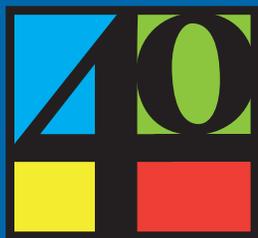


Prism

MUSIC • WORSHIP • ARTS

YALE INSTITUTE OF SACRED MUSIC COMMON GROUND FOR SCHOLARSHIP AND PRACTICE



Celebrating 40 Years
at Yale

The Newberry Memorial Organ Restoration

Joe Dzeda

In the late 1920s, the Skinner Organ Company, America's premier organ-building firm, constructed three epoch-making instruments for the universities at Princeton, Ann Arbor, and Chicago. These organs gained immediate acclaim for their forward-looking design, and they quickly became iconic in the rarefied atmosphere of organ-building. Their musical qualities inspired a generation of composers and organists, setting the standard for the art of building organs in this country.

Not to be outdone, Yale University Organist Harry Benjamin Jepson invited the Skinner Company to rebuild and enlarge the great Newberry Memorial Organ in Woolsey Hall, an instrument that traced its beginnings to the Hall's dedication in 1903. When the rebuilding was completed and the organ dedicated in December 1929, it became the largest organ ever to bear the Skinner nameplate. Its more than 12,500 pipes shook the Hall's foundations, thrilling audiences with its massive, heroic ensembles and heart-stopping ethereal effects.

Surprisingly, even the staid world of organ-building is subject to the whims of fashion. The three original "University Skinners" sadly fell prey to changing tastes in organ design. The Yale organ, however, remained exactly as it was finished, as much for a lack of funds to alter it, as for its outstanding musical qualities. Cinderella-like, it was left standing after its famous sister instruments were altered beyond anything their builder would be able to recognize.

Pendulums notably swing in two directions, and in the past several decades the Newberry Organ once again has emerged as

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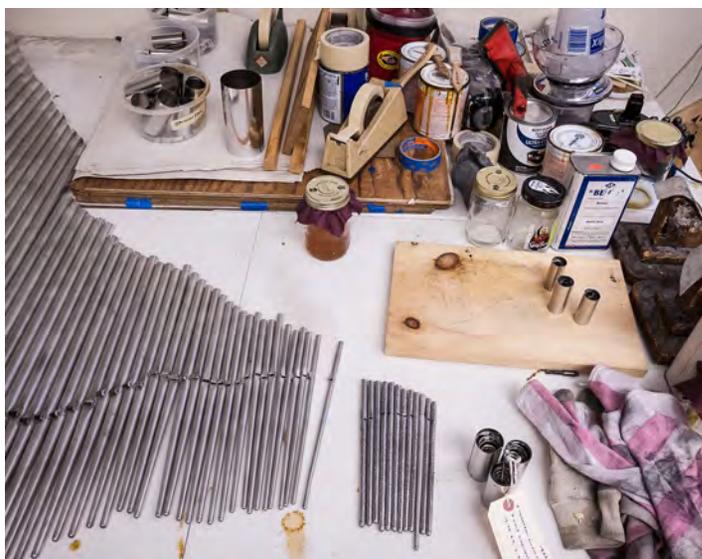


Photo © David Utensstein

Slender-scaled "string" pipes are cleaned and repaired using different products and processes. New metal sleeves, seen tagged at the lower right, will be installed for improved tuning stability.

Student Spotlight

A Semester of Connecting the Academic Dots

Emilie Coakley, M.A.R. '14

Editor's Note: *This article originally appeared in the ISM admissions blog [Prism for Prospects](#) on January 2, 2014.*

As the holiday season passes us by and I reflect upon the semester that has just wrapped up here at YDS and the ISM, I must admit, I'm a little sad it's over. Don't get me wrong, having four seminars' worth of papers behind me is a joy indeed, but I'm referring to that twinge of melancholy that I get at the end of most semesters here, when I feel that my classes have all ended just a little too soon. And yet, it's good to know that I will miss *that* class—*those* people, *that* professor, the dynamic and often synergistic learning experiences you've shared—that missing is good, for it fuels me to yearn to learn more!

Fall 2013 was perhaps the most quirky and in many ways quintessentially "ISM" course load I have ever taken here, indicative of the incredible diversity of thought and opinion that makes this Institute, school, and University one of a kind. Of my two courses with ISM faculty, *Music and Theology in the Sixteenth Century* was probably the closest amalgamation of my music and religion M.A.R. coursework that I could have asked for. Through a series of stimulating lectures—ranging from the dynamics of politics, propaganda, philosophy, and persuasion—our professor, musicologist Markus Rathey, illuminated the sights, sounds, and thoughts that made this time of reformation into a musical and theological revolution. By the end of this course, I could



Photo by Katharine Luce

begin connect some of the moves made by 16th century reformers to changes that occurred centuries later (specifically the musical reforms coming out of the Councils of Trent and Vatican II), cognizant of the cultural contexts that encouraged many a musician and theologian to go, back to the sources, while aware of the connections that bridged time and place in an almost mind-blowing manner.

It was with a similar sense of synergistic glee that I took *Ritual Theory in Liturgical Studies* with ISM professor Melanie Ross. Learning about theories put forth by such famed anthropologists as Clifford Geertz and Victor Turner alongside liturgists and ritualists, provided great overlap with *Politics of Culture in Southeast Asia*, a course I took "downtown" in the anthropology department. As a student of ethnomusicology and religion, I am perpetually impressed by the opportunity at the ISM to take classes in theories, histories, and concepts that are both so diverse and at the same time so interconnected. Tying together all my interests, through the courses I take and papers I write—such as a final paper on inculturated music in the Indonesian Roman Catholic Church for professor Chloe Starr's *Christianities in Southeast Asia*—has allowed me to develop an incredibly broad yet interrelated base of knowledge that encourages me to connect seemingly disparate dots of thought in a manner that enriches and informs my work as a scholar, and my personal curiosity about the infinite number of things I have yet to learn.

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Faculty Spotlight

Ed. Note: *these faculty profiles appeared originally in* [Notes From the Quad](#).

Melanie Ross: Defying the Evangelical-Liturgical Dichotomy

Ray Waddle

Photo by Robert A. Lisak



Melanie Ross, assistant professor of liturgical studies, is also a kind of translator, an interpreter between two Christian worlds: the evangelical and the mainline.

Each has much to contribute to the future of church, she says, but each labors

under misconceptions about the other. There's too much tension and tug-of-war, too much polarized thinking.

"Thinking in dichotomies is a way to make sense of the landscape—low vs. high, urban vs. rural, left vs. right, us vs. them—yet that's a distortion," she says.

"Most congregations live somewhere in the middle between the extremes. There's a need for a 'hermeneutic of charity' today in discussions between evangelical and liturgical churches."

Ross observes the landscape from a distinctive point of view. She is an evangelical Protestant who is fluent in the history of non-evangelical liturgy. Her upcoming book, *Evangelical vs. Liturgical? Defying a Dichotomy* (Eerdmans, 2014) addresses some outdated misunderstandings she sees between the two traditions and challenges the simple dichotomies scholars have used to distinguish between them.

The book features a close examination of two evangelical churches that she visited for six months each—Eastbrook Church in Milwaukee, WI, and West Shore Evangelical Free Church in Mechanicsburg, PA—that reveals ethnic and liturgical diversity on today's evangelical scene. She hopes her work will lead to a better-informed ecumenical conversation.

"It was—and continues to be—difficult to find academic literature that explains 'low-church' evangelical worship practices to those from more 'high-church' liturgical traditions," she writes in the book's introduction.

"There is pressing need for work that brings together the best of liturgical scholarship with the best scholarship on American evangelicalism and puts both in conversation with worship practices of contemporary congregations."

Theological and stylistic tensions have long marked relations between evangelical and liturgical congregations. Many evangelicals are wary of churches that use scripted prayers and a pre-arranged order of service that apparently leave little room for emotion and spontaneity. Many mainliners are wary of churches that appear to minimize sacramental practices and scripture

readings and overemphasize emotion. Both sides harbor suspicions of the politics of the other.

Ross would like to see non-evangelicals become more familiar with the diversity of contemporary evangelical practice.

"In liturgical studies, images of evangelicals are often stuck in the 90s—hands raised and eyes closed in sprawling suburban auditoriums," she says.

"Most scholarly attention goes to the Willow Creek megachurch model. The assumption is the seeker service that Willow Creek made famous is still central. Actually Willow Creek gave it up some years ago. Scholarship hasn't caught up to that fact. Worship isn't one-size-fits-all."

The growth of Asian-American and Latino churches, for instance, is changing the evangelical demographic mosaic, she says. Social justice debates are moving to the forefront in some quarters. There is more focus on spiritual formation beyond the initial born-again or conversion experience.

"We for a long time paid attention to the experience. We need to think about discipleship too. Many are doing that now: how can we make more mature disciples and nurture a faith that sustains people for a lifetime?"

Ross grew up in Lancaster, PA, attending a large nondenominational evangelical church through high school. She was especially active in the music ministry, playing piano.

As a music education major at Messiah College, a Christian school in Pennsylvania, Ross keenly watched the insurgence of praise and worship music in evangelical life. She followed questions about how this influential new music would be used, how standards applied, how the music reflected theology.

"I was really interested in the questions the worship wars were generating—what's at stake in the conversation is the theology of who God is," she says.

She then earned a degree at YDS [and ISM] ('04 M.A.R.), where she fell in love with liturgical history. She received a Ph.D. from Notre Dame and has taught at Saint John's School of Theology and Huntington College. She is co-editor of *The Serious Business of Worship: Essays in Honour of Bryan D. Spinks* (T&T Clark, 2010) honoring the Bishop F. Percy Goddard Professor of Liturgical Studies and Pastoral Theology at YDS [and ISM].

Ross joined the faculty at YDS and the ISM in 2012.

In her courses in liturgy, Ross hopes to create a climate where students from different theological viewpoints come to understand each other.

CONTINUED ON PAGE 5

FACULTY NEWS

TERESA BERGER, Professor of Liturgical Studies, recently wrote a featured post for the blog [Pray Tell](#): “Is Liturgy a Migrant? And Why the Answer to that Question Matters.” She also published an essay in Yale Divinity School’s Fall 2013 issue of *Reflections*: “Facing Finitude,” pp. 33-36, and published “*Participatio actuosa* in Cyberspace? Vatican II’s Liturgical Vision in a Digital World,” in *Worship* 87 (2013): 533-547.

Lecturer in Christian Art and Architecture **KARLA BRITTON** taught an ISM course this fall entitled “Sacred Architecture and the Contemporary City,” which explored the deepening relationship between concepts of spirituality and contemporary social and cultural life. Expanding on themes from the book *Constructing the Ineffable: Contemporary Sacred Architecture* (2010, published with support from the ISM in conjunction with the Yale School of Architecture), the class addressed the inter-relationship of material forms and the expression of the spirit. The class visited three prominent museum exhibitions held in New York City: a series of installations by James Turrell at the Guggenheim Museum, Janet Cardiff’s “40 Part Motet” at The Cloisters; and a retrospective on Le Corbusier at the Museum of Modern Art. Linking these themes to the planned ISM study trip to Italy this spring, course participants were also weekend guests at the Church of the Transfiguration, Cape Cod, for a seminar on the sacred arts led by Msgr. Timothy Verdon. The course also engaged the sacred and material through field trips to the Yale Art Gallery, the Center for British Art, and the Golden Center at the St. Thomas More Catholic Chaplaincy at Yale. These visits helped prepare students for an intensive independent research project into topics on contemporary architecture’s relationship to concepts of the sacred, which included analyses of the Rothko Chapel in Houston; the 9/11 memorial in New York; and a recent chapel by the Austrian architectural office Coop Himmelb(l)au. At the end of the term, student presentations on these research projects were made in a “review” for invited faculty from the ISM, Yale Divinity School, and graduates from the School of Architecture. These events have also provided material for recent essays and reviews by Karla Britton in publications such as *Faith & Form*, *Constructs*, *Visual Resources*, and *Marginalia*.

JUDITH MALAFRONTE, part-time Lecturer in Voice at the ISM, School of Music, Department of Music and Department of Humanities, has been developing and teaching music courses for Yale Alumni College. The fall semester’s pilot program, which featured a series of lectures on opera, will continue in the spring. Malafronte will also be offering highlights from her Yale freshman seminar, “Shakespeare and Music,” in a six-week series at the Yale Club in March and April.

Assistant Professor of Christian Art and Architecture **VASILEIOS MARINIS’** latest book has just been published by Cambridge University Press. *Architecture and Ritual in the Churches of Constantinople: Ninth to Fifteenth Centuries* is the first comprehensive study of architecture and ritual in medieval Byzantium.

This book examines the interchange of architecture and ritual in the Middle and Late Byzantine churches of Constantinople (ninth to fifteenth centuries). It employs archaeological and archival data, hagiographic and historical sources, liturgical texts and commentaries, and monastic *typika* and testaments to integrate the architecture of the medieval churches of Constantinople with liturgical and extra-liturgical practices and their continuously evolving social and cultural context. The book argues against the approach that has dominated Byzantine studies: that of functional determinism, the view that architectural form always follows liturgical function. Instead, proceeding chapter by chapter through the spaces of the Byzantine church, it investigates how architecture responded to the exigencies of the rituals, and how church spaces eventually acquired new uses. The church building is described in the context of the culture and people whose needs it was continually adapted to serve. Rather than viewing churches as frozen in time (usually the time when the last brick was laid), this study argues that they were social constructs and so were never finished, but continually evolving.

Professor of Liturgical Studies **BRYAN SPINKS** has published his newest book with SCM Press London and Westminster/John Knox Press: *Do This in Remembrance of Me. The Eucharist from the Early Church to the Present Day*. The book, a study of the history and theology of the Eucharist, is the fifth volume in the SCM Studies in Worship and Liturgy series. This book is aimed at undergraduate and graduate theology students, clergy and theologically literate laity.

The volume includes a foreword by Professor Teresa Berger, which states, “With this book on the Eucharist from the early Church to the present day, Bryan Spinks offers us the fruits of his 40 years of indefatigable, passionate commitment to scholarly inquiry into the history of Christian liturgy...he here focuses his attention on what surely constitutes the key challenge for any historian of Christian liturgy, namely how to map the development of Eucharistic celebrations from the threshold of the Upper Room all the way to cyberspace. To my knowledge, Bryan Spinks is the first scholar who maps the terrain in precisely this sweeping arch...”

For more information about the book, click [here](#).

CONTINUED ON PAGE 6

“I hope my class is where they’ll encounter perspectives that they will see in their ministerial work—and that they’ll learn and listen from each other.”

Real differences persist between the evangelical and liturgical worlds. But both in their own ways understand worship as incarnational, and both connect worship to the everyday ethical life of people, she says.

A hermeneutic of charity calls for both sides to see the other as Christian believers trying to do right by the faith. Instead of relying on musty stereotypes, she argues, it’s best to get out into congregational settings and “see what’s really going on on the ground.”

“Liturgical and evangelical churches have more in common than you’d get from just surveying the literature.”

Vasileios Marinis: How to Read a Church

Ray Waddle

Growing up in Greece, Vasileios Marinis encountered world-famous religious images on the walls of a thousand-year-old monastery not far from home.

The still-active monastery, called Hosios Loukas, is an acclaimed example of Middle Byzantine architecture. As a youth, Marinis learned to behold the building’s artful objects—mosaics, murals, icons—not as museum pieces frozen in time but as windows on eternity, declarations of faith that enlisted color, paint, fabric, wood and stone. These taught him to look, to see. Dreams of becoming an art historian—a byzantinist—were born.

“It was an astounding building,” recalls Marinis, assistant professor of Christian art and architecture at Yale Divinity School and Yale Institute of Sacred Music.

“What interested me was the church as a living space. Here was an 11th-century building still being used today and altered over time, according to need. I realized all these images on the wall meant something and I wanted to figure out what it was.”

Marinis tries to convey that sense of discovery to YDS students in courses that survey Christian art and architecture from the early church to the Renaissance to contemporary times.

His classes often include field trips down the street to the Yale Art Gallery or Beinecke Library, or farther afield by train to New York’s Metropolitan Museum of Art or St. Patrick’s Cathedral.

“I want students to *see*, first of all—open their eyes, so to speak,” he explains. “I ask them to think about how architecture influences us consciously or unconsciously. I hope they’ll learn to ‘read’ a work of art or architecture—that is, read the messages being conveyed by the art, while also grasping the social or political circumstances that helped produce them.”



Photo by Robert A. Lisak

It’s important to notice that churches inevitably have an “afterlife,” he says—an evolving function in the life of a congregation that might depart from the original intention of the builder or patron decades or centuries before.

“Churches are living spaces, social constructs,” he argues. “Factors change. Spaces are altered. Functions are added or abandoned.”

Marinis’ new book, *Architecture and Ritual in the Churches of Constantinople* (Cambridge University Press, 2014) makes this point, focusing on Byzantine churches of the 9th to 15th centuries. He examines how church spaces are modified according to the changing needs of believers and their rituals. In this sense, a church is never finished.

Some resist this idea, insisting that a church liturgical space should be preserved the way it was when the last brick was originally laid. Marinis believes such an instinct is misguided if it stifles creativity and ignores present spiritual needs. An ancient debate over tradition and innovation never resolves: What message do we want to communicate in worship and ritual? What are our needs today? How to stay true to the faith?

As he tells students, every building makes a statement.

“A church is a place to glorify God and, as such, people want to make a statement about that,” he says.

“Often the architecture makes a political or social statement about power and prestige as well.” Thus “visual competition” between churches can drive design—who has the tallest spire, the largest sanctuary, the most brilliant stained glass.

But so can the experience of material success, social justice theology, or interfaith solidarity following a national trauma.

In the 1960s, some Greek Orthodox church designs in America were influenced by modernism, a sign of rising prosperity in the Orthodox community, a willingness to embrace new styles beyond tradition, he says.

“It was a way of visualizing success.”

CONTINUED ON PAGE 6

FACULTY SPOTLIGHT CONTINUED FROM PAGE 5

Marinis has seen the dynamic of need and creativity up close. He was on the selection committee for the new design of St. Nicholas Greek Orthodox Church in Lower Manhattan. The previous building was destroyed by the 9/11 collapse of the World Trade Center towers. The new design, created by Spanish architect Santiago Calatrava, will hearken back to important Byzantine prototypes. Keeping an ecumenical spirit, it will include a nondenominational bereavement center.

"It's an exciting design," Marinis says. "I felt it was the best submission."

Marinis has a B.A. from the University of Athens and a D.E.A. from the University of Paris. Before he finished his Ph.D. in art history at the University of Illinois, he decided to pursue another degree as well—an M.A.R. at YDS [and ISM] in order to go deeper into the history of liturgy. He studied with Bryan Spinks, the Bishop F. Percy Goddard Professor of Liturgical Studies and Pastoral Theology.

Living now in New England with its heritage of iconoclastic Protestant architecture, Marinis acknowledges the dramatic differences with his own Greek Orthodox tradition, the Orthodox practice of veneration of icons.

"Icons are considered windows onto another reality. They are venerated, not worshiped. They can serve as a focus of prayer. The veneration is transferred to a prototype, whether of Jesus or the Virgin or a saint. The icon is something tactile, engaging, tangible in a worship setting."

Churches that embrace icons—and those that don't—are all making legitimate theological statements about what they believe and practice, he says. They are living spaces.

"Whether it's a house church or a cathedral, each church should try to make decisions that meet the real needs of its congregation," he says.

FACULTY NEWS CONTINUED FROM PAGE 4

Senior Lecturer in Religion & Literature **CHRISTIAN WIMAN's** most recent collection of essays, *My Bright Abyss: Meditation of a Modern Believer*, has garnered much praise and acclaim since its release in April 2013. The *New Republic* called it "an apologia and a prayer, an invitation and a fellow traveler for any who suffer and all who believe."

In addition to glowing reviews found in the [New York Times](#), the [Washington Post](#), [NPR](#), and the [New Yorker](#), *My Bright Abyss* was recently named to the Wall Street Journal's list of [Best Books of 2013](#). They write, "Every generation needs someone to write about faith as lucidly as Christian Wiman does in this 'meditation of a modern believer.'" Publishers Weekly listed it as one of the [Best Religion Books](#) of 2013, saying, "Readers are blessed with

the fruit of Wiman's pain, doubt, and poetic rumination. His exquisite essays have the intimate but choppy feel at times of journal entries, drawn from the deep and refined by a wordsmith, but nonetheless fragments shored against his ruin."

On October 25, 2013, [Religion & Ethics Newsweekly](#) aired an [interview](#) with Professor Wiman, in which he discussed *My Bright Abyss*, his new appointment as senior lecturer of religion and literature at the ISM and YDS, and his affirmation that "poetry is not only a means of reaching out to God, but one of the ways through which God reaches out to us."

His review of Robert Frost's letters for the Wall Street Journal should appear soon.

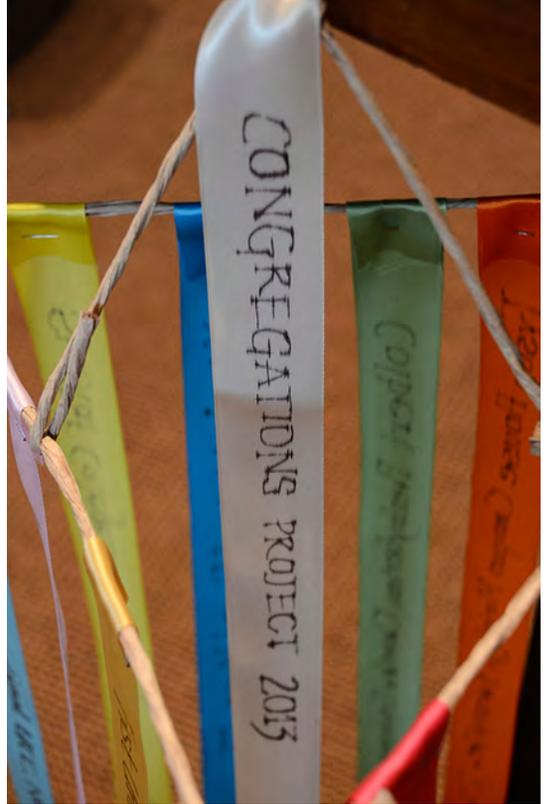
Hark the Glad Sound: Inviting New and Returning Christians to Worship

Introduction

Dorothy Bass

Throughout Christian history, creativity in music and the arts has played a crucial role in opening Christian worship to new or returning participants. Though it be described different ways—evangelism, outreach, mission, church growth, hospitality—church leaders have sought to develop fresh liturgical and artistic forms that speak powerfully to their contemporaries in the midst of changing contexts. Doing so requires theological discernment, cultural sensitivity, strategic savvy, and confidence in the grace of God.

Last summer, the 2013 Congregations Project seminar gathered teams of leaders from strong congregations who are working to develop creative approaches to outreach. Throughout the week, we asked how contemporary congregations are reaching out to proclaim the Gospel in a society undergoing massive change in technology, religious belonging, generational division, and other aspects of social organization. In plenary sessions, workshops, and daily worship, seminar participants also explored how they might reach out to groups who are underrepresented within congregations (young adults, non-English speakers, those with disabilities, for example), and discussed how they might they assess and negotiate the hold of tradition and the allure of the new in worship, music, and the arts. The following reports showcase two congregations attempting to reach out to their specific communities in different, yet overlapping ways—by forming a spiritual arts collective in one instance, and a radical program of multicultural hospitality in the other.



Photos of the Congregations Project by Melanie Ross

The Human Body and the Body of Christ

Congregations participating in the June 2014 summer seminar will be announced in the next issue!

Creating Unity through Multicultural Hospitality at Holy Family Catholic Community, Fond du Lac, Wisconsin

Paul Thomas, M.M. '13

“Each a stranger, each a guest, each a host.” Thus Congregations Project faculty member Dorothy Bass described the mutual hospitality that undergirds Christian community. In 2000, six Catholic parishes in Fond du Lac took a step toward becoming a hospitable community when they merged to form one Holy Family Catholic Community, which includes over 15,000 parishioners spread over four church sites. Three of Holy Family’s leaders, Father Max Tzul, Hispanic choir coordinator Marisol Cortes, and choir director Patricia Eby, came to the ISM Summer Seminar to explore a pressing question: how do we create community amid, and through, cultural diversity?

At the time of the 2000 census, Fond du Lac’s population was 98% white.¹ However, that figure belied the diversity of cultures already present in the city and its Catholic community. Beginning in the 1920s, a small Hispanic population began to grow up alongside people of French, German, and Irish descent in the city. Hispanic Catholics worshiped in Spanish at various sites, moving to St. Mary Parish after the 2000 merger. Holy Family as a whole took steps to bring Anglo and Latino parishioners together, learning a bilingual Mass setting: Bob Hurd’s “Misa del Pueblo Inmigrante.” Their project proposal seeks to go deeper and further with such initiatives, for example through community-wide celebrations of Las Posadas and the Feast of Our Lady of Guadalupe to foster holiday fellowship across cultures.

A few statistics underscore the timeliness of these and more initiatives. Eby reported that while minority populations only made up 9% of Fond du Lac’s population in 2010, they represented 25% in the city’s kindergarten classes.² “Things are going to change fast,” she said. This data is consistent with nationwide trends, especially in the Catholic Church. The Pew Research Forum reported in 2008 that 29% of Catholics in the U.S. are Hispanic, and 45% of U.S. Catholics in the millennial generation are Hispanic.³ Holy Family is not the first church to welcome this new diversity, and it certainly will not be the last.



To begin its plenary session in the Congregations Project Summer Seminar, the Holy Family team turned the Institute of Sacred Music Great Hall into a rehearsal space. As Eby began to rehearse the group in a hymn, Cortes walked in with a guitar and traditional Mexican attire, proclaiming, “Quiero unirme al coro (I want to join the choir).” Over the next few minutes, Eby, Cortes, and Fr. Tzul, speaking in K’iche’ and dressed in garb from his native Guatemala, vividly demonstrated some challenges involved in building a multicultural music ministry. These ranged from which solfege system to use, to the very idea of having a conductor, to how music rooted in oral/aural tradition could lend new dynamics to rehearsal. Eby described a “beautiful tradition” from the Hispanic community: while an Anglo choir member, arriving late to rehearsal, would timidly find a seat and avoid a disturbance, a Hispanic choir member, no matter the time of arrival, would warmly greet each fellow singer. Cortes and Fr. Tzul enacted a common scene in choir practice: the moment when singers from different regions or language groups discovered they sang the same song differently. Uncannily, they both looked at Eby to say, “which way do you like better?”

“In Christ, the process is the product,” said participant John Tirro (M.Div. ’09), discussing the theology of community through cultural diversity. Summer seminar faculty member Rita Ferrone, who chaired the conversation, introduced ideas from Rev. Mark Francis’s book, *Liturgy in a Culturally Diverse Community: A Guide to Understanding*. The point of multicultural liturgy, according to Ferrone and Francis, is not to celebrate cultural diversity but “to celebrate what God has done for us in Jesus Christ.”

After affirming this theology of intercultural hospitality, the conversation shifted to implementation. Faculty member James Abbingdon introduced a 2013 resource from G.I.A. publications, “Oramos Cantando/We Pray in Song,” which gives both Spanish and English texts for each selection. As Abbingdon led a few examples,



choral conductors from several traditions voiced appreciation for the editors' attention to lining up vowels between the two languages, that they may sound as one voice. Abbingdon advised, however, that blending might not represent culture at its most authentic. He encouraged the team to seek out older parishioners, to explore "the vast riches tucked away in people's memories." Regional melodic differences that can pose problems in choir rehearsal are ethnomusicological treasure troves. From a pastoral perspective, honoring these treasures would send the message that "your music is important, just as you are important."

On the last day of the conference, Professor Bryan Spinks asked the team from Holy Family "So what are you going to do?" A brainstorming session produced the concepts of a choir festival, a guitar project for youth musicians, and even a Mexican cooking class. A report from Pat Eby a few weeks after the seminar added a few other new efforts, already tried or in the works. Eighty choir members—including all but one of the members of the Hispanic Choir—attended the Holy Family all-parish choir retreat in September. "Although everyone was exhausted at the end of our time together, there were rave reviews and requests to 'do it again!'" Eby reports, adding that "the best part for me was the small group dialogue, which seemed to be honest, and everyone's thoughts seemed to be listened to and respected." After the Hispanic Choir again asked to learn to read music, Eby began teaching music fundamentals for an

hour each week in "Spanglish." She is learning as well: "I now know about *pentagramme*, *clave de sol* and *clave de fa* along with *compas y barras*," she wrote in a recent e-mail. "This is quite a stretch for me and for them but we are teaching and learning together." Fourteen children sing in the new Spanish Children's Choir, for which Marisol Cortes has done an excellent job of recruiting families, and the Spanish Choir and the Anglo Choir sang a bilingual mass together for the Guadalupe celebration. Father Max Tzul made a presentation about the team's experience at Yale to the Church Cabinet, and he and Eby made a similar presentation to the Fond du Lac Ministerial Association.

Whatever Holy Family decides to do in its evolving ministry, it will serve as a model for music, liturgy, and fellowship in an increasingly diverse society. As Eby said of the opportunity, "We can be the light for the rest of the community."

1. U.S. Census Bureau. (1990). *1990 Census of Population and Housing Public Law 94-171 Data (Official) Age by Race and Hispanic Origin*. Retrieved from <http://censtats.census.gov/pl94/pl94.shtml>.

2. Wisconsin Department of Public Instruction. (2010). *Public School Enrollment Data*. Retrieved from lbstat.dpi.wi.gov/lbstat_pubdata3.

3. Pew Research Forum. (2008). *A Portrait of American Catholics on the Eve of Pope Benedict's Visit to the U.S.* Retrieved from <http://www.pewforum.org/Christian/Catholic/A-Portrait-of-American-Catholics-on-the-Eve-of-Pope-Benedicts-Visit-to-the-US.aspx>.



The Spiritual Arts Collective Project of Robertson-Wesley United Church, Edmonton, Alberta

Mark Koyama, M.Div. '15

Midway through the plenary session on the first day of the summer seminar, the Reverend Karen Bridges, who had been taking copious notes, suddenly put down her blue pen and picked up a red one. Presently she put down the red pen in favor of a black one. And then, back to red. When she noticed my raised eyebrows, she smiled and slid her sketchbook over the table to give me a closer look.

“Red is for important themes,” she whispered.

The page was a pastiche of color—her notes meandering and clustering capriciously over its expanse.

“Plenty of red,” she said, still *sotto voce*.

Though it was only the first session of the first day and our feet were barely wet, it was already abundantly clear (or should I say “red”) that Karen was getting a lot out of it.

And the casual way that Karen took the pedestrian act of taking notes and gave it *panache*... well, it was more than charming, it was a welcome confirmation of my best hope. I'd read the profile for the Robertson-Wesley United Church (RWUC) and was impressed by the barely contained dynamism I found there. This church, I thought, was poised to try new and exciting things.

RWUC's website identifies the Reverend Karen Bridges as their “Minister of Congregation and Community Development,” a title that smacks a bit too corporate until it dawns on you that Karen herself is that “and” in human form – the one that connects congregation and community. With a double-major bachelor's in theater and religion, over a decade of youth ministry work, a Master of Theological Studies and a denominational diploma to her credit, Karen has perfected the art of transforming potential energy into kinetic energy, idea into action, notion into movement, theology into praxis.



Add Tammy-Jo Mortensen, RWUC's music director, and Casey Edmunds, an accomplished dancer/choreographer and singer, to the mix, and performance spontaneously generates. To introduce themselves and their church, a slide show by itself just wouldn't cut it. Pictures of the RWUC community appeared in counterpoint with the verses of an anthem that sang an ethic of radical inclusivity. The positive *present tense-ness* of RWUC's spirit came through Tammy-Jo's *legato* meditations from the piano and Casey's encircling, gestural dance. The cycle even included an impromptu painting that was revealed at its conclusion.

In other hands, the presentation might have bombed. But instead, it was impressive. Hitting the sweet spot between “too many cooks in the kitchen” and “many hands make light work,” RWUC's introduction was the product of a functioning collective of artistic minds. Artistic minds brought together by the Spirit.

And the point was manifestly evident to all present: RWUC's *introduction-cum-performance* was, itself, an elegant rendering—an *enactment* in living modes—of the project that Karen, Tammy-Jo and Casey had come all the way from Alberta to polish and share.

Spiritual Arts Collective

The Spiritual Arts Collective Project springs organically from the Matthean promise sown into RWUC's mission statement – that “where two or three are gathered in my name, I am there among them” (Matt 18:20). The project's central premise is that collaborative creativity (where two or three are gathered) is a process that, by its very nature, summons the Spirit (“I am there”). The art that results gives new meaning to both church and community.

But *creativity*, that evanescent and unpredictable sprite, cannot be taken for granted – it must be wooed. To this end, Karen, Tammy-Jo and Casey have been brainstorming the logistics of fruition. Fortunately, each of them



has experience being an artist in a collective project, and each also has relevant administrative experience. They've walked the walk so they're prepared to talk the talk.

The fulcrum around which RWUC's Spiritual Arts Collective Project will turn is Casey Edmunds, who is its grant-funded program curator. In consultation with his colleagues Karen and Tammy-Jo, Casey will publicize and promote the project during church events, in this way assembling the curious. He will then recruit four artists-in-residence (poets? painters? dancers? musicians? videographers?) whose flint will ignite the gathered tinder. A premium will be placed on artistic freedom—guidance being limited to the prescription of an overarching theme. The resulting alchemy will have two months to mature and form into a collaborative work of art that, upon completion, will be presented to the larger community (including, but not limited to, the congregation). The cycle will then repeat, making use of lessons learned.

It's a risky move. To be sure, there is no lack of precedent for the collaborative efforts of artists and ecclesial bodies – but unlike the sculptors and glaziers of Medieval Europe who were firmly under the thumb of their pious taskmasters, 21st century artists, who have Dadaism and the *avant-garde* at their beck, may not be so obliging. A collective that sets sail with little more than a theme to fill its sails and an artist at its helm, may soon find itself in uncharted waters. The results may be threatening or subversive. How does RWUC's ethos square with this possibility?

When I asked Karen this question, she matter-of-factly placed her trust in the wisdom of the collective and the presence of the Spirit. To



hobble artistic freedom would be tantamount to clipping the wings of the Spirit. The whole idea at the heart of the Spiritual Arts Collective is that art, in its present tense, creates as God created. Besides, are we so sure that the artist is the only threat? Who knows, maybe it is through the incendiary matrix of art and gospel that we can be recalled to the destabilizing strain within the truths that Jesus taught us.

Effective art is threatening because it is about transformation. A similar assertion can certainly be made about the church – though in church, the threat is decidedly inflected by a community's awareness of the love of God. The beauty of RWUC's Spiritual Arts Collective Project is that it yokes the artist's personal transformative power, giving it expression within the context of a community's corporate commitment to a God of Love, a God of Justice, a God of radical inclusion.

ORGAN RESTORATION CONTINUED

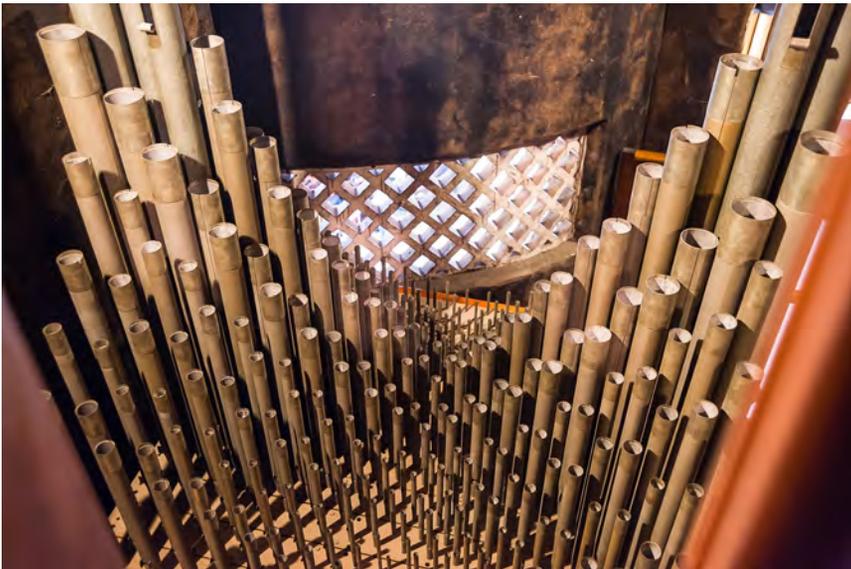


Photo © David Orenstein

The Pedal Organ's "mixture" pipework was a rarity in 1928. These pipes sound various pitches of the natural harmonic series, adding a special tint to the sound of the Pedal Organ.

CONTINUED ON PAGE 14

ALUMNI NEWS

MATTHEW KUSTENBAUDER (M.A.R. '06), a Ph.D. candidate in the department of history at Harvard University, has received a Fulbright-Hays scholarship from the U.S. Department of Education. The Fulbright will fund ten months of research in South Africa for his dissertation, "South African Cosmopolitans in a British Imperial World, c. 1850-1950." Kustenbauder's research examines the making of non-racial democracy in South Africa. For over a century, southern Africa was a gatepost of the British Empire, at the crossroads between East and West. Coastal towns and their hinterlands were sites of cultural dynamism, where African chiefs, British merchants, American missionaries, Boer farmers, Indian indentured laborers, and colonial administrators all rubbed shoulders, competed, and cooperated in surprising ways. Kustenbauder will weave together the successes and failures of a diverse cast of characters and chronicle their linkages to India, America, and Europe to illustrate the global processes that shaped how South Africa became a rainbow nation long before 1994. In doing so, he aspires to contribute to studies of colonialism, cosmopolitanism, and the African past.

SHEREZADE PANTHAKI (M.M. '11) recently performed *Odes for St. Cecilia's Day* with the Master Chorale of South Florida. The concert included works about St. Cecilia by Handel, Haydn, and Purcell. The *South Florida Classical Review* said of the performance, "Her high soprano floated effortlessly in the coloratura...vocally radiant. Panthaki's light, expressive sound recalling the young Benita Valente, and she tackled the roudades at whirlwind tempo... Panthaki sailed through the trills and ornamentation, capping the aria with two impressive high C's."

BRAD WELLS (M.M.A. '98, D.M.A. '06), **DASHON BURTON** (M.M. '11) and **VIRGINIA WARNKEN** (M.M. '13), received three Grammy nominations and were awarded one Grammy for their work with vocal ensemble Roomful of Teeth, which was founded by Wells in 2009. The group's self-titled debut album (which incorporates a range of vocal styles) was nominated in three categories: Best Engineer for Classical Album, Best Chamber Music/Small Ensemble Performance and Best Contemporary Classical Composition for "Partita 8 for Voices" by ensemble member Caroline Shaw; their Grammy was awarded for Best Chamber Music/Small Ensemble Performance.

PAUL JACOBS (M.M. '02, A.D. '03) has been appointed to lead the Organ Institute at the Oregon Bach Festival. The newly created institute, scheduled for June 30-July 4, 2014, will be devoted exclusively to the performance and study of the organ, which figured prominently in Bach's compositions and performance. Attendees will participate in specialized seminars, perform in daily master classes under the direction of Paul Jacobs and the festival's artistic director, Matthew Halls, and present a final public recital. Paul Jacobs, chair of the organ department at the Juilliard School, performed at the Oregon Bach Festival in 2013, after which the creation of the Organ Institute began. The winner of a Grammy Award, Jacobs is currently recording a new album with soprano Christine Brewer.

IAIN QUINN (M.M. '04) recently completed a reconstruction of Samuel Barber's childhood cantata, *Christmas Eve*. The first performance took place as part of the 104th annual carol services at Harvard University with Edward Jones, director, and **CHRISTIAN LANE** (M.M. '08), organist, with a subsequent performance at the Cathedral of St. John the Divine, New York (Malcolm Merriweather, director). It was also featured on A.P.R.'s *Performance Today* and *Pipedreams*. An interview regarding the reconstruction with Michael Barone can be heard on the *Pipedreams* website. The score will be published by G. Schirmer in the spring and an article on the reconstruction appears in *Notes*. In other news, his chapter "Czerny and the Organ: Pragmatism, Prestige and Performance Practice" was published in *Interpreting Historical Keyboard Music* (Ashgate). Quinn is assistant professor of organ at Florida State University.



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Alumni Spotlight:

Catherine Vincie, RSHM (M.Div. '83)

Photo courtesy Catherine Vincie



Currently I am Professor of Liturgical and Sacramental Theology at the Aquinas Institute of Theology in St. Louis, MO. I must say that my experience at Yale and at the Institute of Sacred Music directly influenced my decision to seek a doctorate and take

up work as a liturgical theologian. The support I received from faculty and students at the Institute was very instrumental in helping me to discern my subsequent vocation. The interdisciplinary approach of the Institute also has been a reflection of my life as I continue to work as a church musician (organist/pianist) even as my main work is that of theologian. At the same time the Institute approach has influenced the way I do theology—that is, taking into account the wider context of the historical, social, and artistic

context of the liturgy. I also found studying with students of different Christian faith communities challenging and extremely stimulating. I gained much by the ecumenical character of the Institute and the Divinity School. Perhaps my most treasured memories of the Institute were the liturgical re-enactments we did in Jeffery Rowthorn's history of liturgy classes.

A significant experience of satisfaction in my career path has been my recent role as Vice President and President of the North American Academy of Liturgy in 2011-12. It was an honor to serve the liturgical community in that way, and it was a privilege to work with the Academy committee in steering the Academy into the future.

ACDA Conference

Marguerite L. Brooks

ISM alumni and friends were well represented at the recent ACDA eastern division conference in Baltimore. Yale was represented by Jeffrey Douma, Jenna-Claire Kemper, and Marguerite Brooks, who filed this report.

Two ensembles were invited to perform: Seraphic Fire, directed by Patrick Quigley (M.M. '02), on whose roster were Derek Chester (M.M. '06), and Estelí Gomez (an alumna of Yale Schola Cantorum and Yale College). The other invited ensemble was TENET, who performed at Yale last fall. In Baltimore, they performed Bach motets, as well as several instrumental pieces, under the direction of Andrew Megill, who often works with Schola, while Daniel Lee (a graduate of Yale School of Music and current student at Yale Divinity School) played the violin and Michael Wisdom (M.M. '12) sang.

Current choral conducting student Mark Biggins was one of two graduate students invited to participate in an open master class taught by Simon Carrington (ISM faculty emeritus).

The Penn State Glee Club premiered a piece by Joseph Gregorio (M.M. '04), commissioned for the conference. The ISM alumni reception, as you may imagine, was well attended!



Mark Biggins, Simon Carrington, and Marguerite L. Brooks

Photo by Jamie Spillane

NEWBERRY MEMORIAL ORGAN RESTORATION CONTINUED FROM PAGE 11

one of the important monuments of its era. Today it attracts the attention of a new generation of admirers. It is seen not as a curiosity of a time long-gone, but as a superb vehicle for the rendition of organ music from the nineteenth century onwards.

Aubrey Thompson-Allen, Yale's curator of organs from 1952 until his retirement in 1973, quickly identified the Newberry Organ as worthy of preservation at all costs. Working at first with a very limited budget, he began to address the aging instrument's increasing ailments, beginning with the most urgent repairs, in an effort to

keep the organ playable. Encouraged by Yale University Organist Prof. Charles R. Krigbaum, Thompson-Allen was able to set into motion a program for the piecemeal rebuilding of the instrument's mechanism. As inefficient as such a program necessarily must be, it permitted the Newberry Organ to escape the fate of so many of its contemporary instruments.

This program of specific and limited rebuilding was continued and expanded by Thompson-Allen's successors, Nick Thompson-Allen (his son) and me (his former assistant). With the cooperation

Below: This is the first time the pipes of the 8-foot Geigen Diapason have been out of the organ since their installation in 1903.

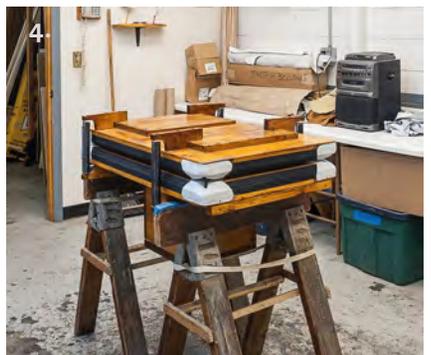


Below: Pre-restoration pipework, l to r: 16' Posaune, 4' Clarion, 4' Flute Triangulaire, 8' Rohrflöte, 8' Quintadena.



1. New leather "pouches" and their valves. Internal springs push the valves shut; when the pouch is deflected under wind-pressure, air flows into the pipes.
2. These wooden pipes (Open Flute) have been renamed twice and relocated once since their installation 1903.
3. Following restoration, the pipes and windchest for the Vox Humana shine and sound like new. Dust accumulation had muffled their sound.
4. This wind-pressure regulator has been rebuilt with new leather corner gussets and hinges that will last another fifty or sixty years.
5. Water damage is visible on the masonry of the chamber walls. No one has passed through the door (upper right) since 1915 when storm windows were installed over it.
6. The mechanism ("action") of this 1903 bass chest has new valves and white leather diaphragms.

Organ Photos © David Ottenstein



of Professors Thomas Murray and Martin Jean, each summer the organ was shut down for crucial repairs that enabled it to stand up to the heavy use (up to 50 hours per week) that it receives during the academic year. While this plan permitted the organ to carry on, a side effect was that there was always some project needing to be done. Like painting the Golden Gate Bridge, crossing the finish line meant starting all over again.

Two years ago, however, the Yale Institute of Sacred Music, which provides the financial support for the ongoing maintenance of all sixteen of Yale's extraordinary collection of pipe organs, embarked upon a new program of restoring the Newberry Organ in a systematic section-by-section approach that is both more practical and efficient than the previous incremental approach. Three of the instrument's eight major divisions (String Organ, Choir Organ and Swell Organ) have been fully restored. The next section (Solo Organ) will be started in the late spring of this year.

By using the section-by-section method, essential restoration techniques that were simply not possible in the limited time frame of summer repairs are now feasible. As each section is restored, not only can its mechanism be fully rebuilt, but all of its pipework (some 2,500 pipes in the Swell Organ alone) can be cleaned and regulated. As the decades of accumulated dust are washed away, each section gains a new degree of clarity and freshness of sound not heard since Prof. Jepson dedicated the organ in 1929.

Approaching the Newberry's restoration in this manner virtually guarantees that it will be available in the years to come, ready to take on its full duties as a teaching, concert, and ceremonial instrument. Such stewardship is not only essential but also laudable, demonstrating the University's commitment to preserving the Newberry Memorial Organ as a monument to American organ-building.



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