

Prism

MUSIC • WORSHIP • ARTS

YALE INSTITUTE OF SACRED MUSIC
COMMON GROUND FOR SCHOLARSHIP AND PRACTICE

2016 SUMMER
VOL XXIV • NO 4

Inside this issue

- 3 Remarks to the ISM Class of 2016
- 7 2016 ISM Study Tour
- 17 Spring Break Tour
- 20 Faculty News
- 21 Fellows and Alumni News
- 22 Alumni Profiles

Goodbye, Graduates!

compiled by Katharine Luce

On Sunday, May 22, 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

Emilie Casey (M.Div.) is grateful to the ISM faculty and staff for their support throughout her studies at Yale Divinity School. She deeply enjoyed her coursework with professors Teresa Berger, Melanie Ross, and Tom Troeger. Emilie says she especially thrived while serving as a Chapel Minister in Marquand Chapel under the mentorship of Maggi Dawn. She looks forward to continuing her studies at Yale Divinity School through the S.T.M program, as well as continuing in her ordination process with the Evangelical Lutheran Church in America.

Brendan Fitzgerald (M.M.) is thankful for the opportunity to learn with and get to know wonderful people, work with talented and friendly colleagues and professionals, and have so many life-changing experiences. He sends his thanks to all at the ISM who make it such a wonderful place to call home for two years.

Tyler Gathro (M.A.R.) would like to thank the faculty and staff for their guidance and inspiration as well as his wife, Sarah, whom he met and married while attending Yale. While a student, Tyler worked as the ISM staff photographer for many events and also premiered his documentary film, "The Living Stones: Arab Christians in the Middle East." Tyler often wrote about contemporary art and the Christianity in the Middle East. His work was published in *Reflections* magazine at Yale Divinity School. He

CONTINUED ON PAGE 2

holds an B.F.A. in photography from The Cooper Union School of Art and plans to continue working as a fine art and documentary photographer and filmmaker after graduation.

Jeremy Hamilton-Arnold (M.A.R.) will begin work towards a Ph.D. in Comparative Studies at The Ohio State University in the fall. He looks forward to continued interdisciplinary scholarship, primarily within the fields of religious studies and art history, studying the material production of religious spaces as they manifest in aesthetic constructions and contestations. Jeremy will look back fondly on the ISM capstone student project he worked on with Aaron Peisner and Sarah Ana Seligman on the Marc Chagall murals at New York's Metropolitan Opera House. He'll especially cherish close friendships made during his time at the ISM.

Natasha Huang (M.A.R.) will look back on her time at the ISM with fond memories of the trip to Estonia, Finland, and Russia. She will be moving to Boston this summer to take on the position of Director of International Student Advising at The Newman School. She hopes to stay connected with hospice work in a volunteer capacity through spirituality and the arts.

Kristian Kohler (M.Div.) cherishes the opportunities he has had at the ISM to bring together his musical background and his pastoral formation. In the 2016-2017 academic year, he will serve as vicar of St. Paul's Lutheran Church of Santa Monica—a Reconciling in Christ Congregation of the Evangelical Lutheran Church in America's Southwest California Synod.

Daniel Moody (M.M.) will spend summer 2016 at Tanglewood Festival as a Voice Fellow, Lakes Area Music Festival in Minnesota singing a Britten opera, and taking part in a workshop and performance at Grace Farms titled "Practicing Awe." In the fall, Daniel will be traveling to Australia and Mexico performing and teaching. He has upcoming engagements with the Charleston and Winston-Salem Symphonies and the early music group La Fiocca. He will be based in New York City and singing at Saint John the Divine. Daniel writes, "My two years at Yale and the ISM changed my views of the relationship between music, religion, and



Tyler Gathro, Joshua Sullivan, Carolyn Rolleston

Katharine Luce

art with the Colloquium project and presentations, Divinity School classes and Marquand Chapel. In addition to asking several questions about religion and spirituality, I was challenged and pushed to be a better musician working with my teacher and the many conductors of Schola. I encourage incoming students to take full advantage of all that is offered."

Patrick Murray (M.M.) will be pursuing a D.M.A. in choral conducting at University of Illinois starting in August 2016. Reflecting on his time at the ISM, he says "I am incredibly grateful for the opportunity to have studied music in such a rich, interdisciplinary environment. Thank you ISM for connecting me with a lifetime's worth of friends and colleagues!"

Zack Nyein (M.Div.) is grateful for the ways in which the "ISM has continually helped me to perceive artistic virtue and beauty in the world, through the complexities of story and narrative." He will bring his training to bear when he is ordained into the Episcopal priesthood, "equipped by the ISM to interpret the mystery of Jesus' life, death, and resurrection through collaboration in musical, liturgical, visual, and literary arts."

This fall, **Sarah Paquet** (M.M.) heads to Avon Old Farms School in Avon, CT, where she will serve as Director of Choral Activities. She is grateful for her time at the ISM with her teachers and colleagues, and "particularly for Bethany Carlson's (M.Div.) positivity and enthusiasm throughout the preparation of our colloquium project." She extends many thanks to all in the ISM community for their support throughout these last two years.

CONTINUED ON PAGE 5



Natasha Huang, Jeremy Hamilton-Arnold and spouse

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

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

EDITOR Melissa Maier
melissa.maier@yale.edu

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

LAYOUT AND DESIGN Elaine Piraino-Holevoet, PIROET

2016 ISM Commencement Banquet Remarks

Martin Jean, director



Martin Jean delivers his message to the ISM Class of 2016 and guests.

all, but must be joined with others to do its good work.

I think that's what this Institute at its best stands for: the nurturing of visions that may start from a single kernel of an idea, to which others are invited to contribute with their own skills, identities, and perspectives. In other words, as impassioned and singular as your vision may be to begin with, it must, invariably, accrue partners along the way: collaborators who may see the world similarly to you, or who might have even better ideas and different visions.

The vision of the world you came here to realize, to

Virtually all of you students came here one, two, or three years ago, in part to work with the distinguished ISM faculty, because you had a dream — a vision — of the role you would like to play in the world, and of that world's transformation in response. Perhaps your vision included seeing a parishioner's pain eased or guilt released because of words you spoke. Perhaps it was the image of a listener on fire, inspired by hearing the music you make. Perhaps you have dreamed of crafting words into a poem or story that opens a new world for your reader, or maybe, through some turn of phrase or gesture, you lead a hymn such that a bit of heaven opens for a congregation. It may be an image you make, or a ritual you help craft and lead, or a space you design or arrange or navigate, or any of a myriad other acts of creation, that translates your vision to those around you.

So what do these visions have in common — these notions of worlds and works you have come here to study and to help proclaim and reform? Many things, no doubt, but at the very least, your visions are of worlds that are not yet, but one day might be.

This is often the work of the artist — to see a world that is “not yet,” to imagine a future that is more just, more merciful, more kind, where material goods are taken only as needed, and where the purpose of acquisition is benefaction.

Each time you rehearse or study, preach or preside, perform or gaze, you participate in this work of bringing the world of “not yet” closer.

To be sure, the artistic vision has been romanticized over the centuries — the idea of the lonely artist, locked in his chamber, railing against his inner demons — and I quickly caution against such an egoistic approach to this work. Indeed, the act of vision-making cannot be a solitary one at

take part in, to help create, can never be done by a single “you,” but by the collective “we.” It's why *we* gather together on Wednesday afternoons; it's why *we* ask you to work across disciplines; it's why *we* ask you to sing together so much (and not only solo passages); it's why there are so many opportunities to pray together, it's why *we* travel together for our study trip: to broaden and deepen these visions together.

Will your vision change over time? If it does, it will change because of love. It will change because somewhere along the way, you've had a conversation, or heard a work, or met a person, or prayed, or read an image or text — and you fell in love. Your hermetically-sealed version of life was somehow split open. The pores in your very flesh inhaled a little more deeply, and you were transformed. Your vision changed because you loved.

Therefore, it is not only your formidable achievements that we celebrate this weekend; it is your capacity to love that we especially lift up with thanks. And in case you're wondering, you've changed us faculty, too, with every lesson or lecture we gave. Our visions here constantly evolve, because of you, and for that we give thanks as well.

Over the years to come, when you glance at the ISM certificate you receive tonight (and which we hope you will hang on the wall, right next to your Yale degree) I hope you will remember these interactions with us and each other, and review constantly your vision of the world you are creating anew each day.

Banquet photos by Matthew Fried

2016 Prizes and Scholarships

The Hugh Giles Prize

Dustin Gavin and Daniel McGrew

The Hugh Porter Prize

Timothy Cahill

The Edwin Stanley Seder Prize

Stephen Douglas

The Aidan Kavanagh Achievement Prize

Robert Pennoyer

The Director's Prize (best Colloquium presentation)

Omar Dairanieh & Stephanie Tubiolo

The Richard Paul DeLong Prize

Patrick Murray & Sarah Paquet

The Faculty Prize

Adam Perez and Joshua Sullivan

The Margot Fassler Prize in the Performance of Sacred Music

Tyler Ray and Nola Richardson

Liturgical Studies Prize

Victor Gan

Students' Choice for Best Colloquium Presentation

Omar Dairanieh & Stephanie Tubiolo

The Robert Baker Scholarship

Joseph Fala

The Mary Baker Scholarship in Organ Accompanying

Janet Yieh

The Hugh Porter Scholarship

Natasha Schnur

The E. Stanley Seder Scholarship

Emmalee Brown

The Louise E. MacLean Scholarship

Liesl Spitz

The Dominique de Menil Scholarship

Molly Channon

ISM Community Award

Stephanie Tubiolo

Courtesy James Taylor



Nola Richardson, Adele Grabowski, Jimmy Taylor, Natasha Schnur, Matthew Sullivan, Dan Moody, Brendan Fitzgerald

CONGRATULATIONS, GRADUATES! CONTINUED FROM PAGE 2

Aaron Peisner (M.M.) will begin a D.M.A. in choral conducting at the University of Maryland, College Park, as a student of Edward Maclary. He is grateful to the ISM for “all the incredible experiences and opportunities!”

Robbie Pennoyer (M.Div.) will be returning to New York City where he will be ordained as a priest in the Episcopal Church. He writes: “I came to Yale hoping to expand my vocabulary of faith and to find fresh and credible ways to speak about God. Whatever success I had in doing so is a credit to the staff, students, and faculty of the ISM, and I will remain forever grateful to the Institute—and especially to my wise and generous advisors, Peter Hawkins and Christian Wiman.”

Adam Perez (M.A.R.) is deeply grateful for the last three years as a member of the ISM learning community. Indebted to brilliant family, friends, and mentors, he will continue his interdisciplinary work in the Th.D. in liturgical studies at Duke Divinity School, where he will study the role of Christian popular music in the theology, culture, and worship practices of North American evangelicalism, under the guidance of Lester Ruth. After his time at Yale, **Tyler Ray** (M.M.) plans to live in New Haven, hoping to perform locally and nationally with various orchestras and chamber choirs. As a lover of travel, Tyler hopes to perform on stages across the country. He’s excited to make his solo debut with the Charleston Symphony Orchestra in their performance of Handel’s *Messiah*



Katharine Luce

Jonathan White, Martin Jean, Zack Nyein, Kristian Kohler

this December. He plans to explore new vocal repertoire and hone his technique. He thanks the Institute of Sacred Music for investing in him and giving him so many tools to continue his career in sacred vocal music and oratorio.

Nola Richardson (D.M.A. expected 2020) will be living in New Haven for the next year and performing professionally with several ensembles. In the fall, she will be touring to Russia with early music ensemble Clarion and appearing as a soloist with the New Dominion Chorale in Virginia. In the spring, she will make two solo appearances with the American Bach Soloists in San Francisco. Of her time at the ISM, Nola writes, “I have learned so much in my time here and have made some incredible friendships! I’m so grateful to have had this opportunity to study and sing among such wonderful people.”

CONTINUED ON PAGE 6



Thomas Murray and Martin Jean with graduates and faculty. Front row: Evan Cogswell, Mary Copeley, Mary Pan, Janet Yieh; second row: Christopher Keady, Weston Jennings, Thomas Williford, Walden Moore, Mark Miller; back row: Jacob Street, Joseph Fala

Carolyn Rolleston (M.A.R.) is grateful for being a part of “the gifted and diverse ISM community. The ISM resources provided an indescribable enhancement to my experience at Yale Divinity School.” After graduation, Carolyn will continue to pursue her call to ordained ministry by working as a hospital chaplain in Denver, CO.

Joshua Sullivan (M.Div.) will be moving to Seattle, WA to complete the internship year requirement for his ordination in the Evangelical Lutheran Church in America. He will be serving at both Ballard First Lutheran and The Faith Action Network of Washington. He enjoyed helping highlight the visual arts at the ISM and YDS through exhibiting artwork in conjunction with Jon Seals’s (M.A.R. ’15) curation projects, being a visual arts chapel minister, and collaborating with resident artist *little ray*, other professional/graduate students, and his ISM Colloquium partners.

Stephanie Tubiolo (M.M.) will be directing the choral divisions of the Yale Music in Schools Initiative and Morse Summer Music Academy and teaching at Neighborhood Music School next year. After six years at Yale, first as an undergraduate and then as a master’s student in choral conducting, she is thrilled to continue calling New Haven her home. “I feel unbelievably fortunate to have collaborated with such brilliant, creative, and compassionate people and will cherish all the friendships I have formed at the ISM.”



Katherine Luce

Bethany Carlson, Emilie Casey

Other ISM Graduates: **Timothy Cahill** (M.A.R.), **Bethany Carlson** (M.Div.), **Mary Copeley** (M.M.), **Omar Dairanieh** (M.A.R.), **Lucas Del Priore** (M.Div.), **Stephen Douglas** (M.Div.), **Jacob Drake** (S.T.M), **George Fergus** (M.M.), **Audrey Fernandez-Fraser** (M.Div.), **Kathryn McNeal** (S.T.M.), **Sarah Seligman** (M.A.R. religion and visual art), **Jacob Street** (M.M. organ), **Sydney Thomas** (M.A.R. liturgical studies), **Jonathan White** (M.A.R. religion and music), **Thomas Williford** (M.M. organ)

“Graduating” ISM Fellows

The 2015-2016 fellows were also invited to write about their ISM experience and future plans.

John A. Graham is grateful for the “incredible support of the entire ISM team, thank you so much! Your help with my various projects, especially the symposium on *Georgian Orthodoxy: the Revival of Art and Religion in the Caucasus* was instrumental to their overall success. What my wife Ekaterine and I will remember most from our academic year here at Yale is the camaraderie and intellectual curiosity and vigor of this year’s group of fellows. Andrew, Tala, Meredith, Eben, Hugo, Claire, and Michael... I look forward to meeting you wherever our paths may cross in the future! Thank you, Martin, and everyone at ISM for your support. Thank you, Henry Parkes for being a wonderful friend and colleague; one day I will put up better competition in squash! And thank you to all the participating singers in the Yale Georgian Chant Group, it’s been a good year.”

Eben Graves will begin a new position as a Mellon Postdoctoral Teaching Fellow at Columbia University in July 2016. He will be teaching courses in the department of music and continuing his research on devotional song in South Asia.

Beginning in July 2016, **Hugo Mendez** will be a postdoctoral fellow in religious studies at the University of North Carolina at Chapel Hill. He is grateful for the support of the ISM community throughout the two years of his fellowship at Yale.

Of her time at the ISM, **Claire Pamment** writes, “The ISM has fostered brilliant interactions among departments at Yale whilst providing valuable time for independent research, which has spurred the completion of my author’s book project *Comic Performance in Pakistan: The Bhand* which is being published by Palgrave this year. A particularly rich part of the fellowship were the opportunities for undergraduate teaching and the generous support from ISM to bring in invited guest/ performers such as the Muslim comedian Azhar Usman. ISM nourishes work both academic and creative, and the support of the Pakistani transgender theatre performance *Teesri Dhun*, shows that they are probing the boundaries of what constitutes the sacred in art.”

Other fellows leaving the ISM are **Andrew Albin**, **Michael Dodds**, **Meredith Gamer**, and **Tala Jarjour**.

2016 ISM Study Tour to Estonia, Finland, and Russia

Introduction

Martin Jean, director

One of the capstone experiences of ISM life is our biennial study trip, which took us this year to Tallinn, Estonia; Helsinki, Finland; and Saint Petersburg, Russia. The benefit to our students and faculty of these trips 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.

Again this year we have asked representatives from our various programs to reflect on what was important to them through the lens of their own discipline. As these pieces demonstrate, no encounter with sacred objects, sounds, and rites can be fully encompassed by a single viewpoint. Each of these authors drew different conclusions from their shared experience — a fascinating glimpse into the interdisciplinary enterprise and the multiplicity of perspectives within the ISM.



Ferry ride from Tallinn to Helsinki

Photo by Melanie Ross. Other photos provided by student authors unless noted.

Student Reflection

Jeremy Hamilton-Arnold (M.A.R. '16)

I thought I was going to hate everyone.

That's generally the way it goes when you go on a large group trip: lots of people with varied personalities, stuck together for two weeks of highly structured, nay, exhausting travel. But this study tour was different. Our group's "stuck-togetherness" ebbed and flowed as the sights seen and sounds heard continued to refresh and inspire us all. For performances and presentations we gathered as one mass, absorbing and learning from our ever-changing Baltic environment. But we also had many opportunities to explore freely on our own. Together, this variety made for a very successful trip, allowing for many sublime encounters.

One of the most celestial of these encounters took place through the dense soporific fog of jet lag on the first night. Inside Tallinn's world-famous 13th-century St. Nicholas' Church (*right*) we sat together in old wooden pews, awaiting Vox



CONTINUED ON PAGE 8

Clamantis. At the front end of the nave stood a forest of microphones and recording equipment. The concert would be broadcast live over Estonian public radio. Despite the modern technology, we were still enveloped by an otherwise medieval space. Unlike the elaborate massive cathedrals seen elsewhere throughout Europe, this church was modest and simple. Roughly cut blocks of stone and white paint towered above us. Before us, at the apse, stood a stunning gilt 15th-century high altar, open wide to share in elaborate detail grotesque martyrdoms. As one interested most in the visual arts, I had the urge to get up and take a closer look, to study the intricacies of each panel and discern a larger narrative. But the microphones and the soon-to-begin performance held me in my seat. We didn't wait long. Soon, angelic soprano and alto voices softly pierced through the audience's quiet murmuring. The sound of singing began to grow steadily louder and discernibly closer. Up both side aisles slowly marched Vox Clamantis, pouring out their arresting choral harmonies as they arrived at the spot where the transept meets the nave. The following hour felt like a dream, and not only because the whole of the ISM was constantly a knife's edge away from sleep. Vox Clamantis's performance was nothing short of soul-grabbing.

Our tour of churches around the Finnish town of Espoo outside Helsinki, proved to be another stunning encounter for our group. We began our morning at what appeared from the outside to be a humble Orthodox chapel. This belied its contents.



St. Herman's, Espoo

Immediately upon entering the church, we were greeted with an overwhelming visual cacophony. Boisterously colored icons filled every square inch of the small church's walls. A close friend of mine came up to me to say with beautiful frustration, "I don't know how to take a picture of this!" Of course, it was impossible to capture the image-laden walls sufficiently, let alone the feeling of being overwhelmed by so many color-rich depictions. Walking under and around these images seemed like pacing within a sacred comic book. The church was designed by Father Paul Hesse and dedicated to St. Herman of Alaska, a saint I had never heard of, but one nevertheless important to the complex story of Russian Orthodoxy's spread.



Tapiola Church, Espoo

A mere ten-minute walk away from St. Herman's stood Tapiola Church, a structure that appeared to be the polar opposite: a bit larger, and Lutheran, but more importantly, an exemplar of early Finnish Modernism. Tapiola is box-like, vast, and constructed of simple and obvious materials of somber earth-tones. This church felt nothing like the last, and the contrast was delicious. Architect Aaron Ruusuvaori's design reminded me immediately of another more familiar building: the Yale University Art Gallery's Louis Kahn building. Of course, this made sense. Louis Kahn's building is Modernist, filled with angular geometry, and composed of natural and obvious materials. Not least, Kahn himself was born in Estonia.



Artwork by Choi Jeong Hwa at the Kiasma Museum in Helsinki

Such dramatic shifts in our encounters became emblematic of the trip. But perhaps the best shifting was the regular move between structured group events and time for individual exploration. This made for a more holistically complete study tour, allowing us space to thrive and enjoy learning as we do best. For me, this became most apparent in my own exploration of Helsinki's Kiasma, the city's home museum for contemporary art (see photo on previous page). We all had the option of visiting the site with a small group on a guided tour. I opted instead for a solo visit, and it was well worth it. The museum was small; in an hour and a

half, I was able to see virtually everything I hoped to see. The works on view were fun, interesting, engaging, playful, and meaningful—created by a slew of artists from Finland and beyond. Ernesto Neto's and Choi Jeong Hwa's respective exhibitions were particularly enjoyable in their invitation for interaction. By exploring on my own, I felt refreshed and energized.

All of these experiences, and many others not mentioned here, made for a remarkable study tour—one that left me pining for a quick return.

And as you may have guessed, I left not hating everyone.

Student Reflection

Christopher Keady (M.M. '17)

Hidden in the Open

A fascination with the historical seems to be a common trait in organists. Yet we often only focus on the mechanical curiosity of the instrument itself, which has undergone dizzying evolution in the centuries since its invention. Accordingly, organs are kaleidoscopically varied in the sound-worlds they create. In the pursuit of the sound-worlds that we organists love—and want our listeners to love—we cannot help but get bogged down in pipe scales, temperaments, this flute stop or that flute stop. But from time to time, it's important to step back from minutiae and think about the contexts and larger histories of the instruments we know and love. For me, studying at the ISM,

and especially this year's study tour to the Baltics, encouraged me to consider this wider perspective. The best moments of my first year at Yale felt like an electrical surge in my brain, where a poem from this course suddenly connects to a new definition of "the voice" in that course, and then to a lecturer's ideas on icons during the ISM Colloquium, and *then* to a perplexing section of organ music in the practice room. And the study trip, too, was ripe with these moments, as I trekked between Tallinn's different cathedrals, or went from a talk by a Russian Orthodox priest to a conversation with undergraduates at a Russian university.

One connection in particular that struck me on the study tour was that all manner of sacred buildings and objects persisted through the Soviet occupation of Estonia, Latvia, and Lithuania, as if they'd actually been hidden in plain sight. Some churches survived only as shells—the Feodorovskaya Cathedral in Saint Petersburg was gutted and pierced with ducts and lines to function as a milk processing plant, and the Cathedral of Simeon and Hanna in Tallinn was used as a sports hall, its tower removed. But the sacredness of these buildings remained, somehow, and after the Soviet Era these places were not only restored, but made more beautiful than before. One could more appropriately say, then, that the *core* of these churches survived, not just an empty shell. A sacred core, hidden behind the mask of a milk plant or sports hall. For example, the 1776 Casparini organ, in the Church of the Holy Spirit in Vilnius, is also a core, with only five ranks of pipes currently installed and playable. The many remaining pipes are stacked on shelves in a back room, following a collaborative project that resulted in a reproduction of the instrument being built at the Eastman School of Music. Back in Vilnius, the slow, expensive process of renovating the case



Prof. Martin Jean and students experience the Casparini organ at the Church of the Holy Spirit, Vilnius

CONTINUED ON PAGE 10

and mechanism plods on for years. But that core of pipes is extraordinarily beautiful. We organ students spent a surprisingly long time enjoying the sounds of just these few, basic ranks, which might only be thought of as part of the principal chorus on a less-distinguished instrument. I feel certain that, as with the churches, the Casparini's core will continue to inspire the restoration of the entire instrument.

With images of drab neo-Classical and Brutalist Soviet architecture looming in my mind, I had also not expected to see so many old and beautifully ornate churches on our trip. It seems as though each church has its own complex story for having survived the Soviet occupations, sometimes just the dumb luck of not being seized by the government for another purpose. The Lutheran St. Mary's Cathedral in Tallinn is the oldest church in mainland Estonia and still has its 17th century pews, pulpit, and altar. The Church of the Holy Spirit in Vilnius—where the Casparini organ lives—has an unbelievable mid-18th century Baroque interior, with wild feathers and branches formed of wood and plaster. In Tytuvėnai, a small town between Vilnius and Riga, the organist subgroup (eight ISM organ students and Prof. Martin Jean) were fortunate to spend a generous amount of time in the 17th-century Church of Our Lady of the Angels, part of a Bernardine monastery. Here was another church with an incredible interior that has survived many social and political upheavals, and its beautiful 1789 organ survived them as well. The organ was built by a Lithuanian, Nicolaus Jantzon, and gave us an opportunity to experience a much fuller late 18th-century sound-world than that of the Casparini. Because the organ lacks a pedal board, we played several pieces with a second person supplying the pedal line, a tricky bit of fun.



Jantzon organ, Tytuvėnai

It wasn't just the sound of the Tytuvėnai organ that was beautiful, but the whole of it: the peeling stop labels, the wooden statue of David and his lyre with a few broken strings, the hand-copied part books for the Mass stacked behind the organ case. It was a counterpoint to museums and alarmed glass cases, multi-lingual pamphlets and tour guides. Those things have their sacred qualities; we make a pilgrimage to see great works of art (and we all did, at the Hermitage), and we stand in the crowd and look to connect. But on this trip, it was a blessing to find the sacred cores and sacred wholes that have truly weathered storms of all descriptions.

Student Reflection

by Daniel Moody (M.M. '16)

Fabric of the Sacred

I have been a singer in the ISM's Voxtet for the past two years. This program focuses on early music, art song, and sacred music, though many of us also sing opera. Sacred music transports the performer and the listener into another realm of reality, the heavenly plane of existence.

Our study trip to the Baltics started in Tallinn, Estonia where we heard an amazing Estonian group called Vox Clamantis give a concert of sacred music. A familiar Christian chant opened the program, exquisitely soft and nuanced, and paired with incredibly precise intonation throughout the performance. This night was an introduction to the power of music to communicate the celestial, and a highlight of the time we spent in Estonia.



Members of Voxtet outside St. Nicholas Church, Tallinn, Estonia

CONTINUED ON PAGE 11

STUDY TOUR CONTINUED FROM PAGE 10

As our tour progressed, we visited Orthodox and Lutheran churches in Tallinn, Helsinki, and Saint Petersburg and heard presentations by people who worked at each church or knew a lot of history about each space. We attended a few Orthodox services in which music was a key component. Orthodox services also require the participants to stand throughout the service, and I marveled at the older women who were able to stand for a “short” 90-minute Vespers service, kissing icons, bowing with reverence every few minutes, and crossing themselves frequently. This was a reminder that music and art are never created in a bubble but are informed by history, belief/religion, politics, and culture. All of these things are wrapped up into each other and it takes time, patience, and curiosity to see and understand the connections.

Architecture is part of the constellation of components that make up the experience of the sacred. Tallinn was quaint and charming in character, but Saint Petersburg was a massive, architectural wonder. In this Russian city we experienced St. Isaac’s Cathedral, colorful mosaics in the Church of the Spilled Blood, and most noticeably an abundance of gold in and on each church and national building. The style of singing, too, resembles this uniquely ornate, grander aesthetic, offering its own flavor of delight and comfort to the listener. We walked into Kazaan Cathedral as a service was taking place—a complex musical dialogue between the priest and the choir resonated with the open, ornate, gold-adorned space to transport the listener to a different world.

Another particularly memorable example of Russian singing was a short, impromptu performance by a group of five or six men at the Fortress of St. Peter and Paul. As singers working for the Russian Orthodox Church, they asked us to not record, photograph, or applaud, out of reverence. After the leader (a marvelous bass) showed off his three-octave range in a wonderful



Ceiling of St. Isaac’s Cathedral, Saint Petersburg, Russia

a cappella number, as the audience murmured its approbation he confidently proclaimed with a heavy accent, “This is why in Russian Church we do not need organ.” (He was right.) We also heard four voice students and an instructor from the University of Saint Petersburg give a lecture/concert on Russian chant dating back to the 9th century. Instead of singing in unison in the compact, Gregorian chant style to which we are accustomed, they demonstrated a progression of Russian chant of individual melodic lines combining contrapuntally in a voice-leading maze, leading to incredible dissonances and expansive polychord endings.

Following the study tour, Yale Schola Cantorum sang three concerts of Arvo Pärt’s *Passio*,

CONTINUED ON PAGE 12



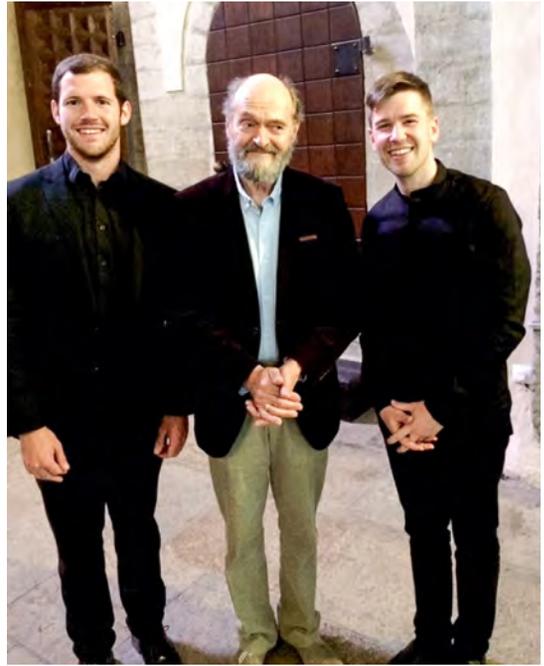
Composer Arvo Pärt and conductor David Hill flanked by Schola Cantorum and entourage

STUDY TOUR CONTINUED FROM PAGE 11

which tells the Passion story from the gospel of John. The piece itself, composed in Part's signature minimalist style, masterfully uses harmonic tension to create wonder, reflection, anger, dismay, and hope. A highlight for me was singing this for the composer himself and seeing how happy and gracious he was to the performers during the rehearsal, before the performance, and afterwards.

For the Voxtet excursion, music was the main object of our journey. We traveled to Munich, Germany to visit our teacher's old stomping grounds and sang in several churches and chapels. A particular piece we sang sticks with me: Orlando di Lassus's "In monte Oliveti" which describes Jesus's prayer and agony on the Mount of Olives just before Judas's betrayal.

Even though it is a singer's tendency to focus on the imperfection of any performance, I know that singing in these sacred spaces touched everyone who listened, as was evident



Kristel Usvetlav

Composer Arvo Pärt with soloists Tyler Ray and Daniel Moody

by the responses of our audiences. In addition to enjoying the famous Hofbräuhaus, the Voxtet also put on a *Liederabend* with fortepianist Christoph Hammer. Singing *lieder* accompanied by the same instruments Schubert, Mozart, and Beethoven would have played on was a real treat and enriched my understanding of singing.

After almost a month on the road, what can I say about the ISM Study Tour? I am beyond amazed at the experience of visiting these places and experiencing a slice of the vast culture associated with each country. Incredible music, countless masterworks of art, and architectural wonders all flood my mind and soul. It is music that brought me to Yale, but this trip helped me to understand that music is simply one of the beautiful threads that make up the fabric of the sacred.

CONTINUED ON PAGE 13



James Taylor



James Taylor

Student Reflection

Kristian C. Kohler (M.Div. '16)

“Travel on, travel on, there’s a spirit that is playing, the spirit plays like music every day. / Travel on, travel on, with the music that is playing. The spirit will be with us all the way.”

– Sydney Carter

I felt the spirit of encounter travelling with us throughout this year’s ISM Study Tour to Tallinn, Helsinki and Saint Petersburg. We were offered warm welcomes by many on our trip, both encountering some familiar faces from this year’s Colloquium series and making new introductions. In Tallinn, we met Father Mattias Palli at the Church of St. Simeon and the Prophetess Hanna (Estonian Orthodox). In Helsinki, we attended the St. Thomas Mass at Mikael Agricola Church (Evangelical Lutheran) and met afterward with the Reverend Pirjo Kantala and Mrs. Inna Vinturi. And in Saint Petersburg, we had the opportunity to meet with Father Alexander Sorokin at the Cathedral of the Icon of the Mother of God Feodorovskaya (Russian Orthodox), engaging in a fascinating discussion about the history, present experience, and future of religious life in the Russian Federation. For me, these were all experiences that ran much deeper than sightseeing and museums—they were authentic encounters with faithful people that allowed me a glimpse into their lives and worlds.

In Tallinn we heard the personal witness of Fr. Palli who grew up a self-described nonbeliever and was baptized in 1985. I was fascinated by



Simeon and Hanna on the iconostasis of the Church of St. Simeon and the Prophetess Hanna, Tallinn

the question “what is the Estonian Church?” Throughout its history, Estonia has been a liminal border space between Catholic Poland, Lutheran Germany, and Orthodox Russia. What, then, is the *Estonian* religious identity? It did, from my perspective, seem to be marked by a certain amount of ecumenical cooperation. For example, Fr. Palli referenced joint statements between the Estonian Orthodox and Evangelical Lutheran churches. He told us about the rich history of religious life in Estonia, as well as the history of the Church of Simeon and Hanna, which was originally constructed by Russian sailors in the mid-1700s and underwent a major restoration from 1999 to 2007.

In Helsinki, we were fortunate to be able to attend the St. Thomas Mass (*Tuomasmessu* in Finnish), a service that takes place weekly on Sunday evenings at the Mikael Agricola Church. An ecumenical service that invites “doubters and seekers to celebrate, worship God, serve their neighbor, and grow together . . . named after the Apostle Thomas, who seemed to have more questions than answers in his faith,” it began in that space in 1988 and has now spread to churches through Finland, Sweden, Norway, Denmark, and Germany. The service follows the liturgical tradition of the Western Mass, yet it has been infused with the spirit of present-day ecumenism. Amazingly, each service is planned by a team of 50 to 70 people, all of whom are volunteers.

There can be up to 20 songs performed in a single St. Thomas Mass. One of the songs which opened the worship we attended was “Travel On” (*Matkaa Tee*), quoted at the beginning of this reflection, by Sydney Carter and Anna-Mari Kaskinen. The band leader and accompanist



Iconostasis and chandelier at the Cathedral of the Icon of the Mother of God Feodorovskaya, Saint Petersburg

arrange these songs every week, including a variety of traditional hymnody, Finnish folk hymns, contemporary music, and everything in between. The structure of the mass is, in most ways, very traditional, but there is great freedom within this structure for the prayers, music, and other components (healing stations, prayer stations, etc.) to reflect the needs of the specific community. In addition to the physical presence, we learned that around 2,000 people listen to the service on the radio, 300 to the live stream, and many more watch services on YouTube.

For me, this service was an oasis of calm amidst a busy trip. About halfway through our journey, it provided me the opportunity to rest, reflect, pray, and build community. After the

service, we were invited to a wonderful reception hosted by St. Thomas Mass participants in the fellowship hall of the church. There, I was able to make new friends and learn from them what it was that kept them coming back to this service. This time for encounter was a gift that deepened our experience far beyond mere tourism, enabling us to connect and converse with those whom had so warmly welcomed us into their worship.

Throughout all of these encounters and more, what inspired me was the willingness of our hosts to welcome us into their sacred places and to share with us their stories, worship, music, and art. For me, this was what our study tour was about—a spirit of curiosity, exploration, and encounter. I thank God for this Spirit-filled travel.

Student Reflection

Stephanie Tubiolo (M.M. '16)

Just before we left for the Baltics, I joked that the only Estonian, Finnish, Russian, and Latvian words I needed to learn were “coffee” and “thanks.” Even after a year of preparation, the region felt so foreign to me that I planned to cling to what I knew was universal—coffee (kohv/kahvi/кофе/kafija) and gratitude for it. Though I expected to find beauty in Baltic choirs, Finnish forests, church grandeur, and wonderful classmates, I realize now that our journey was defined, for me, by the many *unexpected* moments of beauty and the unbridled joy they brought.

Estonia

There was something absolutely trance-like about stumbling off the plane, off the bus, into and out of the hotel, and onto the cobblestone



Walking through the streets of Tallinn



Costumes at Seaplane Harbour

streets of one of the most idyllic cities any of us had seen. The vibrant color palette, preserved medieval towers and churches, and blooming foliage of Tallinn Old Town were only amplified by warm sunshine and a perfect blue sky. Despite our sleepless delirium, we were in love. Within minutes we found *kohv*, ice cream (the other universal), very large pancakes, and pickled herring.

Even before the Vox Clamantis concert that night, Tallinn felt like home. This sensation grew stronger over the next four days as we spent our free time wandering through Old Town—unintentionally retracing our steps over and over again—and basking in its loveliness.

Our first major excursion outside of Old Town was to Seaplane Harbour, a museum right on the Baltic Sea. Submarines, flight simulators, remote-control boats, and costumes transformed us into giddy schoolchildren as we immersed ourselves in maritime magic.

As if the exuberance of Seaplane Harbour weren't beautiful enough, we then found a tiny restaurant in the middle of a residential area where we were shown immense kindness and fed a tomato soup so delicious that it bordered on divine. The simplest lunch reminded us of the power of food to become a physical manifestation of hospitality and comfort.



Sarah Paquet in the distance at Suomenlinna

Finland

Our hearts ached as we left Tallinn for Helsinki, but awe quickly supplanted grief when we filed onto the colossal boat. I'll never forget feeling the spray of the Baltic Sea while standing on the deck of a ferry the size of a cruise ship. Throughout our Baltic voyage, I couldn't help but marvel at the effects of being on or near water at all times; a calm happiness washed over us as we succumbed to the majesty of the sea.

While in Finland we continued to revel in nature, finding our own sanctuaries in forests, on islands, and on sunny benches by the harbor. The woods and lakes of Haltia nature center and the cliffs and greenness of the island fortress of Suomenlinna left me blissfully breathless, frolicking through meadows of tall grass and tiny flowers.

Though many of us expected to love the tour's nature days, I'm not sure any of us expected to find such community with each other in the saunas. We'd giggled all year about the prospect of sitting in the steam with classmates we hardly knew, about the sport of "Competitive Sauna," and about the possibility of a professor walking in (which was quickly quelled by Martin Jean's declaration of "student-only saunas"). One of

my fondest memories of the tour, though, is of the tiny sauna at Haltia filled with nearly 20 classmates in swimsuits squished against each other, laughing and bonding over our collective sweat and euphoric discomfort.

Russia

It's curious that the choral conductor has hardly mentioned the slew of choral music heard on this journey. Though all the ensembles we heard in concerts, lectures, and church services were fabulous and fantastically interesting, my favorite performance of the tour was a complete surprise. After waiting in line for nearly an hour, we walked into the Hermitage in our tour groups, fighting through thick crowds to catch a glimpse of its treasures. We made our way into a huge open room, meant to be more of a passageway than an attraction in itself. Within a few seconds, four male voices began to sing together, their depth and warmth surrounding us, chilling our spines, and bringing tears to our eyes. Theirs was one of the most incredible sounds I have ever heard.

Schola Cantorum Tour

With the arrival of the non-ISM Schola singers at the closing dinner, study tour transformed into performance tour. One of the Seto singers told us in Estonia: "Our goal is not to go from one stage to another, but just to enjoy." I had been so struck by their sense of community and the integrity of their mission, and this quote stuck with me for the entirety of Schola tour. With the Seto women in mind, I allowed myself to enjoy all my last moments singing and being with people who have become my family these past two years: the feeling of a huge choral breath before an important entrance, the cathartic Amen at the end of the Pärt Passio, the face David Hill makes when we're out of tune, communal meals, nights spent piled into a hotel room bed watching television

CONTINUED ON PAGE 16

Kristel Üksvärav



Pärt with David Hill

Kristel Üksvärav



Pärt and Nola Richardson

Kristel Üksvärav



together, the hilarity(!) of a 2:30 am departure time on a performance day, Arvo Pärt blowing Nola Richardson a kiss at our soundcheck in Estonia as he heard her sing solo for the first time, dancing in Latvia, and tearful goodbyes.

I left Riga feeling full, changed, excited, grateful, and already homesick for the overwhelming Baltic beauty that captivated me from my first moments in Tallinn. The next Estonian Song Festival is in 2019... see you there!

Kristel Üksvärav



A highlight of the Schola tour was performing Arvo Pärt's *Passio* in Riga, Latvia, with the composer in attendance.

More Scenes from the Study Tour

Melanie Ross



Teresa Berger, Peter Hawkins, Vasileios Marinis

Melanie Ross



Meeting place on the Song Festival Grounds in Tallinn

Not the Usual Spring Break: Travel Seminar to Serbia, Kosovo, and Macedonia

Student Reflection

Emma Langham Brown (M.A.R. religion & visual art '17)

This past March, a group of students enrolled in the seminar “Art and Ritual at Mount Sinai” (co-taught by Professors **Vasileios Marinis** and Rob Nelson) journeyed across the globe to see visual art in its original context. Contrary to what the course title might suggest, however, we didn’t actually get to visit Mount Sinai. When safety concerns in Egypt emerged early in the semester, our instructors redirected our focus: instead of merely studying Sinai, we also began reading about what is now Eastern Europe, a region heavily influenced by the Byzantine Empire. During our trip, we visited several different cities, churches, and monasteries throughout Serbia, Kosovo, and Macedonia. Perhaps a more appropriate name for the course, in light of all that transpired, might be “Art and Ritual in Byzantium and Beyond.” And as we soon discovered, it was the “beyond” portion of the seminar that turned out to be the most enriching part of our experience, broadening both our research interests and our worldviews.

The trip was a whirlwind. Over the course of eleven days during Yale’s Spring Break, we visited nineteen monastic Eastern Orthodox churches in three separate countries, listened to twelve presentations from our classmates, and gazed in awe at thousands of painted figures and icons. Each church we visited was covered from floor to (often towering) domed ceiling with frescoes depicting narrative biblical scenes, royal figures, saints, bishops, and other icons. They were like nothing I had seen before.

I took notes on my phone for the duration of the trip. These notes are usually only a sentence or two long, reflecting the frequent need to look up from writing to marvel or move along. They are sometimes related to the subjects we traveled to study (“Dormition image above the exit to the nave/naos extends to the ceiling; it shows the Virgin lying horizontally and the Virgin’s soul personified as a swaddled infant, contrastingly vertical in Christ’s arms,” I wrote on the first day of the trip near Ziča Monastery). Sometimes the notes simply recorded things that I found odd or humorous: “First song heard in Serbia: ‘I Wanna Dance with Somebody.’”



Church of St. Panteleimon, Goro Nerezi, Macedonia

Apparently our bus driver is a Whitney Houston fan.” On the second day of the trip I wrote, “If you had told me a year ago that I would be attending a vespers service at an Eastern Orthodox monastery in Serbia for Spring Break, I would have laughed at you. But that’s just what I did.” Most often, though, I wrote about the experience of being in a new place, an educational, enriching experience that is altogether more formative than any seminar or library or lecture alone could ever hope to be.

An example of this education occurred at Visoki Deçani, a remote Serbian Orthodox monastic complex in Kosovo. Deçani was unique among the churches we visited in that NATO officers inspected our passports and scanned us with metal detectors before we were allowed enter the monastery walls. We later learned from Father Sava, Deçani’s abbot, that because of the monastery’s affiliation with Serbia and its location within Kosovo, a majority Albanian

CONTINUED ON PAGE 18



Deçani Monastery, Kosovo

Evan Freeman

Evan Freeman

and Muslim country still articulating its national identity amidst economic depression and social unrest, the monastery attracts acts of hostility. The medieval walls surrounding Deçani weren't there just for show. Later that day, still processing the information that Father Sava shared with us, I jotted down this note as we drove down winding mountain roads on our way to another church: "Trash everywhere, in fields, in puddles that never seem to dry. Stray dogs everywhere. A graveyard less than ten feet from newly planted crops."

These brief notes about church details and scenes from moving bus windows, scattered as they must seem, were my way of clinging to details amidst the ever-changing geography, iconographic programs, and cultural norms on this trip. We easily could have spent hours, or

even days, in any one of the churches we visited and still had more frescoed stories to read, figures to decipher, and connections to forge. Yet we sometimes visited three churches in the same day. Similarly, much still remains for me to learn about the countries we visited, and the political and social relationships we witnessed during our short stay. It was all we could do to snap as many photos as we could and, in my case, use these notes to cling to the telling details. Once the travel portion of this seminar ended, we turned our focus upon these notes and details in our attempts to process what we saw via papers and presentations. But fortunately or unfortunately, photos and words alone can never fully capture the experience of beholding these sites in person—in all of their layered complexity, wonder, and richness.

Student Reflection

Mark Lester (Ph.D. candidate in Hebrew Bible)

Perched upon the shores of Lake Ohrid, in the southwestern corner of the Republic of Macedonia, the city of Ohrid is home to some of the finest surviving examples of late Byzantine art and architecture in existence. Like Jerusalem, Constantinople, or Rome, during the medieval period Ohrid was an important urban center dominated by ecclesiastical life. Ohrid's streets are dotted with Orthodox churches, ranging in size from its largest basilicas to its smallest, almost chapel-sized churches. The sacred spaces in Ohrid were once said to number at 365, one for each day of the year. Too many to ignore, these medieval churches were woven into the fabric of daily life, and those that survive remain a part of the city's living religious tradition under the Orthodox Archbishopric of Ohrid.

The richness of this city's churches—in their artistic decoration and architectural design—made Ohrid an important stop for the group of students and professors participating in this spring's ISM travel seminar on Byzantine art and ritual. While in Ohrid, Professors Vasileios Marinis and Robert Nelson, along with former ISM Fellow **Gabriel Radle** and Princeton Ph.D. student Nebojsa Stankovic guided our group through two of the most art historically important churches in the area: the basilica church of St. Sophia, and the monastic Church of the Virgin Peribleptos.

At the large basilica church of St. Sophia, the eleventh century medieval artists decorated the space above the altar with one of the earliest extant depictions of what is called the "Communion of the Apostles". The scene, as a fellow student pointed out, depicts the risen Christ with angelic deacons celebrating the Eucharist, distributing the elements of the bread and the wine to each of the apostles. This composition, which would become a staple of late Byzantine church fresco programs,



St. Sophia Church, Ohrid, Macedonia

Evan Freeman

presents the viewer with an archetypal image of the sacrament, mirroring the regular divine liturgy performed at the altar below.

A short walk away, the monastic Church of the Virgin Peribleptos preserves a thirteenth century fresco program by artists Michael Astrapas and Eutychios. Michael and Eutychios both had long careers during their time, and we were able to observe their work at other sites during the trip, including Gračanica Monastery in Kosovo and the church of St. George in Staro Nagoričano, Macedonia. The Peribleptos Church, however, offered our group an intriguing glimpse into the early work of the Balkans' two most important Byzantine painters.

In the church narthex, Michael and Eutychios painted a rich program of Old Testament typological images, one of which is of Lady Wisdom. Based on Proverbs 9:1-6, the composition depicts Wisdom, who, having built a house (decorated with a medallion of the Virgin Mary), sets a nourishing feast for all those who would listen to her. This image, like the others in the narthex, illustrates the ambiguous place the Old Testament occupied during the Late Byzantine period. While the Old Testament had dropped out of regular reading

in the divine liturgy, Marian and Christological interpretation of the Old Testament remained central, especially within the transitional space of the church's narthex. These frescoes particularly captivated me, a Hebrew Bible scholar, because they manifest a vibrant visual mode of Late Byzantine exegesis more often read in liturgy, commentary, and sermons than observed as artwork. Standing in the narthex of the Peribleptos Church, these frescoes—along with many of the other paintings observed throughout the trip—made the dynamic, ongoing life of the Old Testament tangible. Though the Jewishness of the Old Testament was at times seen as threatening for Byzantine Orthodoxy, when depicted in visual art, these Old Testament stories and their particular methods of Christian exegesis become didactic for a Christian monastic audience: Lady Wisdom exhorts the monk to turn aside from folly and feast upon the wisdom offered through the daily liturgy. Although they have been transmitted through time for generations, the frescoed walls of the narthex offered me a special view into the role that these stories played in one particular time and place.

Yet as much as both of these churches preserve important isolated moments in art history, they also reflect the seams and scars inflicted by the unceasing passage of time within the church. Today, St. Sophia lacks its once dominant central dome, which collapsed not long after the church's initial construction. At the Church of the Virgin Peribleptos, the ongoing construction of an outer ambulatory (with later decorative painting) from the 14th century onwards alters the original outer architectural form of the church and disrupts some of its original 13th



Evan Freeman

century frescoes. While perhaps unfortunate for modern viewers, particularly art historians, these seams testify to an institutional vitality that paralleled the ongoing life of religious texts with the history of Byzantine Christianity.

Today, Ohrid's churches still remain a vital part of the city's religious life. The significance of functioning altars of worship within Ohrid's church sanctuaries can appear to clash with the ticket booths and souvenir stalls at their entrances. But this contrast of the sacred with the seemingly profane in Ohrid (and, indeed, in churches throughout the world) bears witness to the dual role of historic sacred spaces within the modern world. To many outsiders to Orthodox Christianity, like myself, these medieval Byzantine churches are artifacts that preserve important historical information that can never be fully contained within the pages of printed books. For Orthodox Christians, however, these churches are part of a still living history of religious life in the city and dioceses of Ohrid. Yet still, for some, these churches are and will always be both artifacts and living sacred spaces.



The ISM at the AGO

Organ alumni of the ISM gathered at the national convention of the American Guild of Organists in Houston in June.

Photos by Derek Greten-Harrison



Dong-Ho Lee, John-Eric Gunderson, Jieun Newland, Ryan Jackson, Russell Weismann, Chris Lane



Above L: Zach Hemenway, Leslie Smith Teardo, Adam Pajan, Stephen Buzard; C.: ISM alums Michael Smith (l) and Andrew Sheranian (2nd from r) with Markus Maroney and Nathan Carterette; R: Russell Weismann, Leslie Smith Teardo, Ryan Jackson

FACULTY NEWS



Teresa Berger on Italian TV

TERESA BERGER attended an international conference at Sant'Anselmo in Rome in early May, where she gave a paper on "The Manifold Languages of Reconciliation in a Digital Age." While in Italy, she also appeared on the Italian television program entitled "The Diary of Pope Francis"—a half hour daily program that shares information about the Pope—to discuss the prestigious Charlemagne Prize, which Pope Francis had been awarded that day. She had an essay, "And Became Hu/man" published in a collection of feminist essays on Christology, entitled *The Strength of Her Witness: Jesus Christ in the Global Voices of Women*, ed. Elizabeth A. Johnson (Maryknoll: Orbis Books, 2016). The essay is a reprint of a chapter from her book *Fragments of Real Presence* (2005). In addition, she and **BRYAN SPINKS** have co-edited a book entitled *Liturgy's Imagined Past/s: Methodologies and Materials in the Writing of Liturgical History Today* (Collegeville: Liturgical Press, 2016). Based upon papers presented at the 2014 Yale Institute of Sacred Music Liturgy Conference, the book seeks to invigorate discussion of methodologies and materials in contemporary writings on liturgy's pasts and to resource such writing at a point in time when formidable questions are being posed about the way in which historians construct the object of their inquiry.

Professor Emeritus of Choral Conducting **SIMON CARRINGTON** will take up a new role at the University of Birmingham, UK, as Visiting Professor of Choral Conducting, beginning October 2016. Carrington will join the department of music to conduct two of the University's most decorated vocal ensembles - Birmingham University Singers and University Women's Choir. Carrington will also support the teaching provision of the Music M.A.: Choral Conducting program at the University.

MARTIN JEAN performed as part of the Atlanta Summer Organ Festival on June 29, 2016, at All Saints' Episcopal Church in Atlanta, GA.

Recently **JUDITH MALAFRONTÉ** played harpsichord for performances of Monteverdi Opera scenes with the New York Continuo Collective, where she is on the

coaching staff, and wrote a featured program essay on Bizet's *Carmen* for the San Francisco Opera. In addition to writing regularly for *Opera News* and *Early Music America* magazine, she leads a popular seminar on opera for Yale Alumni College, and teaches chant and medieval notation to children ages 7 – 17 at St. Mary's Church in Norwalk.

HENRY PARKES will be speaking at an interdisciplinary symposium in Regensburg, Germany, July 7-9, 2016. The symposium, organized by **HARALD BUCHINGER** (ISM Fellow 2012-13), aims to explore the typology of liturgical books, and will also feature presentations by **PETER JEFFERY** (ISM Fellow 2016-17) and **ANDREW IRVING** (ISM Fellow 2012-13). He and his wife **RACHEL PARKES**, who worked in the concert production office during the 2015-16 year, welcomed their first child, George, in May.

MARKUS RATHEY has been elected president of the American Bach Society, which he will lead for the next four years. In May, he had an op-ed published in the Wall Street Journal, entitled "*The Religious Heart of Bach's Music*." In April, he gave a lecture at Amherst College, entitled "Bach's Oratorios and the Image of Jesus in the Eighteenth Century." His Yale appointment as Professor in the Practice of Music History took effect July 1 (see box).

Faculty Member Promoted

Martin Jean, director of the Yale Institute of Sacred Music, has announced the promotion of **Markus Rathey** to Professor in the Practice of Music History. The appointment was effective July 1.



Photo by Robert A. Lisak

"When one of our colleagues and teachers succeeds, we all succeed. This is a great day for Prof. Rathey, whose scholarship, teaching, and service to Yale have been exemplary in every way," said Jean. "Reviews of his new books on the *Christmas Oratorio* and on Bach's major vocal works have been laudatory, both hailed as major contributions to the field of Bach scholarship. His teaching is consistently well received by students in multiple departments of the University, and he has been an unswerving and creative colleague in the Institute, dedicated wholeheartedly to our interdisciplinary mission."

"I hope you will join me in celebrating Prof. Rathey's well-earned accomplishment."

FACULTY, FELLOWS, AND ALUMNI NEWS

FACULTY NEWS CONTINUED FROM PAGE 20

BRYAN SPINKS will be giving one of the main papers at the August meeting of the Society for Liturgical Study, in Mirfield, UK. The conference theme is “Role and Ritual in Worship” and his paper is entitled: “From Functional to Artistic? The Development of the Fraction in the Syrian Orthodox Tradition.”

JIMMY TAYLOR led the Yale Voxtet on a tour of Munich, Germany (see Study Tour article), where they did a recital with Christoph Hammer which featured three historic fortepianos and the music of Mozart, Brahms, Rossini, Bellini and Donizetti. While in Munich, they sang in various churches and spaces associated with Orlando di Lasso, Hassler, and Mozart, including the Cuvillies Theater, the Residenz, and St. Michael’s Church. This summer, Taylor will be teaching for the Middlebury German for Singers Program and the Wintergreen Music Festival in Virginia, where he will give seminars on diction and performance practice and perform a recital of Handel arias and duets with Arianne Zuckermann. He will also be teaching at the International Baroque Institute at the Longy School of Music.

CHRISTIAN WIMAN published an article in the American Scholar entitled “I Will Love You in the Summertime.” You can read the full text [here](#).

FELLOWS NEWS

ANDREW IRVING (2012-13) is pleased to announce that he has accepted the position of Assistant Professor of Religion and Cultural Heritage (with a specialization in Christianity and Material Culture) at the University of Groningen (the Netherlands). He will begin teaching this fall.

NINA GLIBETIC (2013-14) will be joining the Catholic University of America as Assistant Professor of Liturgical Studies, Ritual Studies, and Sacramental Theology in the School of Theology and Religious Studies. She will begin this position in August 2017, as during this upcoming year she will be a member of the Institute for Advanced Study at Princeton University. Her husband and former ISM Fellow **GABRIEL RADLE** (2013-14), has been appointed for a one-year fellowship at the Seeger Center for Hellenic Studies at Princeton University.

DAVID STOWE (2012-13) has published the book project begun during his time at the ISM. *Song of Exile: The Enduring Mystery of Psalm 137* (Oxford: Oxford University Press, 2016). The book weaves together the 2,500-year history of one of the most famous psalms in the Hebrew Bible by examining the entire psalm, including the more obscure last stanza, and draws on historical and interview research with musicians who have used Psalm 137 in their music, including sacred harp communities. You can read more about the book [here](#).

ALUMNI NEWS

KAT BANAKIS (M.Div. '09) has been named the new theologian-in-residence at St. Luke’s Episcopal Church in Evanston, IL

COLIN BRITT (M.M. '10) has been appointed Artistic Director and Conductor of the West Village Chorale in New York City. This fall, he will also serve on the conducting faculty at SUNY New Paltz.

DASHON BURTON (M.M. '11) and **NATHANIEL GUMBS** (M.M. '11) released a new album entitled “Songs of Struggle & Redemption: We Shall Overcome,” produced by Acis Records. The album features arrangements by Burleigh, Hayes, Johnson, and even Burton and Gumbs themselves. You can read the full album review in the New York Times [here](#).

STEPHEN BUZARD (M.M. '13) has been named Director of Music at St. James Cathedral of the Episcopal Diocese of Chicago, effective September 1, 2016. At St. James, Buzard will be organist/choirmaster for the Cathedral Choir and principal musician of the Cathedral, responsible for leading, managing and coordinating the music program as an effective part of the Cathedral’s overall ministry.

DOMINICK DIORIO (M.M. '08, D.M.A. '12) has been appointed a tenured Associate Professor of Choral Conducting at the Indiana University Jacobs School of Music

In May, **MICHAEL PEPPARD** (M.A.R. '03) gave a lecture at the Yale University Art Gallery entitled “The World’s Oldest Church: Bible, Art, and Ritual at Dura-Europos.” He returns to the ISM on October 10 to speak as part of the Liturgy Symposium Series.

JOSH STAFFORD (M.M. '12) was honored with first place at the 2016 Longwood Gardens International Organ Competition, held June 14-18, in Kennet Square, PA. The competition drew musicians from around the world to compete for the largest cash award for an organ competition anywhere: the \$40,000 Pierre S. du Pont First Prize.



facebook.com/Yale.Institute.of.Sacred.Music

Alumni Profile: In Her Own Words

Judith Dupré (M.Div. '11)

I write nonfiction, primarily about design and architecture. My new book, [One World Trade Center: Biography of the Building](#), is my fifth work of architectural history. I love what I do, a combination of writing, teaching, and consulting. It affords me a good deal of freedom, starting with a forty-foot daily commute to my studio, an old hay barn behind my house, and wearing my jammies if I choose. The latter is a time-honored literary tradition, by the way – Balzac famously wrote in his [bathrobe](#). I like my solitude and the company of my thoughts.

Luckily, that seclusion is leavened with human interaction, conducting interviews, lecturing, and consulting on the public areas of large-scale infrastructure. For the new book, I recorded more than 100 interview hours with those intimately involved at the World Trade Center, from designers to developers to laborers. My readers will learn about the Trade Center just as I did—from the experts who designed and built it. It was the privilege of a lifetime to write this book, the first to examine the World Trade Center in its entirety.

Architecture has indelible power. It anchors memory. If you doubt this, imagine your childhood home. Whether house, apartment, or farm, you'll be able to draw the layout of those rooms with remarkable accuracy. It's easy to forget the fundamental connection we have to structures, except when something goes wrong. My aim is to tell a story that moves readers beyond architecture's abstraction and into an understanding of its primary purpose, which is to create a human place. Since I write specifically for those who profess "not to know much" about architecture, I try to throw open as many doors and windows as possible onto that subject, because the buildings we build shape the quality and meaning of our lives.

That said, writing for the general public can be an exercise in humility—no insider jargon allowed. Writing illustrated books, with admittedly dazzling photographs, increases that sense of humility when one's book is deemed "too pretty" to be of substance. Critics tend to mistrust beauty and they certainly mistrust optimism! Yet visual wonder delivers a sense of pleasure that is quite real, innate and intimate. It opens the heart. I'm not sure when cynicism became a mark of sophistication, but I don't buy it. Last year, the National Endowment for the Humanities recognized me as a [Public Scholar](#), a welcome affirmation of my efforts to communicate as broadly as possible.



Joe Woolhead

Architecture and religion have the same end: to provide orientation. Good buildings and good religion always relate one thing to another, they connect rather than separate. "Architecture is an act of love," Le Corbusier said, conjuring its ethical dimensions. Since graduating, I have continued to write, albeit with a new and more rigorous understanding of ethics. My liturgical training has helped me think more expansively about how people use and move about space, a boon as I progress from writing for the public to the creation of actual public places. I learned a lot about faith traditions beyond my native Catholicism and at the same time, thanks to Margaret Farley, Carlos Eire, and Karsten Harries, came to appreciate more deeply a religion that I had practiced without much thought since childhood.

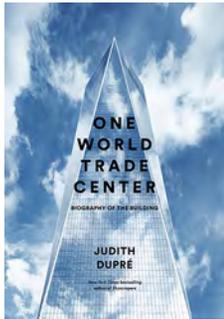
My gifted and generous teachers at the ISM, the Divinity School, and other schools at Yale—**Peter Hawkins**, Dolores Hayden, **Thomas Troeger**, and Laura Wexler, to name a brilliant handful—taught me how to teach. For the past four years, I've taught nonfiction writing at SUNY Purchase and, in alternating terms, courses on architecture and religion. My ISM classmates are an ongoing source of inspiration—and practical advice. Recently, when I recorded the *One World Trade Center* audiobook, I relied on voice-saving recipes from **Sherry Panthaki** (A.D. '11) and **Melanie Russell** (M.M. '08).

For a book on [American Monuments](#), I interviewed [Richard Benson](#), a photographic printer and former dean of the Yale School of Art. As we spoke about one's obligation as an artist to the reading public, I shared my fears that my words wouldn't adequately convey the emotional and psychological weight of memorials. Benson's reply has guided me ever since:

"Your job is to make things clear. To be very clear headed. It's not about what I think, it's about what's there. One way we describe things clearly is that we don't get all emotional about them. We don't try to manipulate readers' feelings and bring them to some new emotional or ethical understanding. Now people *can* get emotional, but we can't when we're the makers. We have to be concerned about what's there."

The enormous effort it takes to be clear eyed, to write history in a plainspoken way, *is* my spiritual practice. It is how I serve others.

Life can be interesting, not to say difficult, when you're a creative. It may look glamorous, but we artists tend to be "lilies of the field." I've come to understand that not knowing how all the bills will be paid is a surrendering to God, that every day I get to depend on grace. The many truly good people I met at the ISM moved me from complaint to gratitude, especially in these last few years, when it has become utterly clear how powerfully the Spirit has directed my path.



Alumni Profile: In His Own Words

Robert Bennesh (M.M. '14, A.D. '15)



After graduating (for the last time) from the ISM last May, I assumed the position as Director of Music at the Church of Sweden in Skanör-Falsterbo in September of 2015. These two old Swedish towns—Skanör and Falsterbo—have grown together over the years and are located on the southwestern tip of the Scandinavian Peninsula, a place often called the “Scandinavian Riviera.” In my new position, I was very interested the possibility of developing a unique music program centered around the town’s two medieval churches. With the encouragement of our active parish members, we have expanded the Sunday liturgy, re-introduced a broad the choral program, founded a bi-weekly concert series, and planned for the restoration of a small 18th century organ and the addition of a new concert organ for one of our churches.

I also met with the mayor to discuss how our parish and the town could work together to develop the music and the art scene in Skanör-Falsterbo. A vision soon emerged to introduce a festival of some sort, and after months of filling out grant applications and working with donors we were able to raise about \$80,000 in funding. Through partnerships with the local and provincial governments as well as other parishes, the diocese, companies and individuals, and the provincial office for tourism, we’ve created an event that will add to the regional arts and music scene of Sweden. Inspired by my study at the Institute of Sacred Music, I proposed the idea of an interdisciplinary arts festival featuring all the related arts. We decided to call it the “Festival of Sacred Arts.”

The idea behind the Festival of Sacred Arts is to inspire the visitor to seek for the sacred in different art forms, in conjunction with each other, and in relation to nature. While what one determines as sacred is a highly personal matter, we hope this will be the starting point for further conversation. Swedish society is highly secularized, but by initiating this festival we hope to once again become the church in the middle of the town, an active participant in community discussion. During these days we invite the audience to experience music, art, drama, poetry, and nature. At the heart of the festival are thirteen concerts, but we will also present an ambitious lecture series, other performances, short films, and art exhibitions.

In creating the Festival of Sacred Arts, I am especially proud to present friends and colleagues from the Yale community to a Swedish audience. ISM faculty member **Mark Miller** will perform and lead workshops along with his band “Subject to

Change”. Recent graduates from the Yale School of Music will also be performing—ISM alumna **Molly Netter**(M.M. '14), Sam Suggs, Doug Perry and Jonathan Allan—as well as friends from Julliard I met through the ISM’s collaborations with Julliard⁴¹⁵. These talented musicians will comprise the core attractions of the festival.

The interdisciplinary environment of the ISM helped cultivate my imagination to do what I’m doing today. In widening the ways I think about music, worship, arts, and culture, I learned to see a multitude of connections I can make use of in my daily life as a parish music director. When talking about my objectives for our music program I find it easier to gain support from my colleagues when referencing other forms of expression, oftentimes using liturgy as the connecting point. While at the ISM, I was the organ scholar of Christ Church Episcopal, where I had the benefit of being an important integrated player in the making of liturgy. At Yale, I had the privilege to get both academic and very practical training and experience; what I learned there has become a great asset in my current position.

Most of all, though, the festival I’m now planning is a direct result of the deep impression the Institute, its faculty, and students have left upon me. I see our Festival of Sacred Arts as a manifestation of the creativity represented in churches all over the world. By helping the wider community find connections between art and the sacred, we hope to create an understanding of the depth the life of the church contains. I encountered this depth for myself at the ISM, when exchanging ideas with my colleagues and learning more about their expertise in various areas of worship and the arts. For instance, **Prof. Tom Murray** helped me find my own voice in my organ playing, marrying the spontaneous approach I had when I first came with a more calm, thoughtful way of creating music. I wouldn’t be the person I am today without the ISM.

Our deep hope is to make the festival a yearly reoccurring event. In building upon a strong connection with Yale University and the ISM, we want to provide a stage for graduates in Scandinavia and create a showcase for interdisciplinary collaboration. The inaugural Festival of Sacred Arts will be held this August 11-14, 2016. Please visit our webpage www.festivalofsacredarts.se or “like” us on Facebook for more information and to get our latest updates.



 Printed on recycled paper.

More Scenes from Commencement 2016



James Taylor



James Taylor

Clockwise from top left: Brendan Fitzgerald, George Fergus, Mary Copeley; Brendan Fitzgerald, Evanna Lai (Yale School of Music), Tyler Ray, Dan Moody, Thomas Williford, Mary Copeley, George Fergus; Sara Paquet, Stephanie Tubiolo, Martin Jean, Patrick Murray, Aaron Peisner; Carolyn Rolleston, Tim Cahill, Christa Swenson, Bill Goettler; Brendan Fitzgerald and family; Audrey Fernandez-Fraser; Adam Perez



Yale School of Music Facebook

