire from Iberian composers such as Cabezón, Correa, and Cabanilles on these historical instruments. There was also a healthy amount of improvisation, as would have been expected of liturgical organists, especially in large cathedrals.

Through master classes with Spanish professors and the opportunity to play historical instruments, we scratched the surface of Iberian organ music interpretation and gained an appreciation for its history and repertoire, which I hope will translate into its inclusion on more recital programs; unfortunately, though, there are very few organs in North America capable of presenting this music authentically.

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As a group, we couldn't resist trying the organs of famed French organ builder Aristide Cavaillé-Coll in San Sebastián near the French border. Organists trotted out warhorses of the canon: Dupré's Prelude and Fugue in B Major, Widor's Sixth Symphony, and Duruflé's *Variations on Veni Creator*. Natalie Grenzing pointed out Cavaillé-Coll's Catalán ancestry through his grandmother, Maria Francisca Coll, and connected his Iberian ancestry to his penchant for Trompettes en Chamade. Gerhardt Grenzing told us that the Trompette Harmonique, generally thought of as a Cavaillé-Coll invention, had in fact been invented sixty years earlier by the Spanish organ builder Jordi Bosch, and was used in the organs of the Royal Palace in Madrid and the Cathedral of Sevilla. The Spanish backbone of some of our profession's most prized instruments and repertoire was eye-opening.

The organ tour was truly revelatory; not only because of our exposure to specific historical and modern instruments, but also because it called into question the established canon that musicians perpetuate through exclusive programming. I am grateful that many of us approached the tour with a humble inquisitiveness and appreciation, willing to dive into repertoire that we didn't know well. I'll try to retain as many of the kernels of wisdom as possible, but I realize that we have only begun to explore some of the profound riches of the Spanish organ tradition.

As I write this reflection 33,000 feet in the air, I recall how lucky we are to have experienced the study trip and organ tour. May we always appreciate what we are given and how much we have yet to



David Simon

Spanish *chamades*, reed stops in a pipe organ that are mounted horizontally rather than vertically

learn, especially from traditions and peoples that we often overlook. As we go into another summer, or out into the real world after graduation, I hope this passage, written by Robert Dickinson in Joby Talbot's *Path of Miracles* summarizes both the study trip and the humility and thirst for knowledge that the ISM strives to instill:

"Here is a miracle. That we are here is a miracle."

Art and Architecture Excursion Reflections

Student Perspective I

Hannah Sachs, M.Div. '20

I honestly didn't quite know what I was getting into when I applied for the arts and architecture trip to southern Spain. In high school Spanish class I was captivated by a presentation about the beauty of the Alhambra, and it was this vague wonder that initially spurred me to apply for the trip, hoping that such a trip might include a visit to that palatial complex. Thanks to the ISM and our fearless leader Luly Feliciano, not only was this dream of visiting the Alhambra

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Sally Hansen

ISM art and architecture tour students pause for a photo with ISM trip leaders Luly Feliciano and Professor Vasileios Marinis

realized, but the tour also deepened my interest in Spanish history and developed my knowledge of religious art and architecture.

The arts and architecture extension of the ISM's 2018 Study Tour included visits to sites in Sevilla, Córdoba, Jaén, and Granada. In each of these locations, with the guidance of local guides and our own professors, we had the opportunity to delve into the specific history and current use of many sacred spaces. Through an examination of the complicated histories and current controversies of these diverse locations, a more nuanced picture of Spanish history emerged. As we learned that many of the churches and cathedrals were built on the sites of demolished mosques, and that often mosques and synagogues were simply repurposed as Christian churches, we began to understand that the story of religion in Spain is far more complicated than we had imagined.

One of the most interesting sites we visited was the Real Alcázar in Sevilla, a fourteenth-century palace built for the Christian king Pedro I of Castilla on the site of a demolished Muslim fortress. It is a large complex decorated with vivid tile designs and complex plaster elements. The palace contains many courtyards, pools of waters, and a lush garden. Though much of the architecture and landscaping emulated prominent Islamic styles, it is in fact a Christian site. It was fascinating to wander around and consider the ways in which motifs and architectural features were incorporated in such a context. Many elements were simply part of the visual language of the court and indicated high status, yet through such appropriation, the narrative of conquest and dominance was impossible to avoid.

In contrast, the Great Mosque of Córdoba was originally built as a place of Islamic worship, yet when King Ferdinand III captured Córdoba in 1236, the mosque was turned into a cathedral. It is a striking building filled with over 800 columns, many of which are *spolia*, architectural elements taken from an earlier Roman temple. Walking into the building, I was struck by how little it looked like a cathedral. At first glance, the layout suggested its identity as a large mosque; however, as I began to walk around, I quickly noticed the many chapels that had been built along the perimeter, and I marveled at the presence of both Qur'anic inscriptions and crucifixes. At times the juxtapositions were bewildering, so I greatly appreciated our professors' nuanced commentary as we explored the unique space.

While we toured many popular locations, some of our excursions were a bit off the beaten path, as in the case of the city of Jaén. Even our bus driver tried to convince our trip leader to take us elsewhere, kindly offering the names of many cities that we might find more interesting than the small, industrial town. Nevertheless, we pressed on to Jaén, and not only did we have the opportunity to learn about a stunning cathedral, we also were able to visit some incredibly well preserved Arab baths. The group enjoyed learning about the



Hannah Sachs

The Mezquita in Córdoba proved to be a highlight of the art and architecture students and faculty alike

bathing practices that would have occurred there, and this particular location helped us to widen our understanding of sacred spaces.

The final portion of our trip was spent in the beautiful city of Granada. After a steep hike up to the compound, we finally got our first glimpses of the magnificent Alhambra. Our tour guide expertly unpacked the layers of history embedded in the palace, taking us into incredible spaces normally off-limits for tourists. After having seen a Christian site built in an Islamic style and a mosque repurposed as a Cathedral, it was interesting to consider both the way the palace originally functioned and the how it changed after the Christian invasion in 1492. For example, hidden amid the geometric patterns and poetic calligraphy typical of Islamic architecture, small symbols, such as a yoke and arrows, reminded us that Ferdinand and Isabella also used the space.

The Alhambra was one of the highlights of the tour for our group. We were enchanted by the star-filled ceiling of the throne room and we all delighted to gaze into the many long reflecting pools and fountains that decorated the various courtyards. The Generalife Gardens were by far the most beautiful gardens I have ever seen, and I enjoyed wandering around them for a considerable amount of time as I reflected upon the ways that gardens had been represented throughout the inside architecture, and how those same motifs could be found alive and in color in the outdoor space.

In addition to the rich experiences provided by our official itinerary, we also enjoyed many spontaneous adventures. We loved exploring the city's many unique shops, partaking of the region's cuisine, meeting locals, and visiting additional historic sites. Overall, the chance to spend time together in a smaller group and share so many cultural experiences was an incredible gift. Not only did we share a transformative educational tour, but we also deepened our relationships with one another through the abundant quality time.

The Art and Architecture extension of the ISM Study Tour impacted our whole group academically, personally, and often spiritually as well. I am grateful for such a beautiful experience, and I am eager to continue to learn with this fabulous community throughout my next two years here at Yale. I have no doubt that memories of this trip will continue to echo on both in my life and in my creative work.

Student Perspective II

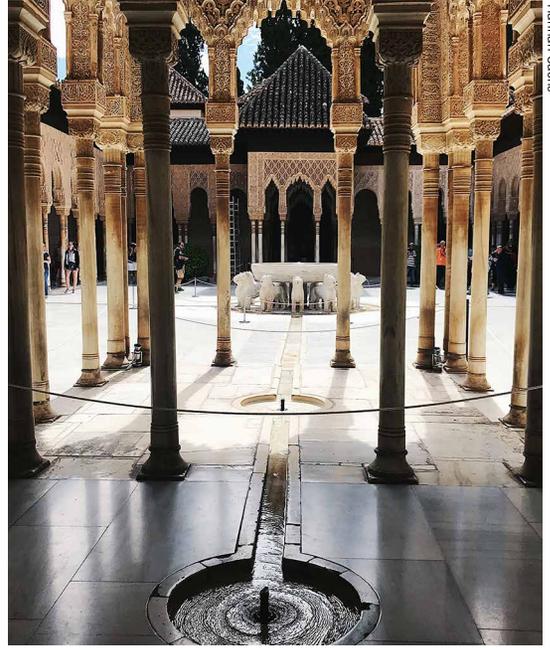
Sally Hansen, M.A.R. '18

It was a brisk 5:15 a.m. when the cozy crew of seventeen students and faculty assembled in the lobby of our Madrid hotel, gathering our wits about us in the chilly darkness in preparation for the trip “down south.” After ten action-packed (and undeniably chilly) days with the full group in the central and northern cities of Toledo, Lerma, Burgos, and Madrid, the southern regions of Spain had acquired an almost mythic quality. The land of Mediterranean sunshine, the Córdoba corbled arch, and (rumor had it) unrivalled *sangría* beckoned. As the week progressed, we made our way through Sevilla, Córdoba, and Granada—and as the myths of each place unfolded before us, the art and architecture tour brought Spain’s scrambled story into the palpable present.

As we made our way through southern Spain with the guidance of faculty and local experts, each city told its own unique story. At the same time, as each monument, church, palace, or convent spoke to us, I gradually learned how to listen—how to read the different surfaces or cityscapes—all the while assembling the intellectual and spiritual tools needed to comprehend the multi-sensual importance of each place. We were surrounded by stories built and inscribed by queens and monks, sultans and tradespeople, architects, bishops, and military captains, unclaimed children and forced converts from untold centuries.

The pinnacle of the tour and perhaps the guiding metaphor of the trip for me was our visit to the Alhambra, the palace of the Nasrid golden age in the thirteenth and fourteenth centuries. Our guide, José Miguel Puerta Vilchez, opened the place to us like the intricate poem that it is: every wall adorned with the lace-like tracery of geometrical patterns, the elegant elaborations of Arabic script, the speaking walls that sequestered murmuring fountains and a profusion of roses. An expert in the inscriptions that deck nearly every portal and room rim, Dr. Puerta Vilchez translated the Alhambra’s multi-layered messages to us. Declarations of the Nasrid motto, “God alone is victor,” visually mingled with glorifications of the sultan’s power and magnanimity toward his subjects. Meanwhile, in verbal rivulets surrounding courtyards and throne rooms, the Alhambra spoke of “herself” as the dazzling bride of the sultan, first person inscriptions commanding her inhabitants to contemplate her beauty. We willingly obliged, ogling our way through corridors and courtyards, the sun catching on dappled *muqarnas* domes and archways.

While the inscriptions wove an architectural love story between palace and rulers, between queen and sultan, between humans and God, the structural layout of each room performed its own cosmological narrative. Each room surrounding the famous “Court of the Lions”



A view of the Alhambra from within the storied “Court of the Lions”

Hannah Sachs

included small fountains at the center, the soft bubbling mimicking the bride’s stone-worked whisper, the subtle flow of water drawing us from room to room. At eye level, the walls blossomed with script and tracery resembling the gardens of paradise. Finally, as we craned our necks upward, the cosmos itself erupted above our heads in geometric representations of the seven heavens, astral radiance captured in a mystical mathematic.

Our visit culminated with a stroll through the gardens. After the elaborate stonework, the rows of roses, sweet peas, cypresses, and fountains felt like a rest to the eyes, and most of us followed our noses (the yellow roses were voted the winners). At the same time, the wealth of human talent and labor that had birthed the palace so many centuries before changed the way I received and read the gardens. The green leaves claimed their own lace-worked radiance, the pillars of cypress imposed their vertical authority, the starry blues and lush reds patterned in the beds declared the ingenuity of their cosmic creator. The Alhambra taught me how to read not only its walls, but also their inspiration—the works of an almighty Architect.

Looking back over the art and architecture tour, I’ll remember the sunny streets of Sevilla with their tea stalls and flamenco shops, and I’ll recall the introverted and glimmering courtyards of Córdoba. I’ll remember the communities of monks and nuns who welcomed us into their cloisters, the museums of Iberian history, the ancient Roman remains that litter the countryside with the remnants of dining rooms. I’ll remember divisions of cityscapes into Jewish, Muslim, and Christian quarters, the countless battle murals, the relentless remnants of royal insignia, and the propaganda that legitimated the expulsion and

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erasure of religious and ethnic communities. I'll definitely remember what a Baroque façade looks like. Our guides, teachers, and the spaces themselves have given me tools to read the past and to sense its presence.

Perhaps even more importantly, I'll carry with me dear conversations with fellow students, now friends, on subjects ranging from medieval Catholic devotional practice to the innumerable merits of falafel. These friends have taught me new languages for our shared experiences, and, I feel sure, will continue to shape my story.



Hannah Sachs

The peerless yellow roses of the Alhambra gardens

Schola Tour Reflections

Student Perspective I

Ashley Mulcahy, M.M. '19 (voice)

Commissioned in 2005, Joby Talbot's *Path of Miracles* is a mostly *a cappella* choral work inspired by the Camino de Santiago. Today, pilgrims of all creeds trek the nearly 500 miles on foot for a wide variety of reasons. But for medieval pilgrims this journey was largely devotional, culminating in the arrival at the Cathedral of Santiago de Compostela, where legend has it that the remains of the martyr St. James are interred. As an American singer who primarily studies European music of centuries past, the opportunity to perform *Path of Miracles* in the cities that inspired this piece and for audiences connected to the Camino was unlike anything else I've ever experienced.

Roncesvalles

Each movement of *Path of Miracles* is named for one of the cities along the Camino. Roncesvalles, a town near the border between Spain and France, is where many pilgrims begin their journey. After driving through narrow, winding roads that climbed high into the Pyrenees, we arrived at quaint Roncesvalles. It seems like the only permanent residents of this tiny village are a few clergymen. Nonetheless, Roncesvalles was bustling with the energy of pilgrims who piled into the small stone church for Mass, followed by our performance of *Path of Miracles*. At the end of the Mass, the priest called all pilgrims to the altar for a special blessing. What struck me most was the pilgrims' international diversity—some traveled



Maehne Ross

Schola Cantorum performs *Path of Miracles* at Las Gongoras Convent in Madrid

to tiny Roncesvalles from countries as far away as South Korea and South Africa. The priest repeated his blessing in nearly a dozen different languages. This immediately reminded me of *Path of Miracles*, a textual conglomeration of modern and ancient languages that are often sung simultaneously. This milieu of languages was perfectly reflected in our international audience that night, a group of individuals who had taken so many different paths to start down the path at Roncesvalles.

The audience in Roncesvalles was our only audience consisting almost entirely of Camino pilgrims, which made this performance special. This was a very different audience than the usual New Haven or New York audience. People chattered (some loudly), fidgeted on creaky wooden pews, coughed and sneezed with abandon, as children hopped around, and programs rustled. Personally, I wouldn't have had it any other way. This performance was for the pilgrims, and it was

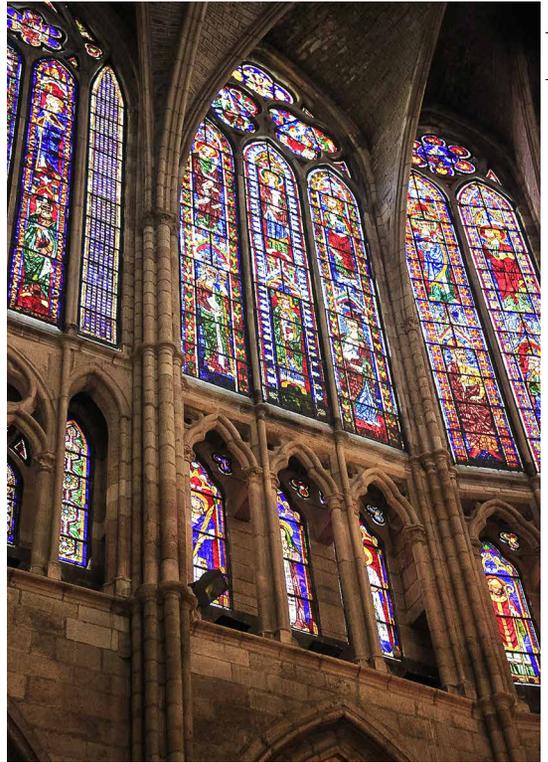
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so incredible to share this music about pilgrimage within the context and culture of pilgrimage, rather than trying to adapt the audience's personal experience to the culture of the modern concert hall. The audience was so appreciative, and it was rewarding to know that our music was a component of someone's Camino experience.

Singing for this audience of pilgrims made many musical moments in this movement come alive for me in a new way. The opening of "Roncesvalles" captures the essence of beginning and initiation. The slow, amorphous vocal ascent of the tenors and basses feels like a mini-journey in and of itself; it conveys a sense of mysticism that sets the tone for the miracle of St. James referenced throughout the piece. There are also many moments in this movement that seem to look back in time, evoking a sense of the ancient with chant-like simplicity, all within the context of contemporary compositional idioms. Such moments reminded me of the Camino's long history and its many traditions that carry into the present.

Burgos and León

If I had to sum up "Burgos," the second movement in *Path of Miracles*, in one word, I'd choose "struggle." By the time pilgrims arrive in Burgos, they have been walking for over a week. This movement focuses on the hardships of pilgrimage, both practical and spiritual. In contrast, if I had to choose one word to describe the third movement, "León," I'd choose "light." "León" focuses on beauty in a meditative mode. Our audiences in both of these cities contained only a few pilgrims. However, it was apparent that many people were well acquainted with the Camino—living beside it, or perhaps having once walked it. I sensed an immense pride for the Camino as



Joseph Kemper

The magnificent stained-glass windows of the León Cathedral—the inspiration for the third movement of *Path of Miracles*

a site of national patrimony among the audience members who greeted us after the concerts. Two particular audience members in León were excited to learn that two Schola singers planned to walk the Camino after the tour. "Eutrea esusea!" they exclaimed, invoking a travelers' blessing that we sing in *Path of Miracles*. The text came to life in Burgos and León, and I loved hearing everyone's observations as we experienced moments from the narrative. It was amazing to see the "carved apostles in the Puerta Alta" at the Burgos Cathedral, to drive along the Camino past "sheep track" and "hermits' cave." I loved talking to one singer who visited the cathedral in León. As she looked at the famous stained glass window, she understood the final words of "León" in a new way: "We pause as at the heart of a sun that dazzles and does not burn."

Santiago

Santiago de Compostela stole my heart. The old white and stone city is so charming, and the air bursts with the celebratory spirit of pilgrims who have just completed their journey, a spirit that Talbot captures so well in this movement. My favorite moment of the entire piece is in Santiago: "The road climbs before the longed-for final descent to Santiago." Talbot makes this manages to capture the magic of the moment of arrival after a long journey. While we may not have walked the Camino, performing in Santiago was certainly a moment of arrival for Schola. This was our last concert as the 2017-2018 Yale Schola Cantorum, and for many, it was also their last concert as Yale students. It was immensely meaningful to grow as an ensemble with each performance, and while I'll certainly miss Santiago, I'll miss the graduating singers most.



Joseph Kemper

Schola singers Joseph Kemper and Charlie Littlewood pause in front of the Baroque altarpiece in Burgos Cathedral

Student Perspective II

Maggie Burk, M.M. '19 (choral conducting)

In my 27 years of life, never has a piece of music so viscerally captured my imagination as Joby Talbot's *Path of Miracles*. Its epic scope, intense challenge, and profound connection to place and journey immediately captivated the entire ensemble back in October when we first began the rehearsal process. Its four movements describe four major landmarks on the ancient pilgrimage of the Camino Francés, the main northern branch of the Camino de Santiago. The text and music of each movement reflect the composer's experience of walking the Camino himself; they speak of geography, history, architecture, physical hardship, reflection, and, of course, miracles. Although the subject is historically sacred, the work is secular, speaking to the deep religiosity of medieval pilgrims while remaining open to the spiritual diversity of the modern era.

Madrid

Our journey began with a sung Mass followed by the first performance of *Path of Miracles* at the Convento de las Mercedarias de la Purísima Concepción (Convento de "las Góngoras"), a beautiful convent in the heart of Madrid. The church was absolutely packed—some Schola family members included—as we sang a beautiful plainsong service, Tomás Luis de Victoria's "Dum complerentur" motets, the hauntingly beautiful "O vos omnes" by Pablo Casals, and Palestrina's energetic setting of "Jubilate Deo." The convent is home to an order of cloistered nuns, who attended Mass and our concert obscured from the view of the congregation by large, ornate screens. I figured they were present, but didn't know for sure until after our concert, when ISM director Martin Jean told us that he was able to catch a glimpse of them as Schola processed out at the end of *Path of Miracles*, many of them with tears flowing down their faces. I hadn't even thought about the impact our singing might have on these women who have devoted their whole lives to same the pursuit of holiness that *Path of Miracles* depicts. Of course, we couldn't speak to them afterwards—but hopefully, the music was able to communicate something profound that in some way gave voice to their experience and faith. What a gift to be able to share this piece with them!

Roncesvalles

After a long day of travel (including a beautiful but rather harrowing bus ride through the mountains), we arrived in the tiny, rainy, storied town of Roncesvalles—a traditional starting point for many pilgrims undertaking the Camino. People from all over the world ambled around the small, Gothic church (the Real Colegiata de Santa María de Roncesvalles), decked out in brightly colored waterproof clothes, lightweight backpacks, and hiking poles. The chapel was dimly lit and smelled of must and age; as I walked in, I felt energy, austerity, excitement, and mystery. Here, too, we sang a Mass, at the conclusion of which pilgrims assembled at the front as we sang the *Salve Regina* in darkness. The priest spoke a blessing in at least five languages, perhaps more, to the pilgrims departing on their journey. This charged darkness was palpably electric, and I strongly felt Talbot's connection to the drama of the place as he depicted it in *Path of Miracles*. The libretto for the town's movement uses seven languages, each with its own rhythm and time signature—and I could feel that purposed chaos as people walked in and out of the building, speaking excitedly as they began their journeys. I don't know how many of the concert attendees knew what they were getting themselves into by staying for our performance, but what a way for those pilgrims to begin the Camino!

Burgos

The bustling town of Burgos is home to an incredibly ornate, beautiful Gothic cathedral consecrated in 1260 that serves as the focal point for the second movement of *Path of Miracles*. In typical Gothic style, the massive, ornamented columns, and the pointed arches draw the eye heavenward to the massive octagonal tower

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Schola singers and ISM professor Jimmy Taylor in the town square outside León Cathedral

Joseph Kemper



Joseph Kemper



Joseph Kemper

Professor Jimmy Taylor leads an interactive demonstration to show how Gothic cathedrals are built

Schola singers are excited to see flyers for the concert around town in Roncesvalles!

located at the crossing; light pours in through high windows, and incredible medieval stonework depicts biblical stories and lives of important saints. Our performance took place in a large chapel at the west end of the building featuring a massive Spanish baroque altarpiece and ornately painted ceilings. The chapel was completely full, and many people pressed their faces to the glass that separated the chapel from the main nave to see what was happening. In the audience were pilgrims from all over the world, including some music students from the United States who had planned their Burgos visit to coincide with our performance! For me, singing in this cathedral was a dream. The acoustics were glorious—always friendly to sopranos—yet the space resonated with more than just our songs. I sensed the stories of so many people who had passed through those doors seeking something transformative and miraculous. I felt history, hardship, doubt, and faith, all embedded in those silent stone walls, and they gave a whole new dimension to the performance.

León

The first thing I have to mention about León is also the first thing that Talbot depicts in the eponymous movement of *Path of Miracles*: light. The windows stop you in your tracks when you walk in, effectively bathing the ancient stone in a panorama of colored light. Talbot captures this magic in music with a profundity that I can't explain in words. In a place like this, you get a sense of the miraculous—not only the miracles associated with religious experience but also the more practical, but still beautiful, miracles of human existence. You look around and marvel that people designed the structure itself with simple arithmetic, sculpted and arranged the stones with hand tools, and created a masterpiece that still stands despite age and circumstances. Although we didn't perform in the cathedral itself, the sense of magic, light, and wonder stayed with us as we

performed in another beautiful church nearby. For my part, it was my favorite performance of the trip—perhaps because the León movement is the beating heart of the piece for me.

Santiago

When a choir performs together for the last time, it is an occasion for reflection, for celebration, for sadness, for gratitude—and I cannot think of a more profound place or piece to commemorate music and friendship shared. We arrived at the Monte de Gozo, a peak about five kilometers from the cathedral where pilgrims begin the “longed-for final descent” into the town of Santiago. Many of us walked this final path into town, which felt to me oddly mundane, as Santiago now is a bustling urban center. However, the shared experience of walking in the rain down slippery cobblestones marked with scallop shells was the perfect prelude to our final performance together.

In our free time before the concert, we explored the cathedral—a very dark, pre-Gothic building, complete with massive swinging thurible, relics, and a statue of St. James you can embrace—and the town, where we indulged in local Galician seafood delights and experienced some of the town's many museums and parks. Our final performance was at the local university church, another gorgeous space that boasted a stunning balcony and altarpiece. Many singers had friends and family in the audience, and we had that one last chance to make the piece our own. I will always remember putting our folders down and processing out together one last time, about to head our separate ways, embracing friends that have become family.

“We have walked out of the lives we had
 And will return to nothing, if we live,
 Changed by the journey, face and soul alike.”
 —*Path of Miracles*

China Travel Seminar

Ed. Note: *This is another in the series of student reflections on the ISM-sponsored travel seminars. During the spring semester students in the course “Religious Pilgrimage in China,” co-taught by Profs. Andrew Quintman (Religious Studies) and Chloe Starr (Divinity), had the opportunity to travel to Shanghai and Lhasa. The course explored Tibetan Buddhist and Chinese Catholic ritual practices*

surrounding religious pilgrimage; the students were able to witness some of these first-hand. Students from the disciplines of history, religious studies, ecology and religion, and divinity offer their observations below.

These reflections were compiled and edited by ISM student Anna Thurston M.A.R. '19 (religion and visual arts).

Reflection #1: History

Anna Lu, Undergraduate Student, History

As we traveled to Chinese sacred sites, I was struck by the idiosyncrasy of our experience. It is rare on a trip to China to be so immersed in the spiritual lives of local residents. It was even more thrilling to see religious practices that occur only occasionally – the Marian devotion through pilgrimage during her month of May to the Our Lady of China Basilica in Sheshan on the outskirts of Shanghai, and the numerous pilgrims at the Barkhor during the holy month of *Saga Dawa* in Lhasa.

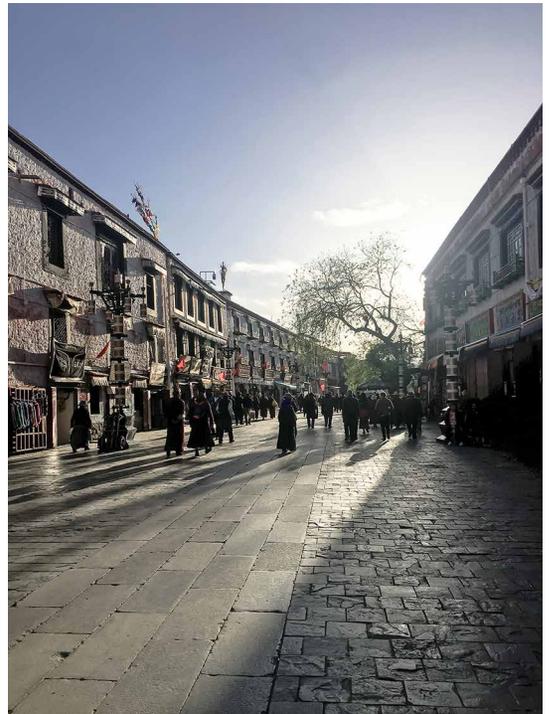


Shanghai Catholics of all ages at Sheshan

As an undergraduate student at Yale, I've studied both Chinese history and contemporary society; therefore, to me these experiences spoke meaningfully to the complex and evolving relationship between the Chinese state and religious practice. Despite the enormous differences between life as a middle-class Shanghai Catholic and life as a Tibetan nomad visiting Lhasa, I was heartened by their shared ability to continue practicing their historically-rich faiths, notwithstanding contemporary constraints.

Much ink has been spilled on the “Spiritual Void” (精神空虚) to be filled in contemporary Chinese society, so to witness so intimately both the revival and the perseverance of religious belief in Shanghai and Tibet felt especially rare and wonderful.

Reflection #1 photos by Anna Lu



Circumambulations at dusk on the Barkhor



Morning prostrations in front of the Jokhang Temple

Reflection #2: Religious Studies

Anonymous, Ph.D. Student
Religious Studies (Asian Religions)

I have spent the majority of my (admittedly short) academic career studying the religious traditions of China, focusing primarily on Buddhism and Daoism. Despite my studies, however, I had never before been to the Chinese mainland. This trip, then, was particularly exciting for me. Though there were innumerable points during our travels that led me to reflect on what I have learned in the classroom, our first proper day in Shanghai had an especially striking effect.

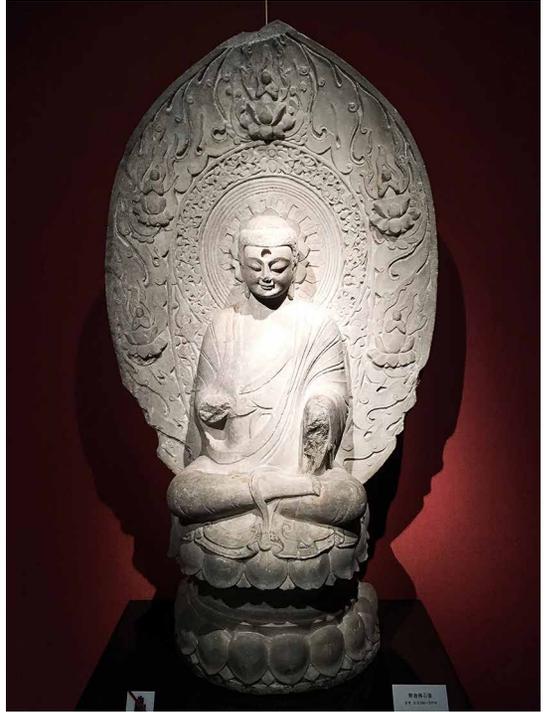


Shanghai Daoist Temple

On that first day, we toured the city. Among our stops were, appropriately, various sites of worship. The first of these was a Daoist temple called Dajing Pavilion (大境閣), which houses a museum of Daoist calligraphic writing and a portion of the old wall of Shanghai. While there, we were able to witness a practitioner performing Daoist breathing techniques before statues of three Daoist deities: Lord Zhao the Marshal (趙公元帥), associated with wealth; Sagacious Lord Guan (關聖帝君), a god of war; and the Old Man Below the Moon (月下老人), associated with matchmaking. Though I have read about such breathing techniques, I had never before borne witness to them, and doing so has added to the practice a sense of reality that I had been unable to glean through readings alone.

Our final stop on the tour, the Shanghai Museum (上海博物館), is, perhaps, a less obvious site of worship, though—in my opinion—it remains one nonetheless. The Shanghai Museum houses a number of artifacts from Chinese history (including a gallery of religious—primarily Buddhist and Daoist—statuary in which I spent the bulk of my time), and, as with museums everywhere, it serves as a means of crafting narrative. Here, visitors from Shanghai, wider

Reflection #2 photos by Nate R. Lovdahl



Stone Buddha in the Shanghai Museum



Exterior of Shanghai Museum

China, and the world at large are able to venerate a carefully curated idea of China's past. While walking through the museum and its galleries, I was conscious of the ways in which our work as scholars feeds into or argues against such narratives. I began to consider how (or whether) our work affects the people who receive these narratives, and what our responsibility is toward them. Though I have no answers for that quandary, I am grateful for the opportunity that led me to consider it.

Reflection #3: Ecology and Religion

Anna Thurston, Joint Degree Master's Student
Environmental Management, Religion and Visual Arts



Catholic pilgrims processing up Sheshan Mountain

In my attempt to digest what I learned during this on-site study in China, I find myself returning to the somatic, or embodied, particularities of my experience. For example, on the outskirts of Shanghai, we traveled to a Marian shrine that is said to bear the trappings of Chinese Catholic devotion: Sheshan Basilica. When we began our ascent of the hill that leads to the shrine, I immediately noticed the perfume from the lush vegetation surrounding us. However, as we continued our way up the winding mountain path through the thick scent of Shanghai's humid springtime, we quickly found our journey barricaded by regulatory ropes as police made way for practicing Chinese Catholic pilgrims. Unable to walk the remainder of the path ourselves, we watched from above as the procession inched its way up the mountain, passed where we stood, and continued on to the final destination. As they inched their way upward, the ritual incense the pilgrims carried wafted to where we stood and mixed with the air around us. What began as a visual moment of white robes against a canvas of green leaves found itself magnified by the simultaneous perfumes of variegated local species and imported incense carried by pilgrims from afar. This mix of sweet natural and savory aromatics, along with the vivid imagery of the white vestments and green vegetation, seemed to embody—if only for a handful of richly-visceral moments—the complex historical relationship between old Shanghai and the New as it continues to negotiate with what it means to both a Catholic believer and a Chinese citizen. Prior to visiting this site, I most often associated the use of ritual incense with interior spaces. Yet, this outdoor blend of the burning scents with the blooming flora lent further significance to the pilgrims who, for varied reasons, choose to worship outside of the walls of

the basilica. After witnessing how personal devotion manifested itself in Sheshan's ritual activity, I left with an expanded understanding of how the surrounding landscape and scents of religious sites can function as an extension of interior sacred space.

While the Shanghai destination can be described in terms of its humidity and lush vegetation, Lhasa's climate and geography could not be more different: the Tibetan Plateau, with its dry air, high elevation, and cool weather, and framed by soaring mountains, quickened our heart rate—and our senses. Here, too, was the incense, but the incense vapors from Lhasa's sacred sites mixed with a key ritual material

brought by Tibetan Buddhist pilgrims: Butter. What struck me—accustomed to taking butter for granted as a universally common foodstuff—was the ubiquity and importance of yak butter in this region's religious practices. Butter was everywhere! Pilgrims either carried large thermoses of melted yak butter for pouring, or they carted around a tub of its solid counterpart and dolloped it as offerings. Whether it was in the Potala Palace or in meditation caves carved into the crags of a mountain, its scent signified an encounter with an auspicious moment. While I don't think I'll carry on the Tibetan tradition of mixing liquid butter with tea, I will forever remember how this humble food found itself transformed into a vehicle of light as it illuminated the golden luster of the Buddha and the pathways of pilgrims. I left Lhasa with a renewed reverence for the transformative power of ritual.

While feeling more hope and inspiration in my professional pursuits as a result of this travel seminar, I was completely caught off guard when, during our flight back to New York City, I looked

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Reflection #3 photos by Anna Thurston



Butter lamps in a Tibetan Buddhist shrine

down at my in-flight meal and my heart stopped at the sight of butter. There, several miles in the air and traveling thousands of miles at high speed, time stood still as I realized what it now symbolized. Recalling the vivid smells of those Tibetan Buddhist spaces now functions as my olfactory souvenir, reminding me of the promise of religious ritual to facilitate connection with the land through transformed common ingredients and blended sensory experiences.

A shop in Lhasa selling personal butter lamps and other religious items



Reflection #4: Divinity

Mary Beth Mills-Curran, M.Div. Candidate
Yale Divinity School, Berkeley Episcopal Seminary

The hike up to the Chimpu in the mountains north of Samye Monastery, a two-hour drive from Lhasa, might have been an ordinary one if it didn't begin above 13,000 feet. Nestled into the side of the mountain, Chimpu is made up of a network of retreat centers for solitary meditation and practice. It is centered around the meditation cave of Guru Rinpoche, the founder of Tibet's first monastery at Samye in the eighth century.

After two days of seeing the highly regulated religious sites like the Jokhang and the Potala Palace, it was a change to visit Chimpu and the tiny nunnery at the base of the mountain. As we hiked up to the spot where Guru Rinpoche is said



Winding mountain path up to the meditation caves

to have meditated, I could climb for no more than five minutes before having to stop and wait for my heartbeat to return to normal. The thin air of the high-elevation made walking up a hill feel like sprint. Passing a number of elderly Buddhist nuns who climbed the mountain with apparent ease, it was humbling to recognize the ways my body was not adapted to that environment. I was completely out of breath when we paused to collect our group near our final push: the circumambulation of the holy site. We sat in the shade by a group of younger men who seemed like pilgrims to the site. They seemed to be preparing for the ritual circumambulation as well. They greeted us warmly and departed as we were still resting.

The Guru's cave was just past a small outcropping of rocks, and as we made the final walk around it, we saw the young men a bit ahead of us, having bypassed the site itself. They were speaking to a group of nuns, dressed in their maroon and marigold robes. I didn't immediately recognize what was happening, but another member of our group explained: "They must actually be police, since they are asking them for the identification and registration papers." It was a startling realization that, even in this remote place, religious communities were under the close observation of the government.

Seeing the elderly nuns under that kind of scrutiny was uncomfortable, and it made me reflect on the history of religious practice in China over the past hundred years. What had the people here at Samye seen? What kind of dedication did it take to keep these practices alive during periods like the Cultural Revolution? As I prepare for ministry myself, hoping to be ordained a priest in the Episcopal Church, it caused me to reflect on my own dedication to my call. How would I

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Interior of Guru Rinpoche's meditation cave



Nuns chanting together on the first day of Saga Dawa

respond faced with challenges or opposition by my government? What kind of incredible women must they be?

Sometime later, as we returned to the base of the mountain, we were greeted by the sound of chanting coming from the main nunnery. Sixty nuns had gathered together to practice on the first day of the Tibetan holy month, Saga Dawa. Two large horns, each more than ten feet long, blared. A number of smaller horns and drums also

sounded, and the nuns chanted together. It was the first time we had seen a community actually able to practice together in an organized way since arriving in Tibet.

Witnessing the living practice of this group, I saw something familiar—a group of people whose lives were made extraordinary not because of some magical strength they possessed as individuals, but because those lives were organized around community and prayer.



Anna Thurston

Yale students and professors together after a visit to the Jokhang Temple

ALUMNI AND STUDENT NEWS

ALUMNI NEWS

In May, **PAUL JACOBS** (M.M. organ '02, A.D. '03) joined the Philadelphia Orchestra on their recent tour of Europe and Israel, performing Wayne Oquin's *Resilience for Organ and Orchestra*. Earlier this year, he performed with the Chicago Symphony and Cleveland Orchestra.

ALAN MURCHIE (M.Div. '07) has been appointed as rector at Trinity Episcopal Church in Trumbull, CT.

NG TAN HUI (M.M. choral conducting '10) will lead the Pioneer Valley Symphony Orchestra (Greenfield, MA) as musical director. He was also recently named to the resident conductor's position at the Boston New Music Initiative, is a guest conductor with the Boston Opera Collaborative. He has also conducted at MetroWest Opera and served as artistic director of the Victory Players Contemporary Music Ensemble, as well as interim music director of the University of Massachusetts Amherst Symphony Orchestra.

ADAM PAJAN (M.M. organ '10) embarked on a concert tour of Germany in July with performances at the Wallonisch-Niederländische Kirche in Hanau, Pauluskirche in Ulm, the Internationaler Orgelsommer at the Altenberger Dom (12 July), and at the Konstantin-Basilika in Trier.

In the past year **IAIN QUINN** (M.M. organ '04) has published two monographs and an edited volume: *The Organist in Victorian Literature* (Palgrave Macmillan), *The Genesis and Development of an English Organ Sonata* (Royal Musical Association Monograph Series, Routledge), *Studies in English Organ Music* (Routledge); and three CDs: *CPE Bach Organ Sonatas*, recorded at Princeton Theological Seminary (Naxos); *The Enlightenment Influence* (works of Mozart, Beethoven and Hummel), recorded at Trinity College, Cambridge (Regent); *Twentieth-Century Masterworks* (works of Hindemith, Shostakovich, Heiller and Pärt), recorded at Pacific Lutheran University (Guild). He continues as assistant professor of organ and coordinator of sacred music at Florida State University.

TUESDAY RUPP (M.Div. '13) has been called to be the next rector of St. Paul's Church in Woodbury, CT.

T. JARED STELLMACHER (M.M. organ '09) was featured on a July edition of "Pipedreams" at St. Michael the Archangel in Wheaton, IL.

JANET YIEH (M.M. organ '17, M.M.A. '18) has been appointed associate organist at Trinity Church Wall Street in New York, NY. Working in tandem with current associate organist Avi Stein, she will be responsible for planning and performing in its celebrated "Pipes at One" series, collaborating on programming with director of music Julian Wachner, creating and leading new choral ensembles for liturgical events, and assisting with music education and outreach initiatives. She inaugurated her new position with a "Pipes at One" recital on June 15, performing on the newly restored and relocated Noack three-manual pipe organ in St. Paul's Chapel.

STUDENT NEWS

DAVID SIMON (D.M.A., organ, expected '23) has received the Godfrey Hewitt Memorial Scholarship. Established in memory of Dr. Godfrey Hewitt, organist and choir director of Christ Church Cathedral, Ottawa from 1931 to 1980, the scholarship benefits Canadian students in organ performance.

Join us! @yaleism



NOTES ON THE STAFF CONTINUED FROM PAGE 10

RAY VOGEL has been appointed ISM events coordinator, supporting the work of the new program manager, **EBEN GRAVES**, for ISM annual events and guest artists, ISM fellowships, and new strategic initiatives.

Vogel comes to us from an extensive career in the business world. As an undergraduate, he majored in government and politics at St. John's University (Jamaica, NY), and went on to receive an M.B.A. from the College of William and Mary. Following positions at General Motors Corporation and TIE Communications, Inc., he began a long affiliation with IBM in a variety of roles: First, he was an advisory services marketing representative in their U.S. Sales and Distribution division, where he identified, qualified, and sold professional services offerings to Fortune 500 customers in Fairfield County; next he was program manager of IBM's \$2M in-kind marketing sponsorship of the Special Olympics World Summer Games in New Haven (1995); and later he was senior program manager of marketing and communications for IBM Global Services, and then IBM Corporate Headquarters. He comes to us from Execucomm International, where he has been a marketing and communications consultant since 2004, with IBM as a major client.

Vogel has also served as a consultant for the Archdiocese of Hartford, where he worked closely with Changing Our World, Inc., a full-service philanthropy and fund-raising consulting agency. He and his wife, Betsy, have two sons, Peter and Ned, who both sang in the Trinity Choir of Men and Boys at Trinity Church on the Green, and Ned is a current voice major in the ISM and YSM, studying with Prof. James Taylor.

He writes, "I am looking to make a meaningful contribution and apply my skills and experience to an organization that I believe in, such as the Yale Institute of Sacred Music." He begins work on September 4.

ANDREA HART is leaving the ISM in September after thirteen years as lead administrator. Martin Jean writes, "She quickly became an outstanding strategic partner and leader in our community in every way. Almost immediately, Andrea took hold of the ISM budget, reorganized our accounting, found savings where it was possible, and set up a long-term planning scheme that has allowed us to support the kinds of new programming we have initiated. This includes, but is not limited to, a robust study trip curriculum, the last seven of which she has helped to lead, the ISM Fellowships, a short-lived, but lively exhibition program, several staff re-organizations, the Marquand chapel renovation, new publications, the construction of two new organs, and the Newberry Organ renovation.

"Of special note, of course, has been her work on the renovation of and move into Miller Hall. Andrea was involved in every stage of planning (both times!) of this project, sitting through countless meetings with architects, staff, faculty, and students. She was vigilant through the design and construction phases, and the preparation for the move really began last summer with an enormous re-ordering of our SDQ spaces. Her pace has not slackened one bit during our preparations for the new year as she and the staff tick through a laundry list of facilities tasks that have yet to be accomplished. All this has been done while tending to the day-to-day operations of classes, payroll, HR, facilities, chapel, performances, events, and ensembles, as well as the central needs of faculty, staff, and students.

"Andrea has been a model university citizen as well, bringing together members of her peers in reading groups and discussion sessions, and helping to shepherd the university's C&T training program. She is often the first and most articulate among the unit business managers to offer constructive suggestions on better working methods and systems, and has become a trusted sounding board to many in the budget and business operations offices.

"On a personal note, I have leaned on Andrea as mentor, confidante, and advisor at virtually every stage for these thirteen years. Andrea has been not only a top-notch professional colleague but also a supporter of our programs on a more personal level, sitting in the front row of lectures, conferences, and performances, and all members of the ISM community have felt her enthusiastic interest in their own work throughout."

She leaves the ISM to take a new position at Yale, moving back to the School of Medicine to become operational manager of the digestive diseases division, a move that aligns with her passionate interest in health care delivery and global health. We wish her well in her new adventures!



Moving Day, August 17, 2018. Andrea Hart and other staff members on the stairway of the ISM's new home at Miller Hall (406 Prospect St.)

Photo courtesy of Stephen Gamba-Diaz

 Printed on recycled paper.

Postcards from Spain

Joseph Kemper



Students Peerawat Chiaranunt, Carmen Denia, Hannah Sachs, Dustin Gavin, and Nia Campinha-Bacote take shelter from the rain with tour guide Pilar Pino



Joseph Kemper

The ISM community enjoys coffee and cookies prepared by the sisters of the Convento de Las Comendadoras de Santiago in Toledo



Melanie Foss

The ISM community with Brother Javier and Brother Angel from the monastic community of Santo Domingo in Silos