

Prism

MUSIC • WORSHIP • ARTS

YALE INSTITUTE OF SACRED MUSIC
COMMON GROUND FOR SCHOLARSHIP AND PRACTICE

2015 SUMMER
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Goodbye, Graduates!

Compiled by Kathryn McNeal

On Sunday, May 17, 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.



Robert Bennesh (A.D.) will return to his native Sweden and assume the post of Director of Music Ministries in the beautifully situated parish of Skanör-Falsterbo in the southwestern corner of the country this fall. In addition to being the principal organist, he will direct the semi-professional parish choir and be the artistic director of the bi-weekly concert series as well as the parish's summer music festival. Furthermore, one of his first tasks will be to make plans for a new organ. He writes, "The ISM is a place with unlimited talent, knowledge, and warmth. There is not a single professor, staff member, or fellow student that has not made a deep impact on me." He would, however, want especially to thank his main professor, Thomas Murray, for the guidance he has given him. He says, "Professor Murray is an inspirational force, and his guidance as my organ teacher as well as my mentor at Christ Church has forever changed my approach to music."

Martha Brundage (M.A.R.) will begin a Ph.D. in theology at Boston University's School of Theology this fall, concentrating in theological aesthetics as she continues to explore the intersection between theology and music. "I am grateful to the ISM for sponsoring my studies, to the faculty and staff for their work and support, and to my talented colleagues for their inspiring studies and friendship."

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Mindy Chu (M.M.) writes, “Being a part of the ISM has allowed me to approach my studies in early and sacred music in a more spiritual, meaningful, and informed manner. I especially enjoyed the ISM 2014 focus on translation and early Christian history. Our study trip to Italy made the year’s teachings come to life and gave me an opportunity to experience Christian history in a way I would never have imagined. The Voxtet program provided me with a unique musical education – an absolute blessing to my life. I will remain in New Haven for the time being to freelance and work in the music industry. Highlights for the year include: singing in the 2015 PMF Festival in Sapporo, Japan and coincidentally in December, I will be back in Tokyo and Osaka, Japan performing as a soloist under the direction of former ISM alum Kathleen Allan (M.M. ’14) in John Rutter’s Magnificat and Handel’s *Messiah*.”

Emilie Rose Coakley (M.A.R.) is “profoundly grateful for the past three years of learning and discernment alongside the brilliant and compassionate students, staff, and faculty who comprise the ISM.” Following a call recently realized, Emilie will begin a Ph.D. in ethnomusicology at the University of Pittsburgh in the fall, where she will explore questions of national identity, power, and politics at play in the music of the Roman Catholic community in Indonesia.

Meredith Jane Day (M.Div.) thoroughly enjoyed her years as a student in the Yale Institute of Sacred Music! She found that the most rewarding aspect of her time in the ISM was the Colloquium experience. From listening to her peers’ research every week to working on her own senior presentation with her partner **Daniel O’Connor** (M.M.), each part of the colloquium process became a breeding ground for intellectual inquiry and imagination. She is grateful for the time she got to spend with her peers and professors during this large-scale project.

Max Holman (M.M.) will be accompanying at New Haven Ballet and at American Repertory Ballet in Princeton, NJ this summer and spending a month as a collaborative pianist at the Ad Astra Music Festival in Russell, KS. In September, Max will go



Matt Fried

Kenyon Adams (left), Jamilah George (right) with guests

to Madrid, Spain to teach English and make music abroad. To the ISM community, he says, “Peace out ISM and thanks for everything!”

According to **Mark Koyama** (M.Div.), “The Institute of Sacred Music is an interdisciplinary hotbed. Each student has a remarkable wealth of opportunities for learning – not only from an outstanding faculty, but from each other. In this setting I spent a full academic year reading and discussing Dante’s *Divine Comedy*; attended innumerable sublime concerts that featured my extraordinarily talented colleagues; learned about time, translation, and the Civil War from a myriad of different angles; went to readings offered by many of America’s leading literary voices; and, of course, sojourned through the vast landscapes of Italian art and religion. What an honor! It is impossible to express my deep gratitude.”

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Katharine Luce

Tyler Ray, Sarah Yanovitch



Matt Fried

Thomas Williford, Daniel O’Connor, Robert Bennesch

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2015 ISM Commencement Banquet Remarks

Martin Jean, director



Matt Fried

Martin Jean delivers his message to the ISM Class of 2015 and guests.

For the last year or two or three, you have sat quietly listening to your teachers lecture on and on about good posture, correct hand position, the difference between lapsarian and supralapsarian, about breathing techniques and downbeat placement, diapasons and mean-tone tuning. Some of you even heard about early fingerings (God spare you). You have been scolded for not knowing your notes in rehearsal and for not knowing the difference between the Q source and the P source. You've even been chewed out for texting during colloquium!

But now, these incessant voices are about to go quiet because one of the things that happens at commencement is that our voices recede and yours begin to be heard.

So I ask you, what will you say? And to whom will you say it?

You might recall my referencing John W. O'Malley's book *Four Cultures of the West* at the first colloquium of the year. I relayed his observation that there are at least four cultures or four voices (actually many more) that one can easily identify in the so-called "West." He pointed us to the Prophetic Voice that cries in the wilderness to "prepare the way" or announces that she "has a dream." He named the Scholarly Voice, articulating the thorny problems of life to describe, analyze, and critique. There is the voice of the Orator, the Poet, the Storyteller, holding the mirror up to life to revel not in analysis but in ambiguity. The voice of the Performer leads the Veterans' Day parade or the temple prayer; she might star in the four-act opera or preside at mass;

it is this voice that creates our built environment and turns stone to sculpture.

So which voice is yours?

Obviously, you might be all of these voices and none. Instead, you might take on one of a hundred other voices. But likely, because of the voices that have whispered in your ear here, you might speak with any of these voices when the time is right.

You have been immersed in "voices" or influences all your life (and these are not limited to oral discourse, but include the whole world of sound, touch, color, image, taste, and smell). They have been the voices of your mentors, to be sure, but they

have also been the voices of your parishioners, the singers in your choir, the responses from your audience, the voice of the caregiver at the health plan or the worker in the refectory, the housekeeper or the person you sit next to on the bus. I would be willing to bet in these last years, you have gained wisdom and insight from more than one of these "voices." They have been the food in your belly, the milk in your mouth from the first day of your life. They have been like the water that bathes you, the air that streams into your nostrils. They are voices that course through your very veins, and that wrap themselves through you like strands of DNA. They make up the very core of your being now.

Just know this, that all of these voices you hold so dear, you will learn to sift through and use with wisdom when you see injustice in the world or a loved one in distress or whenever your heart turns in compassion to the marginalized and forgotten or in anger to the one who holds power wrongly. You will proclaim, entreat, denounce, deny, cajole, console, forgive. You will love through fingers that play, arms that cue, voices that preach or lift in song, pens that lay the words on the page, brushes that shape the images, bodies that heal. You will learn that though you can never deploy your whole self, you can always call on the voices that have raised you and direct them with wisdom to the mission at hand.

For each of you, my wish is that your voice be one of blessing and peace.



Martin Jean, Emilie Coakley, Jon Seals



Joanna Murdoch (second from right), Edmund Milly, and guests

2015 Prizes and Scholarships

The Hugh Giles Prize

Brendan Fitzgerald and Patrick Murray

The Hugh Porter Prize

Maximilian Holman

The Edwin Stanley Seder Prize

Jamilah George

The Aidan Kavanagh Achievement Prize

Peter Thompson

The Director's Prize (best Colloquium presentation)

**Kenyon Adams and
Joanna Murdoch & Edmund Milly**

The Richard Paul DeLong Prize

Christian Crocker and Robert Bennesh

The Faculty Prize

Emilie Coakley and Jon Seals

*The Margot Fassler Prize in the Performance
of Sacred Music*

**Patrick Kreeger, Michael Weinberg, and
Sarah Yanovitch**

Liturgical Studies Prize

Sydney Thomas

Students' Choice for Best Colloquium Presentation

Joanna Murdoch & Edmund Milly

The Robert Baker Scholarship

Jacob Street

The Mary Baker Scholarship in

Organ Accompanying

George Fergus

The Hugh Porter Scholarship

Nola Richardson and Adam Perez

The E. Stanley Seder Scholarship

Sarah Paquet

The Louise E. MacLean Scholarship

Oana Marian

The Dominique de Menil Scholarship

Jeremy Hamilton-Arnold

ISM Community Award

Joanna Murdoch

CONGRATULATIONS, GRADUATES! CONT. FROM PAGE 2

Patrick Kreeger (M.M.) begins his D.M.A. in the fall at New York City's Juilliard School as a C.V. Starr Doctoral Fellow studying with Paul Jacobs (M.M.'02, A.D.'03). Reflecting on his time at Yale, he says, "The past two years at Yale have been filled with not only academic/musical developments, but also a lot of personal growth. The demands

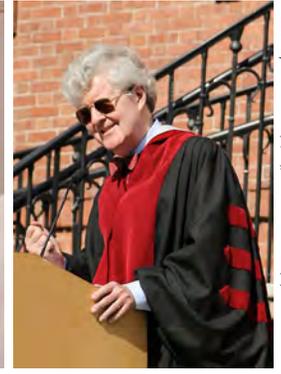
and expectations are high, and the ISM provided the resources for students to pursue studies in academia and musical performance. This, coupled with the invaluable atmosphere at the ISM – the brilliant and challenging faculty, the kind staff/administration, and most importantly, the supportive students – made my time at Yale full of positive experiences and cherished memories." This summer, Patrick returns to his alma mater, The Curtis Institute of Music, to serve on the piano and choral conducting faculties at their Summerfest program for advanced high school and college students.

Patrick J. Landers (M.A.R.) describes his experience with the ISM: "Being part of the wonderfully talented and diverse ISM community is a true blessing, affording one the chance to learn as much from classmates as from professors. It was a wonderful enhancement to the already special YDS experience."



Nicole Benevenia, Kenyon Adams, and friends

CONTINUED ON PAGE 6



Photos by Matt Fried /L, c./Katherine Luce /L

THOMAS H. TROEGER, Lantz Professor of Christian Communication, was honored at the ISM Banquet and YDS Commencement upon his retirement from Yale. Students from his Congregational Song course composed and performed a new hymn, and the ISM commissioned new words to Gustav Holst's "Thaxted" from Jeffery Rowthorn to mark the occasion. "When All Was Dark and Formless" was sung for the first time as the final hymn at the banquet.

When All Was Dark and Formless

Written by Jeffery Rowthorn to honor
Professor Thomas Troeger
on his retirement from Yale Institute of Sacred Music

Gustav Holst (1874 – 1934)

THAXTED

st. 3 - unison

13.13.13.13.13.13

1. When all was dark and form-less, God spoke and there was light. God's
 2. To those in need of heal-ing Christ comes and hopes re-vive; his
 3. In-spi-ring and em-pow'r-ing, the Spi-rit bids us raise, in-

word called forth this pla-net and worlds be-yond our sight, our_earth's re-splen-dent beau-ty and
 deeds pro-claim God's mer-cy, the poor and out-casts thrive. His_ care is for cre-a-tion, by_
 place of Ba-bel's dis-cord, a Pen-te-cost of praise. May tea-chers, po-ets, ar-tists, con-

11
 na-ture's pa-gean-try, each coun-try, ev-'ry cul-ture a li-ving ta-pes-try. We_
 reck-less hands de-filed; his_ cross brings foes to-ge-ther, at peace and re-con-ciled. A_
 duc-tors of the choir, may or-ga-nists and sing-ers and each of us a-spire to_

17
 mar-vel at God's wis-dom in all of life dis-played and_
 love so all-em-bra-cing we seek to com-pre-hend, to_
 see our work as wor-ship that hal-lows all our days as_

gaze in grow-ing won-der at all that God has made.
 share in its un-fold-ing, love's sto-ry with-out end.
 all re-joice to-ge-ther in won-der, love and praise.

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Kathryn McNeal (M.Div.) is “incredibly grateful to have had the opportunity to engage in the wide variety of rich resources of the ISM. From the stimulating course offerings to the diverse professional relationships formed to the opportunity to experience first-hand the remarkable presence of the sacred arts in Italy, exploring the interdisciplinary offerings of the ISM has been formative in my continued ministerial identity development.” She looks forward to continuing her relationship with her colleagues and the faculty of the ISM as she works on her S.T.M. project dealing with the sacred arts in congregational identity formation.

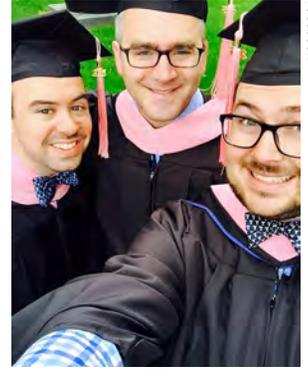
Edmund Milly (M.M.) is “excited for my impending post-academic life,” but also sad to be leaving behind the close and nurturing community of the ISM – particularly his teacher, James Taylor, and his colleagues in the Voxtet. This fall, he joins the choir of Trinity Wall Street, alongside several other Voxtet alumni, and plans to base a solo and ensemble singing career out of New York, which he says is “close enough to occasionally hop on the Metro North and crash the odd colloquium....”

Joanna E. Murdoch (M.A.R.) describes her time with the ISM: “I had never been to a poetry reading when I entered the religion and literature program at the ISM. My two years at YDS/ISM gave me the privilege of hearing such literary giants as Fanny and Susan Howe, Peter Cole, Danielle Chapman, Nate Klug, Mary Karr, Marilynne Robinson, and more. What I experienced in those readings – the hard bite of lecture chairs, fine cheese and wine with luminaries, striking new registers of spiritual discourse – so electrified my studies of medieval vernacular theology that I had to find a way to stay at the junctions of religion and literature, antiquity

Katharine Luce



Megan Mitchell



Facebook

Michael Weinberg, Max Holman, Christian Crocker

and the now, speech and silence.” She is delighted to begin her doctoral studies at Duke University’s English department, where, she trusts, “the Word and the voices of the writing world will intertwine just as insistently and mysteriously as in Peter Hawkins’s and Christian Wiman’s ISM courses.”

Jon Seals (M.A.R.) thanks the faculty and staff for their guidance and inspiration throughout his studies at the Institute of Sacred Music. He offers “a special note of gratitude to Kristin and Leo Seals, for their patience and love.” While a student, Jon taught visual art courses at The College of New Rochelle in New Rochelle, New York, and worked at Yale University Art Gallery. His essays, reviews, and works of art were published in “ArtPulse” magazine; “Letters Literary Art Journal”; “Palimpsest,” the Yale literary and arts magazine; and “Reflections” magazine at Yale Divinity School. Jon exhibited his art in solo and group art exhibitions throughout the United States and curated two group exhibitions in the halls of

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Matt Fried



As announced in the last issue, **JENNA-CLAIRE KEMPER** left the ISM in May to become executive director of the Koerner Center at Yale. Channeling Bob Newhart, Jimmy Taylor offered a tribute in the form of a frantic one-sided late-night telephone call, in which Jenna’s extraordinary competence, tact, patience, and good-humor were made humorously manifest.

Matt Fried



Jenna is pictured here with Jacque Campoli. We miss her, as we welcome her successor Laura Adam (see Notes on the Staff).



Maggi Dawn



Martha Brundage (2nd from left), Michael Racine, and friend



Wyatt Smith with his teacher

Photos by Katharine Luce /l, c./Facebook (r)

the ISM and YDS. He holds an M.F.A. in painting from Savannah College of Art and Design. Jon will continue making art, writing, teaching, and curating.

Wyatt Dustin Smith (M.M.) will begin a D.M.A. this fall at the University of Washington in Seattle, where he will study organ performance as a student of Dr. Carole Terry. He writes, “I will be ever grateful to the Institute for the experience that I have been given over the last two years. The environment that is fostered at the Institute has prepared me to step out into the real world, not only as a better organist and musician, but as one who is more receptive to new ideas and how they can relate to me and what I do. Thanks most of all to Martin Jean who has provided unparalleled guidance to me in these two years, along with staff members Jacque Campoli and Kristen Forman who help the Institute to run at its best! Thank you!”

Peter Thompson (M.Div.) will begin as Assistant Rector of St. Paul’s on the Green in Norwalk, CT, in June, after being ordained as a priest there in May. He served as seminarian at St. Paul’s during his second and third years at YDS/BDS/ISM and

is “very happy to continue at a place that values liturgy and music as integral parts of the Church’s life.” Peter will also remain close to the ISM both geographically and through working with several ISM alums and current students who function as musicians at St. Paul’s. He appreciates the opportunity the ISM gave him “to make liturgy and music a key part of my vocational formation and [I] look forward to maintaining such a focus in the months and years ahead.”

Other 2015 graduates: **Kenyon Adams (M.A.R.)**, **Tate Addis (M.M.)**, **Brian Bartoldus (D.M.A.)**, **Nicole Benevenia (M.A.R.)**, **Mark Biggins (M.M.)**, **HeeChan Chang (M.Div.)**, **Christian Crocker (M.M.)**, **Jamilah George (M.Div.)**, **Wesley Hall (M.M.)**, **Francis Kim (M.M.)**, **Juyeon Lee (M.A.R.)**, **Megan Mitchell (M.A.R.)**, **Jack Norman (S.T.M.)**, **Daniel O’Connor (M.M.)**, **Michael Racine (M.A.R.)**, **Will Stanley (M.Div.)**, **Gene Stenger (M.M.)**, **Sarah Svendsen (M.M.)**, **Michael Weinberg (M.M.A.)**, **Jeremiah Wright Haynes (M.Div.)**, and **Sarah Yanovitch (M.M.)**

MORE COMMENCEMENT IMAGES ON PAGE 19



Patrick Kreeger, Francis Kim, Wesley Hall, Tate Addis, and friends

Facebook

FACULTY NEWS

MARGUERITE L. BROOKS, associate professor of choral conducting, received a Cultural Leadership Citation, given by the Yale School of Music for distinguished contributions to music, at the YSM Awards Banquet on May 3, 2015. Dean Robert Blocker said, “Marguerite Brooks is a musician and person whose love of people and passion for the choral art are extraordinary. Her work at Yale has transformed the life of this community and the students fortunate enough to experience her gifts as teacher and artist. Her artistry reveals her personal characteristics – elegance, refinement, and grace. Marguerite Brooks is indeed a distinguished cultural leader.”



Photo by Harold Shapiro

BRYAN SPINKS, Bishop F. Percy Goddard Professor of Liturgical Studies and Pastoral Theology and coordinator of the ISM program in liturgical studies, gave a public lecture on May 7 entitled “The Liturgical Influence of Theodore of Mopsuestia on the Eucharist: Catechesis and Anaphoras” at the University of Balamand in Lebanon.

JAMES TAYLOR has been promoted to professor in the practice of voice. The joint appointment at the ISM and Yale School of Music was effective July 1. “This comes in recognition of Jimmy’s stature as an artist, his contribution to the vocal profession, and his excellent teaching,” said Martin Jean in making the announcement.



“It is a superb accomplishment, and we congratulate him.”

A Yale Scholar Lecturing at Balamand

“The Liturgical Influence of Theodore of Mopsuestia on the Eucharist: Catechesis and Anaphoras”

Professor Bryan Spinks

St. John of Damascus, Institute of Theology
Patriarch Ignatius IV Hall
Thursday May 7, 2015 - 5:00 pm

Professor Bryan Spinks: Professor and Program Coordinator in Liturgical Studies and Pastoral Theology at Yale Divinity School and Institute of Sacred Music, Yale University.

Professor Spinks teaches courses on marriage liturgy, English Reformation worship traditions, the eucharistic prayer and theology, Christology, and liturgy of the Eastern churches. Research interests include East Syrian rites, Reformed rites, issues in theology and liturgy, and worship in a postmodern age.

Professor Spinks is coeditor of the *Scottish Journal of Theology*, a former consultant to the Church of England Liturgical Commission, president emeritus of the Church Service Society of the Church of Scotland, and a fellow of the Royal Historical Society and of Churchill College, Cambridge. He is a regular Sunday Presbyter in the Middlesex Area Cluster Ministry. Professor Spinks is a fellow of Morse College.



CHRISTIAN WIMAN, Lecturer in Religion and Literature, has won the Balcones Poetry Prize for his fourth collection of poetry, *Once in the West*. The award, given by Austin Community College, is sponsored by the creative writing department at ACC, and honors the best book of poetry published in the previous year.



Vol. 1 No. 2 of the ISM’s new online publication (YJMR) will be published on September 1. The issue, entitled “Music and Preaching,” is guest edited by Markus Rathey, and features articles by Joyce Irwin, Barbara Pitkin, Emmett G. Price III, Markus Rathey, and Thomas Troeger.

ism.yale.edu/yjmr

Church-Affiliated Music Schools: A Rewarding Partnership

Joseph Ripka (M.M. '11)

When my wife Erin and I first visited Stonington Borough, Connecticut, we were entranced by the idyllic beauty and charm of the historic coastal village. The thought of living in this serene, unspoiled setting and raising our daughter there was like a dream, which we were almost afraid to believe could become a reality. The other factor that made the position of organist/choirmaster at Calvary Episcopal Church so attractive was the leadership of the recently appointed rector, Reverend Alfred Tisdale, a man of integrity, compassion, and vision who placed high value on the quality of worship music in his ministry.

In discussing the position with Father Alfred, I learned that there was a music school associated with the church. This was very appealing to us, since Erin is a violinist and Suzuki teacher, and she could teach right on the church campus. Little did I realize the full implications of the presence of a music school within the church mission, in terms of the opportunities and occasional challenges that it presented.

Calvary Music School (CMS) was established in 2001. When I started my position with the Church in 2011, Erin and I began teaching private lessons through the school. I soon realized that the quality and reputation of the music school would be tied closely with my church music program. Both the rector and I felt that the school should be closely identified with the church and reflect the church's commitment to a quality outreach mission. In order to make some needed changes in the administration of the school and facilitate improvements in instruction, a new board of directors was formed for the school, and I was appointed artistic director. This position was extremely helpful in enabling me to take a leadership role in our new initiatives.

After four years at Calvary Church, I have found the presence of a well-run, quality music school to be a wonderful asset. There has been a mutually beneficial interweaving of talents and activities between the church music program and the school. The music school has brought students and parents to our church campus and increased the church's visibility in the surrounding area. The treble choir program at Calvary, based on the Royal School of Church Music, is able to utilize the resources of CMS to enhance the musical education of its choristers and recruit choristers from that community. I have also used many of the fine CMS faculty in worship services for the church.

When ISM director Martin Jean invited me to a recent day of discussions around the potential of parish-based music schools, I was eager to participate. It was an honor to meet representatives from two other churches: Mount

Olivet Music School (Mount Olivet Church in Minneapolis, MN) and Madison Street Music & Arts Academy (Madison Street United Methodist Church in Clarksville, TN). Lawrence Zukof, former executive director of one of the largest community arts schools in the country (the Neighborhood Music School in New Haven), also joined us and provided valuable perspectives on the state of music education and the need for a variety of programs to meet community needs. As the individual program offerings were described, we soon realized that while each school had its own unique challenges and opportunities, we also shared many commonalities, chief among them the goal of providing quality music instruction as part of a church outreach program.

Three Churches, Three Program Models

Calvary Church in Stonington, CT is located on a tiny peninsula reaching out into Fisher's Island Sound in the southeast corner of the state. Calvary is a small church physically, seating about 180 people, with a worship attendance of around 170 between two services. It is on this intimate campus—consisting of the church, rectory, parish hall, and chapel—that Calvary Music School serves roughly 150 music students. CMS is an outreach program of Calvary Church under the umbrella of the governing vestry, yet functions independently as a non-profit 501(c)(3) school with its own budget and board of directors, employing a part-time business manager, artistic director, and sixteen independent contractors (music teachers). CMS offers one-to-one instruction on most instruments, adult education classes, and children's group music classes. At CMS, all teachers charge the same hourly rate for lessons, and the school receives approximately 30 percent of the tuition. This makes up the bulk of the operating budget for each year. The cost of utilities is shared with the church, and the school pays the church's financial secretary to manage the school's finances. Other expenses budgeted for each year are advertising, receptions, printing, computers, and software. The school undertakes separate fundraising for scholarships and financial aid.

Mount Olivet Church in Minneapolis is a Lutheran congregation of roughly 13,000 members worshipping on two campuses. The Mount Olivet School of Music (MOSOM) was founded in 2003 and currently serves approximately 600 students with one-to-one lessons, group music classes, summer camps, and band and orchestral

CONTINUED ON PAGE 10

ensembles. Like CMS, Mount Olivet School of Music covers the cost of running the school through tuition. Unlike CMS, it operates under the oversight of Mount Olivet Church and is not a separate 501(c)(3) non-profit organization. At MOSOM, the teachers set their own lesson rates, and the school retains approximately 25 percent of the tuition paid by students. The instructors are paid on a monthly basis, with a guaranteed salary based on the number of students registered for their studio. Expenses as well as income are a part of the annual budget of the church. MOSOM's income exceeds expenses, leading to a net positive for the church. The school is overseen by an artistic director who is also the church's director of worship and music. The biggest challenge the Mount Olivet School of Music faces is space limitation. Church activities such as confirmation, Bible study, choir, etc., take first priority in facility use. Consequently, church and MOSOM staff have developed creative and cooperative scheduling practices.

Madison Street Music & Arts Academy in Clarksville, TN, runs quite differently from CMS and MOSOM. Founded in 2013, it began primarily as a mission outreach program for low-income families. The Academy is fortunate to have a

completely renovated building separate from the church (purchased by the church), which houses only the music school. They have grown to 250 students in a short time and continue to offer financial help to low-income students, including lessons for as low as fifty cents! All of the 27 faculty receive 100 percent of the tuition per student because of the generous endowment and grants available to the school.

The value of networking with other music school directors became clear to everyone present at the ISM meeting that day, and we agreed that the Institute could serve as a valuable educational resource for other churches that might be interested in starting or expanding a music instruction program. With our full support and participation, Martin Jean committed the Institute to providing training and networking opportunities around this topic over the next three years. The first such offering will be a pilot, one-day workshop on Saturday, October 24 at the ISM. (For information and registration, see ism.yale.edu/musicworkshop.) I hope that this initiative will lead to the establishment of more high quality, parish-based music programs for the benefit of future generations.

YALE INSTITUTE OF SACRED MUSIC PRESENTS

Parish-Based Music Schools

DEVELOPING A PROGRAM FOR THE LOCAL COMMUNITY

One-day workshop for church musicians, clergy, and lay leadership on the campus of Yale University

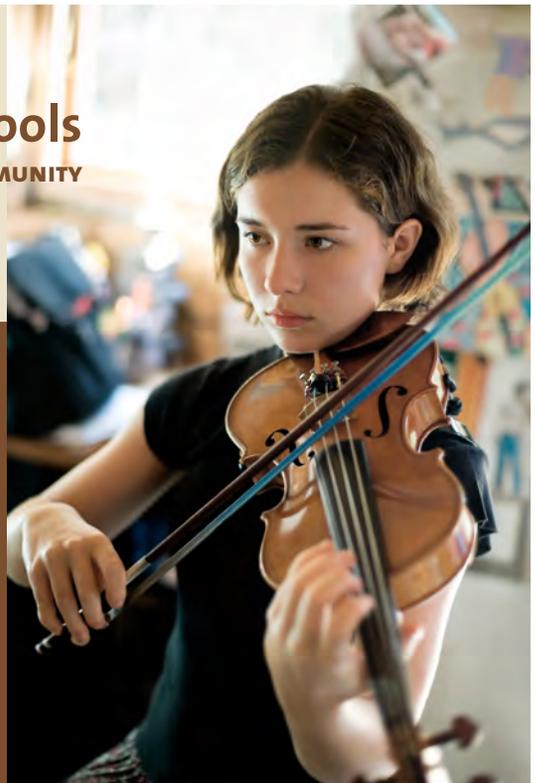
SATURDAY, OCTOBER 24 • 9:30 AM – 4 PM

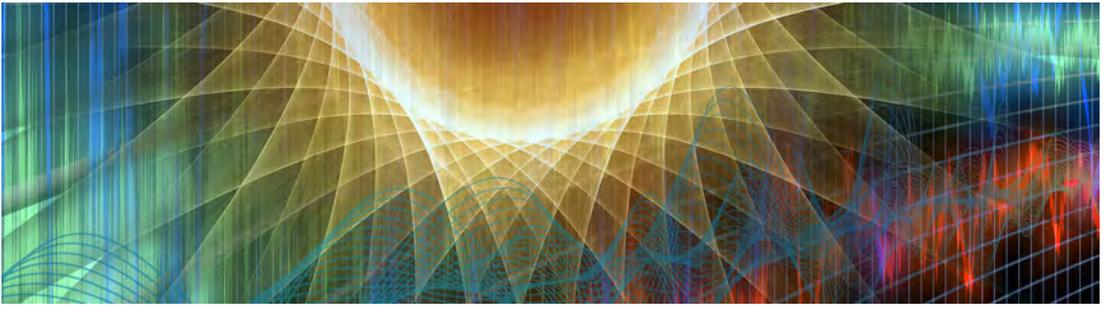
Yale Institute Of Sacred Music
409 Prospect St., New Haven
Small fee to defray cost of lunch and materials.
Free parking

Practical tools for creating and sustaining a thriving music instruction program for local children

- Expanding vital outreach
- Using existing church resources (facilities and personnel)
- Providing additional revenue stream for the church

More information and registration at ism.yale.edu/MusicWorkshop





ISM Fellows in Sacred Music, Worship, and the Arts

The ISM is pleased to announce that eight fellows will be joining its interdisciplinary community for the 2015-2016 year.

ISM Senior Fellows in Sacred Music, Worship, and the Arts are established scholars, religious leaders, or artists whose work is in or is turning toward the fields of sacred music, liturgical/ritual studies, or religion and the arts. The ISM also accepts Postdoctoral Fellows at the beginning of their career. The Fellows have numerous opportunities to share their work with the community and to teach, as well as to work on their individual projects using Yale's vast resources. Following in the footsteps of previous cohorts of ISM fellows, the 2015-2016 fellows represent a cross-section of cultures and disciplines.

Andrew Albin is assistant professor of English literature at Fordham University. Specializing in late medieval English literature and culture, he is at work on a project under contract for publication at the Pontifical Institute of Mediaeval Studies in 2017, *Richard Rolle's "Melody of Love": Alliterative Translation and Commentary*. This book is the first English translation of the medieval Latin mystical treatise and will include complete critical commentary, marginalia transcription, and scores and musical recording of associated fifteenth-century English devotional music.

Musicologist and composer **Michael Dodds** is associate professor of music history at the University of North Carolina School of the Arts, and director of music at the First Presbyterian Church of Winston-Salem. His project, *From Modes to Keys: The Organ in Baroque Liturgy*, investigates one of the broadest and most elusive questions still unanswered in music history: the nature of the transition from the Renaissance modes to the major-minor tonal system. The book will be published by Oxford University Press.

Meredith Gamer received her Ph.D. in the history of art from Yale in 2015. Her project, *"The Sheriff's Picture Frame": Art and Execution in Eighteenth-Century Britain*, will build on her dissertation

research in order to complete a book manuscript. In particular, she will explore how eighteenth-century British religious doctrine and culture intersected with contemporary theories, practices, and representations of capital punishment. Following her year at the ISM, she will join the faculty of Columbia University as assistant professor of art history.

John Graham received his Ph.D. in musicology from Princeton University in 2015. He will use materials from his dissertation *Oral Polyphony: The Transcription and Transmission of Georgian Liturgical Chant* to prepare a monograph informed by both a broad range of western scholarship on the transmission and history of Latin and Greek sacred music and by extensive Georgian scholarship on local sacred and folk traditions.

Eben Graves holds a Ph.D. in ethnomusicology from the University of Texas at Austin. His project, *Sacred Songs in Shrinking Markets: Religious Aesthetics, Temporal Organization, and Padāvalī-Kīrtan in West Bengal*, will study a genre of Hindu devotional song in West Bengal, considering the way that musical time is related to principles of temporal organization in the ritual and theological spheres of devotional religious practice, and exploring how shifts in patronage and commercialization over the past two centuries have affected the viability of *padāvalī-kīrtan's* long-duration musical style.

Tala Jarjour is assistant professor of music at the University of Notre Dame, with a concurrent appointment in the department of anthropology. She is also a fellow of the Krock Institute for Peace Studies, the Kellogg Institute for International Studies, and the Medieval Institute. Her project on Syriac chant in Aleppo, entitled *Edessan Chant and the Musical Aesthetics of Emotion*, is an ethnomusicological book on an oral early Christian tradition. The book studies the sacred music of one of the war-ravaged historic city's most vulnerable religious communities, underlining in the process the significance of chant to a disempowered ethno-religious minority.

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ALUMNI NEWS

KIMBERLY DUNN ADAMS (M.M. '05) is Director of Choral Activities at the Western Michigan University School of Music in Kalamazoo Michigan where she conducts the University Chorale, Collegiate Singers, and Grand Chorus. She also teaches choral literature, advanced choral conducting, and a graduate program in choral conducting. Under her direction, the University Chorale won 2nd place in the 2013 American Prize Competition for collegiate choirs. In 2014, Kimberly conducted the premiere of Paul Lansky's "Contemplating Weather" with the University Chorale and WMU's new music ensemble, *Birds on a Wire*. The piece was subsequently recorded and was recently released as the centerpiece of a new album of works by composer Paul Lansky. This album is the University Chorale's first internationally distributed commercial release and is part of the Bridge Records catalog. In 2015, she will travel to Sweden as one of the American "delegates" for the American Choral Directors Association's International Choral Exchange Program. In addition to her work as a conductor, Kimberly is enjoying being a mother to her son, Charlie, who was born in October 2014.

DALE ADELMANN (M.M. '86) reports that the Cathedral Choir & Schola of St. Philip, Atlanta, released their first CD on the Gothic Records label last November. "Into the House and Gate of Heaven" features anthems for the Feast of All Saints, including premiere recordings of works by **DAN LOCKLAIR** (Union S.M.M. '73), Gerald Near, and Craig Phillips. Adelman conducts, and the ensembles are accompanied by organists David Fisburn and **KENNETH MILLER** (M.M.A. '14).

BO KYUNG IM (M.A.R. '12) is currently a Ph.D. student in ethnomusicology at the University of Pennsylvania. She has recently been selected as a recipient of a U.S. Fulbright Student Research Grant, administered by the Institute of International Education, for the 2015-16 school year.

CHRISTOPHER JENNINGS (M.M. '04) accepted the call as Organist-Choirmaster at Calvary Episcopal Church in Summit, NJ in November of 2013. Calvary Church is the fastest growing parish in the diocese with an active and dynamic music program. As a part of Christopher's call he will help found a new chorister program for children and youth, building on the strong foundation of music that is an important part of the fabric of the parish. For the past seven years, Christopher was Associate Organist-Choirmaster and Music Associate for Children & Youth at St. James' Church, Madison Ave., New York City.

W. THOMAS JONES ('82 M.M., M.A.R.) has been appointed University Organist at Elon University, Elon, North Carolina.

DAVID OUZTS (M.M. '87) co-created and hosted a sacred arts festival "Alleluia Be Our Measure" in May 2015 at

Church of the Holy Communion (Episcopal) in Memphis, TN. The festival invited artists, poets/writers, and choristers from throughout the mid-south to work with clinicians Mel Ahlborn (visual artist), Susan Palo Cherwien (writing/poetry), and Dr. William Bradley Roberts (choral clinician). A new hymn for the parish was commissioned; Roberts composed the tune *Walnut Grove* as a setting of Cherwien's text "Come, new heav'n, new earth descending," from which the name of the festival "Alleluia Be Our Measure" was taken.

JESSICA PETRUS (M.M. '12) was the soprano soloist in Bach's B Minor Mass at the 83rd Baldwin Wallace Bach Festival in April 2015, and the soprano soloist in Bach's St. Matthew Passion at the Spoleto Festival in Charleston, SC in June 2015.

JONATHAN REUNING-SCHERER (M.M. '00) senior lecturer in statistics and in forestry and environmental science at Yale University, has been awarded the Richard H. Brodhead '68 Prize for Teaching Excellence.

JARED STELLMACHER (M.M. '09) has been appointed director of music at Immanuel Lutheran Church in Watertown, Wisconsin.

PETER THOMPSON (M.Div. '15) was ordained to the Sacred order of Priests in the Episcopal Church on May 14, 2015. Several ISM students and alumni were involved in the service, including Vince Edwards (M.M. '93), director of Music at St. Paul's Episcopal Church, Norwalk, and Jacob Street (M.M. '16), who is the organ scholar there. Additionally, a new piece by Bruce Neswick (M.M. '81) was commissioned for the occasion.

The Rev. Canon **JANET WAGGONER** (M.Div. '01) was appointed Canon to the Ordinary by Bishop Rayford High in July 2013, and she continues in that position. In March 2013, Janet was admitted to the Ph.D. program in Pastoral Theology at Brite Divinity School in Fort Worth, TX, and matriculated in August 2013. Janet continues her studies and plans to be finished with the three years of required course work in May 2016.

RUSSELL WEISMANN (M.M. '07) performed a second solo recital at the Kennedy Center for the Performing Arts on February 26. Work continues towards his Doctor of Musical Arts degree at George Mason University.

MICHAEL WUSTROW (M.M. '86) led The Diocesan Choir of Rockville Centre (celebrating its twenty-fifth anniversary in 2016) and the Saint Agnes Cathedral Girl Choir in a choir pilgrimage to England and Ireland in June 2016, with highlights including performances at Westminster Cathedral and St. Paul's Cathedral in London. Now in his twenty-second year at St. Agnes Cathedral, he is in the middle of a two-year Cathedral renovation project that includes a redesigned music space.

Hugo Mendez returns to the ISM for a second year as a postdoc in liturgical studies. Mendez completed his Ph.D. in linguistics at the University of Georgia, with a specialization in early Christian Indo-European languages (including Greek, Latin, Gothic, Classical Armenian, and Old Church Slavic), and also holds an M.A. in religion. In his research, he applies his philological expertise to a variety of problems in comparative and historical liturgics. His publications include articles, printed or forthcoming, in the *Journal of Biblical Literature*, *Vigiliae Christianae*, and *New Testament Studies*. In his current postdoctoral fellowship at Yale, he is completing a monograph exploring the reception and cult of Stephen the Martyr (Acts 6-8) in late antique Jerusalem, with special attention to the function of Stephen in local anti-Jewish rhetoric.

Claire Pamment received her Ph.D. in performance studies from The Royal School of Speech and Drama at the University of London in 2013, and is currently assistant professor of media studies at Kinnaird College, Lahore. Her project, *Divinising Transgender Performance in Pakistan: Hijraism and Sufi Hermeneutics*, will study Sufi dimensions of Pakistan's community of khwajasaras (*hijras*) — individuals who describe themselves as born with female souls trapped within physiologically male bodies — by drawing on performance ethnography, Sufi poetry and philosophy to examine khwajasaras' aspirations of realizing their female souls.

The Institute is delighted to welcome these new members of the community and looks forward to a rich and fruitful dialogue that reflects the breadth and diversity of its mission.

NOTES ON THE STAFF

LAURA ADAM has been appointed Manager of Music Programs and Concert Production, succeeding Jenna-Claire Kemper. Most recently, she has been education director of the New Haven Symphony Orchestra, where she strengthened existing programs and developed partnerships with over forty school districts across Connecticut. Among these programs are genre-bending artist residencies with composers Daniel Bernard Roumain (2013), including a focus on hip-hop and Chris Brubeck (2015), including a focus on jazz; both are supported by the National Endowment for the Arts. She expanded two young composer programs with Yale composers Christopher Theofanidis and Hanna Lash, designed concert programs and curricular supplements for the annual Young People's Concerts presented for 10,000 students annually, and developed an extensive administrative infrastructure and strategic objectives for the education department. An active choral singer, Laura has been involved in church music throughout her career, including at Christ Church, New Haven, where her husband Nate Adam is choir director. A graduate of Leadership Greater New Haven, she has also served on the board of directors for the Ann Arbor School for the Performing Arts.

ALBERT AGBAYANI, the longtime ISM events coordinator and technical guru, has left the ISM to return to his native California. He and his wife, who just finished her Ph.D. in American Studies at Yale, are expecting their first child this autumn. His entrepreneurial skills will be missed, and we wish him well in all his new (ad)ventures.

TOMOKO NAKAYAMA has been appointed as the new collaborative keyboardist/vocal coach for the ISM voice program for the 2015-16 year. A native of Japan, Nakayama holds a Bachelor's degree in harpsichord performance from Juilliard where she worked with Lionel Party. In 2009 she completed the Master of Music degree at Juilliard in collaborative piano under the supervision of Margo Garrett. Since then she has had an active career as both keyboardist and assistant conductor for such organizations as the Tanglewood Music Center, International Vocal Art Institute in Israel, Opera on the Avalon, Wolf Trap Opera, New York Lyric Opera Theatre, and most recently, the Washington National Opera where she has been the Domingo-Cafritz Young Artist. She has command of a wide range of languages and repertorial styles, and has extensive experience as a coach. She is also a fine forte pianist and chamber musician. (She has performed with the New York Philharmonic Ensemble and with members of Orpheus Chamber Orchestra.) She will be primary keyboardist for all vocal recitals this year as well as coach and scheduling coordinator to the voice majors.



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Yale Schola Cantorum Concert Tour 2015

David Hill, *principal conductor*

Performing with Juilliard415 where indicated

Thursday, May 21 | Winchester Cathedral, Winchester
A cappella concert

Friday, May 22 | Old Royal Naval College Chapel, Greenwich
Joint Evensong with the Chapel Choir

Saturday, May 23 | St. George's Chapel, Windsor Castle
Joint Evensong with the Lay-Clerks of St. George's Chapel
James Vivian, conductor

Sunday, May 24 | University Church of St. Mary the Virgin, Oxford
Concert with Juilliard415; part of the Music at Oxford series

Tuesday, May 26 | St. George's Chapel, Windsor Castle
Lunchtime concert with Juilliard415

Wednesday, May 27 | St. John's Smith Square, London
Concert with Juilliard415

Thursday, May 28 | Westminster Abbey, London
Evensong at Westminster Abbey

Friday, May 29 | St. John's College Chapel, Cambridge
Lunchtime chamber concert featuring members of Juilliard415

Friday, May 29 | St. John's College Chapel, Cambridge
Joint Evensong with the Chapel Choir of St. John's College

Saturday, May 30 | Trinity College Chapel, Cambridge
Concert with Juilliard415; part of the Cambridge Summer Music Festival

Sunday, May 31 | Church of St. Sulpice, Paris
Concert with Juilliard415
Daniel Roth, organ



2015 Schola Tour to England (mostly) and France (briefly)

Introduction

Katharine Luce

Following successful concerts in New Haven and New York, Yale Schola Cantorum and principal conductor David Hill toured England and France May 21-31. Schola was joined by period-instrument ensemble *Juilliard415* for Beethoven's Mass in C Major, Op. 86; *Juilliard415* also performed Haydn's Symphony No. 94, "Surprise." The program also featured two new ISM commissions: Daniel Kellogg's *Shout Joy!* and Roderick Williams' *O Brother Man*. This was the third international tour that Yale Schola Cantorum has embarked upon with *Juilliard415* and the first led by David Hill.

During their tour, the group was featured twice on BBC's Radio 3 — once as a guest feature on the afternoon program



Schola in the BBC3 recording studio

"In Tune" and once as a "Live in Concert" broadcast from Trinity College Chapel, Cambridge.

CONTINUED ON PAGE 16

Schola Tour photos by Katharine Luce unless otherwise noted



Members of Schola and *Juilliard415* gather with David Hill in "The Horseshoe" at Windsor Castle.

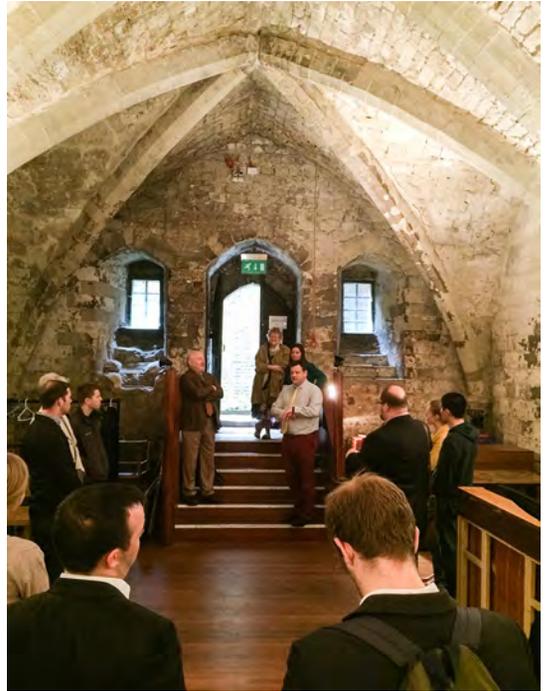
Student Reflection

Jonathan White

As a Brit, arriving at Heathrow airport is normally an unremarkable affair; since relocating to Yale almost a year earlier, it had become a regular event for me. Yet this trip home was different—the familiar North American cadence of my friends and companions, which had become so familiar over the last nine months, suddenly seemed somewhat out of place. Maybe it was the jet-lag, but I was having a lot of difficulty in reconciling the nostalgia of being on home territory with the sight of an equally jet-lagged and disoriented Yale Schola Cantorum eagerly awaiting the arrival of our guide.

Thus began the whirlwind that was to be the 12-day tour of England and Paris, initially with a two-day stop in the historic city of Winchester. Deposited by the statue of King Alfred, we were fed and watered, and led straight into the cathedral – yes, this is still the same day! – for our first rehearsal. I can safely say that we sounded a lot better than we looked. For me there is a very personal connection with Winchester, as indeed there was with most of the venues on the tour. Years ago this had been the first cathedral in which I had conducted choral evensong as a “boy” of only 19, while Schola’s current conductor, David Hill, was organist and master of the Choristers there.

Following two rather relaxed nights in sleepy Winchester, we were transplanted to London, stopping en route for an evensong at the Old Royal Naval Chapel, Greenwich. From our London base at Russell Square, we then spent the next few days shuttling to various venues, including two performances at St. George’s Chapel, Windsor Castle, where we were given dressing rooms in “The Dungeon,” had a privately guided tour of the chapel, and the



Schola in the dungeon of Windsor Castle, preparing to perform

opportunity to explore the ancient and historic castle buildings. It was there we discovered that Her Majesty’s royal bands were familiar with Disney repertoire (I am reliably informed that one of the pieces performed during the changing of the guard at the castle – an historic and very formal affair – was a medley from *Frozen!*). We also gave performances at Westminster Abbey and St. John’s Smith Square (a church tucked right behind the Houses of Parliament).

As a native of Oxford, however, the highlight for me was our concert with Juilliard415 in the University Church of St. Mary the Virgin, Oxford.

CONTINUED ON PAGE 17



Left: A bedraggled choir upon arrival at Winchester Cathedral



Right: Rehearsing at the Old Royal Naval College Chapel, Greenwich



Rehearsing at St. John's, Smith Square in London



Rehearsing in the University Church of St. Mary the Virgin, Oxford

Our tour concluded with a visit to Cambridge (“the other place” for Oxonians) for another joint evensong, a live concert broadcast on BBC 3 Radio, and possibly the shortest trip to Paris on record – little more than 20 hours in the city of love – for our final concert at the Church of St. Sulpice.

When I first discovered that I would be going on tour to my homeland, I had mixed emotions. However, this Schola tour turned out to be one of the most enjoyable and rewarding experiences of my educational career to date. I was able to reconnect with places that had been formative in my own musical life to date, while experiencing my country once again as a “tourist,” all while being able to share it with my friends from Yale.

Jonathan White is a candidate for the M.A.R. at the ISM and Yale Divinity School



Performing in Paris at the Church of Saint-Sulpice

CONTINUED ON PAGE 18



Gene Stenger, Tyler Ray, Nola Richardson, Aaron Peisner, and Valerie Rogotzke

Photo courtesy of Jimmy Taylor

Student Reflection

Valerie Rogotzke

Cathedrals are old.

This sentiment is pressed upon us in genteel English accents at each concert venue we visit. During our first rehearsal at Winchester Cathedral, we singers of Schola Cantorum are informed that the heart of the building we're in dates back to 1079 and that Jane Austen's final resting place can be found in the North Aisle. One week later, we solemnly process into evensong at Westminster Abbey over the bones of Isaac Newton and Charles Darwin, the dean reminding us that we are participating in an almost unbroken tradition of worship dating back hundreds of years. Later on, at a reception in the Jerusalem Chamber at the Abbey, we learn that we are nibbling canapés and drinking wine in the room where Henry IV breathed his last.

It is easy for me to imagine sharing these spaces with those who have come before us. I can picture Jane pacing between the chairs as she listens to our rehearsal, turning her head to listen as our conductor David Hill tunes chords that lost their brilliance on the overnight flight from New York to London. If we sing a hymn she knew well from her time at the cathedral, perhaps Jane would sing along. I can see Newton flouting all propriety during evensong, crouching over his notebook in the wooden choir stalls rather than paying any attention to those of us singing Mary's humble words of devotion from the Magnificat. As for King Henry? He helps himself to a glass of wine and drops down in a chair in the corner, silently watching the crowd mingle around him. It is almost as though Jane, Isaac, and Henry are part of our community of traveling musicians simply because they preceded us in these aging English churches. What defines a community, after all? Wendell Berry argues that "a community is not merely a condition of physical proximity...[but] the mental and spiritual condition of knowing that the place is shared."



The Schola community relaxes in the Old Library at University Church of St. Mary at Oxford, prior to performing

For this year's tour, Schola performed at evensong worship services as well as the traditional concert program. All of our evensong services, except the one at Westminster, were joint ventures with the regular chapel singers. Schola was repeatedly grafted on to a different choir for a few hours, invited into the unique traditions of each chapel, as together we all shared our musical gifts with those in the pews attending the services. Although choral evensong typically lasts half the length of a concert, there is little vocal rest due to the sheer amount of music in each: four-part psalm chanting, choral settings of the biblical *Magnificat* and *Nunc dimittis* texts, and an extended religious anthem.

Our *a cappella* concert at Winchester Cathedral, and our collaborative programs with Juilliard415 in Oxford, London, and Cambridge, featured Daniel Kellogg's choral fanfare *Shout Joy!*, Roderick Williams' *O Brother Man*, Joseph Haydn's Surprise Symphony, excerpts from a Palestrina mass, and Ludwig van Beethoven's Mass in C. The program paired old with new, pulling repertoire from the Renaissance and Classical periods as well as newly-commissioned works. The Williams choral symphony was particularly textually rich and

CONTINUED ON PAGE 19



Left: Preparing to process in for Evensong at Westminster Abbey



Right: Performing in Winchester Cathedral

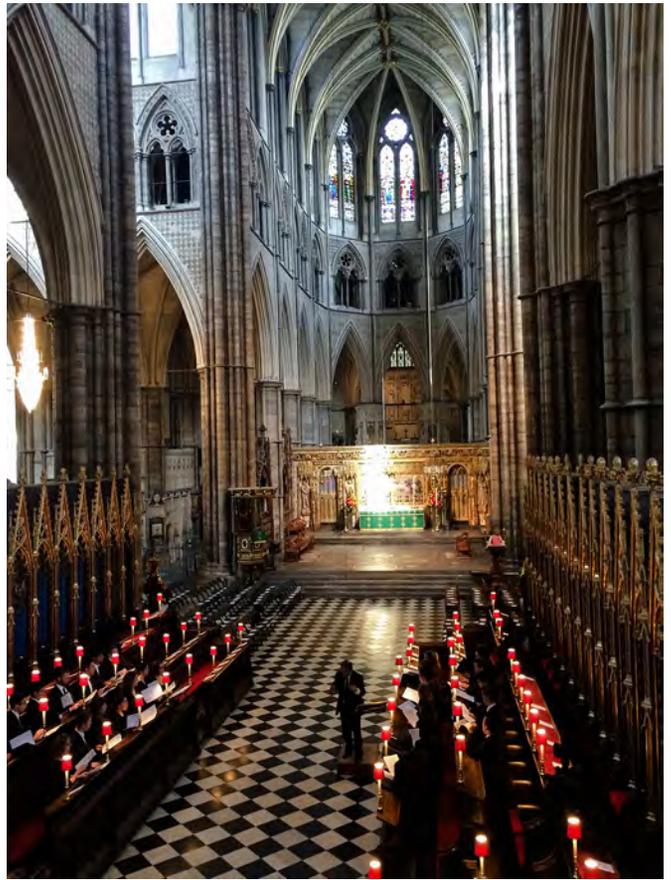
STUDY TOUR, CONT. FROM PAGE 18

musically challenging, with poetry by John Greenleaf Whittier, Anne Bradstreet, Phillis Wheatley, and James Pennington related to theological underpinnings of the abolition movement.

If a building tugs my imagination in one direction, words pull it in another. The Victorian art critic John Ruskin writes (in his extended essay *The Seven Lamps of Architecture*) of Poetry and Architecture as the “two strong conquerors of the forgetfulness,” a notion I find myself agreeing with. If being in an old church connects me to Jane Austen or Henry of Bolingbroke, singing the Mass and the Divine Office connects me to all those who have ever sung those words.

I think of Beethoven, toiling two hundred years ago to impress the prince who had commissioned this new mass. I think of Palestrina, composing mass after mass for worship at the Julian Chapel at St. Peter’s Basilica in Rome. Of the singers who century after century gave their voices and bodies to words pleading for mercy in the Kyrie, praising God in the Gloria, and proclaiming belief in the Credo.

Going further back still, I think of Benedict of Nursia organizing his brothers as they sang and prayed through the hours of the day. I think of Mary as a young woman, offering herself to God with the words of the Magnificat, and I think of Simeon as an old man, peacefully exiting this world with the words of the *Nunc dimittis*.



Evensong at Westminster

The words of the Divine Office and the Mass are old. Even older than Westminster Abbey.

Valerie Rogotzke is a Ph.D. student in musicology at Yale.

More Scenes from Commencement 2015

Katharine Luce



Above: Graduates with degrees in hand at Sterling Divinity Quadrangle

Top right: Will Stanley and guest

Lower right: Gene Stenger, Brian Bartoldus



Matt Fried



Matt Fried

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Katharine Luce

Farewell, Class of 2015!