

Yale INSTITUTE OF SACRED MUSIC

Year in Review

2012–2013



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From the Director's Desk



As the Institute of Sacred Music prepares to celebrate 40 years at Yale in 2013-2014, we also look back with gratitude on the preceding academic year and the newest developments in our program, of which this report takes note. The 2012-2013 academic year was a remarkable one that enabled the ISM to live into our mission in new and exciting ways.

For years, we have been looking for ways to engage more of the arts in our interdisciplinary work. Thanks to a partnership with Yale Divinity School, we made use of the Old Common Room and Old Refectory in the Sterling Divinity Quadrangle (SDQ) to expand our exhibitions program. We called this pilot program the ISM Gallery of Sacred Arts. Our initial show, curated by Prof. Margaret Olin, was based around the Jewish Eruv, a border that some Jewish communities erect in their cities to extend the threshold of their homes to make certain kinds of activities possible during Sabbath. In addition to space in SDQ, this massive project made use of galleries at the Slifka Center and the School of Art. Subsequent exhibits featured work by Bruce Herman, Makoto Fujimura, David Michalek, and Carlota Duarte. All were enhanced by readings, lectures, musical presentations, and other related programming. This has been a truly collaborative and integrative initiative that we hope will continue in the future.

The ISM Fellows program came to full strength at six fellows and three postdocs this year. Having such a critical mass made for real, extended conversations among them and with their various constituencies at Yale. In addition to conducting their research, they either taught courses themselves or guest lectured numerous times, and all were involved in programming for Yale students and the general public. We are grateful for the support that permanent Yale faculty provide to this program, and we all benefit from exposure to sacred music, worship, and the related arts in different religious traditions and various regions of the world that the fellows offer.

Another remarkable feature of the last year was the Schola Cantorum tour to Asia with Masaaki Suzuki and Juilliard⁴¹⁵. The ISM chooses tour destinations largely based on the international priorities of Yale, so it was logical for the group to visit the site of Yale's newest college: Yale-NUS in Singapore. Masaaki Suzuki was a stimulating guide through Tokyo, Kyoto, Osaka, and Japan's northern

regions devastated by the tsunami two years ago. The final stop in Myanmar (formerly known as Burma) was inspired by last fall's Yale visit of Daw Aung San Suu Kyi, a Nobel Peace Prize winner. Throughout the tour, the concert halls were filled to capacity with generous audiences who share a love for the wonderful music of Bach.

Finally, the Institute completed three successful searches this year. The first brings renowned conductor David Hill to our choral conducting faculty and as Principal Conductor of the Yale Schola Cantorum. Mr. Hill is one of the preeminent choral conductors in the world, having led choirs in Westminster Cathedral, Winchester Cathedral, and St. John's, Cambridge, for over 30 years. He has also been principal conductor of the BBC Singers, the world's only full-time professional choir. We are also delighted that Masaaki Suzuki will continue his work as Principal Guest Conductor of Schola, and we are always delighted to welcome back Simon Carrington for guest appearances as well.

The eminent poet and memoirist Christian Wiman joins our Religion and Literature cohort in a newly created position. Mr. Wiman was for 10 years editor of *Poetry*, the most prestigious journal for poetry in the English-speaking world. Finally, medieval musicologist Henry Parkes succeeds Margot Fassler in a joint appointment with the Department of Music. Mr. Parkes was trained at Oxford and Cambridge and will begin his work here in 2014 after a post-doctoral fellowship at Gonville and Caius College this year.

In closing, I wish to honor our former President Richard Levin, whose 20-year term ended in June of this year. Mr. Levin has been a magnificent supporter of and friend to the ISM during these two decades of remarkable leadership (half the life of the ISM). I will always be grateful to him for his trust in me as director. At the same time, we anticipate continued support under our new President, Peter Salovey, who has been a trusted ally to our work in his previous roles at Yale as Dean of the Graduate School and of Yale College, and most recently as Provost. We feel sure that we are in good hands to continue for decades to come our ever-expanding and ever-integrating work in sacred music, worship, and the related arts.

Martin Jean
Director
Yale Institute of Sacred Music

ISM Community 2012–2013

Faculty

CHORAL CONDUCTING

Marguerite Brooks, Associate Professor, Adj.
Individual Instruction and Seminar—Choral Conducting
Yale Camerata, Repertory Chorus, Recital Chorus

Masaaki Suzuki, Visiting Professor, Conductor
Individual Instruction and Seminar—Choral Conducting
Yale Schola Cantorum

ORGAN PERFORMANCE

Thomas Murray, Professor
Individual Instruction and Seminar—Organ
Performance Class

Martin Jean, Professor, ISM Director
Individual Instruction and Seminar—Organ
Performance Class
Professional Seminar: Theology and Practice of Church Music
(with Thomas Troeger)
ISM Colloquium

Jeffrey Brillhart, Lecturer
Organ Improvisation

VOCAL PERFORMANCE

James Taylor, Associate Professor, Adj.
Individual Instruction and Seminar—Voice
Lyric Diction for Singers
Vocal Chamber Music

Judith Malafrente, Lecturer
Secondary Instruction for Choral Conductors—Voice
Performance Practice for Singers

Ted Taylor, Lecturer
Art Song Coaching for Singers
Collaborative Piano: Voice

SACRED MUSIC

Mark Miller, Lecturer
Marquand Gospel Choir
Liturgical Keyboard Skills

Walden Moore, Lecturer
Liturgical Keyboard Skills

MUSIC HISTORY

Robin Leaver, Visiting Professor
Bach: New Perspectives
Cuthbert, Bede, and Their Theological, Musical, and Liturgical Legacy (with Bryan Spinks)

Markus Rathey, Associate Professor, Adj.
(on leave Fall 2012)
Music Before 1700
Psalms in Literature and Music (with Peter Hawkins)

LITURGICAL STUDIES

Teresa Berger, Professor (on leave Spring 2013)
Daily Prayer: Liturgical Developments, Theological Principles,
Contemporary Practices
Foundations of Christian Worship (with Maggi Dawn)

Melanie Ross, Assistant Professor
History of American Evangelical Worship
Liturgy and Life
Protestant Liturgical Theology
Worship, Culture, and Technology

Bryan Spinks, Professor (on leave Fall 2012)
Cuthbert, Bede, and Their Theological, Musical, and Liturgical Legacy (with Robin Weaver)
Planning and Presiding at Worship (with Maggi Dawn)
Art, Architecture, and Ritual in Early Christianity and the Middle Ages (with Vasileios Marinis)

PREACHING

Thomas Troeger, Professor
Principles and Practice of Preaching
Professional Seminar: Theology and Practice of Church Music
(with Martin Jean)
Theologies of Preaching

RELIGION AND THE VISUAL ARTS

Vasileios Marinis, Assistant Professor
Art, Architecture, and Ritual in Early Christianity and the Middle Ages (with Bryan Spinks)
The Cult of Saints in Early Christianity and the Middle Ages
From House Churches to Medieval Cathedrals: Christian Art and Architecture from the Third Century to the End of Gothic
Visual Controversies: Religion and the Politics of Vision (with Sally M. Promey)

Sally M. Promey, Professor, ISM Deputy Director
Religion and Performance of Space (with Margaret Olin)
Visual Controversies: Religion and the Politics of Vision (with Vasileios Marinis)
Visual Fluencies: Material Arts and Western Visual Cultures of Religion, 1300–2006

RELIGION AND LITERATURE

Peter Hawkins, Professor
Dante's Journey to God
Directed Studies: Literature (Yale College)
Psalms in Literature and Music (with Markus Rathey)

David Mahan, Lecturer (Fall 2012)
Reading Poetry Theologically

AFFILIATED FACULTY

Karla Britton, Lecturer in Christian Art and Architecture
Maggi Dawn, Associate Professor (Adj.) of Theology and Literature; Associate Dean for Marquand Chapel
Susan Hellauer, Visiting Artist (Early Music)
Avi Stein, Lecturer in Early Music
Marc Verzatt, Lecturer in Voice (Acting for Singers)

Faculty News

Teresa Berger edited *Liturgy in Migration: from the Upper Room to Cyberspace*, comprising essays from the 2011 ISM Liturgy Conference (Collegetown, MN: Liturgical Press, 2012). She presented keynote addresses at the Catholic Theological Society of America in June 2012 and at Princeton Theological Seminary, for the Association for Reformed and Liturgical Worship and Mercersburg Society convocation in June 2013.

Marguerite Brooks made four international trips to lead master classes: with the Rundfunkchor in Berlin, Germany; at Uppsala University, Sweden, where students included ISM second-year conductors and others from Sweden, Italy, Switzerland, and Germany; at Yonsei University in Seoul, Korea; and in Zurich, Switzerland. In September 2012, students from Hamburg Musikhochschule traveled to Yale for week-long master classes with Prof. Brooks and Prof. Jeffrey Douma.

Maggi Dawn wrote a short book in the aftermath of the November (2012) Synod of the Church of England, where once again progress towards the full inclusion of women in the Church was stalled. *Like the Wideness of the Sea: Women Bishops and the Church of England* was published in February 2013 by Darton, Longman & Todd, Ltd. Later that month the book was quoted in the House of Commons by a Member of Parliament launching a bill to press for legislation for women in the Episcopate.

Peter Hawkins led a seminar at a conference on “Dante and Theology” at the Tantur Ecumenical Study Center in Jerusalem in June 2013. The conference was sponsored by the University of Notre Dame. Prof. Hawkins has numerous articles and chapters forthcoming in 2013–2014, including “The Psalms and Poetry,” in *Oxford Handbook of the Psalms*, edited by William Brown.

Martin Jean performed and taught at the 2013 National Conference of the Association of Lutheran Church Musicians at Valparaiso University. He attended conferences of Societas Liturgica, North American Academy of Liturgy, and the biennial Conference on Christian Congregational Music at Ripon College, Cuddesdon, UK. He presented organ recitals in Dallas, Duluth, and Sarasota.

Vasileios Marinis has received a grant from the Frederick W. Hilles Publications Fund of Yale University to support the illustration program for his book *Architecture and Ritual in the Churches of Constantinople* to be published in December 2013 by Cambridge University Press.

Thomas Murray presented numerous recitals during 2012–2013. At Yale, he was soloist in Joseph Jongen’s *Symphonie Concertante*, with the Yale Symphony Orchestra in October, and performed a recital for the Edgar Elgar Symposium in May. U.S. venues included St. Ignatius Church in New York City, Illinois College, the East Texas Pipe Organ

Festival, and Schermerhorn Symphony Hall in Nashville, Tennessee. He also adjudicated the first Longwood Gardens International Organ Competition.

Sally Promey has been elected to membership in the American Society for the Study of Religion. Among her publications this year is *American Religious Liberalism* (Indiana University Press, 2012), coedited with Leigh Eric Schmidt; she also sent to press a 36-author edited volume titled *Sensational Religion: Sensory Cultures in Materials Practice* (Yale University Press, forthcoming 2014).

Markus Rathey was the Goldsworthy-fellow at the Riemenscheider Bach Institute in Berea, Ohio in fall 2012, working on a book on Bach’s *Christmas Oratorio*. His most recent publications include “Der zweite Leipziger Kantatenjahrgang – Choralkantaten,” in: *Bach-Handbuch 1*, ed. by Neimar Emans and Sven Hiemke, Laaber: Laaber Verlag, 2012. Prof. Rathey was appointed vice president of the American Bach Society in October 2012.

Melanie Ross presented talks at two symposia during the first half of 2013. Her topic for the ISM Liturgy Symposium in March was “Primordial Time and Liturgical Beginnings.” In June, she participated in the Theology and Religion Symposium at the University of Exeter in England, with a presentation entitled “North American Evangelicals: A New Theology of Worship.”

Bryan Spinks spent a good portion of his fall 2012 leave writing a book on the Eucharist. *Do This in Remembrance of Me: The Eucharist from the Early Church to the Present Day* will be published in October 2013 by SCM-Canterbury Press. He also completed numerous articles and book reviews, including *What is “New” in the “History” of the liturgy of Christian Baptism: The Early Centuries*, in *Studia Liturgica* 42 (2012). Prof. Spinks serves as vice president of the Society for Oriental Liturgy.

James Taylor traveled to Utah and to Germany to present master classes in February and March, 2013: at Brigham Young University, and at the International Bachakademie Stuttgart, focused on the tenor Evangelist role in *St. Matthew Passion*. He also taught master classes at the Tokyo University of the Arts during the Schola tour to Asia in June. Prof. Taylor performed Brahms’ *Liebeslieder-Walzer* with Dean Robert Blocker and several former ISM students at the Norfolk (CT) Chamber Music Festival.

Thomas Troeger presented papers on preaching in light of the environmental crisis at Societas Homiletica in Wittenberg, Germany and at the Academy of Homiletics, where he also convened the Narrative and Imagination work group. His publications in 2013 included three chapters in *Feasting on the Word* (Westminster/John Knox), twelve monthly columns for *Lectionary Homiletics*, and an article in the journal *The Preacher*. Prof. Troeger has two books forthcoming in fall 2013.

Fellows & Postdocs

The ISM Fellows program offers scholars, religious leaders, and artists whose work is in or is moving to the fields of sacred music, liturgical/ritual studies, or religion and the arts an opportunity to pursue their scholarly or artistic projects within the Institute's vibrant, interdisciplinary community. Many also teach courses to ISM students and others around the university. The ISM hosted six fellows and three postdocs in 2012–2013:

FELLOWS

Robert Bates

Professor of Music, Moores School of Music at the University of Houston
Research Topic: *The Organ of the French Renaissance: A Documentary History*

Harald Buchinger

Professor of Liturgical Studies, University of Regensburg
Research Topic: *The Liturgy of Holy Week and Easter in the High Medieval West*
Course: *Holy Week and Easter: Mimesis and Anamnesis*

Melvin L. Butler

Assistant Professor of Music, University of Chicago
Research Topic: *Claiming Haiti: Pentecostalism and the Theopolitics of Musical Performance*
Course: *Music, Ritual, Religion: Haiti and the Diaspora*

Kathy Foley

Professor of Theatre, University of California, Santa Cruz
Research Topic: *Sons of the Wali: Performance and Religion in West Java*

Ayla Lepine

Andrew W. Mellon Research Forum Postdoctoral Fellow at the Courtauld Institute of Art
Research Topic: *Holy Visions and Sacred Spaces: Investigating the Material Culture of Anglican Religious Orders*
Course: *Sacred Places, Modern Spaces*

David W. Stowe

Professor of English and Religious Studies, Michigan State University
Research Topic: *Babylon Revisited: How Psalm 137 Helped Americans Make a Nation*
Course: *Music in American Religion*

POSTDOCS

Örgü Dalgıç

Ph.D., Art History, Institute of Fine Arts, New York University
Research Topic: *On Emperors' Floors: Mosaics of Constantinople, 2nd-6th Centuries*

Andrew Irving

Ph.D., Medieval Studies, University of Notre Dame
Research Topic: *Material Transformations of the Missal in the Long Twelfth Century*



2013–2014 ISM Fellows and Postdocs: Deborah Justice, Andrew Irving, Harald Buchinger, Örgü Dalgıç, David Stowe, Ayla Lepine, Robert Bates, Kathy Foley, Melvin Butler

Course: *Encounters with the Sacred Word: The Bible in the Liturgy*

Deborah Justice

Ph.D., Ethnomusicology, Indiana University
Research Topic: *Phenomenology of Congregational Worship: Intersections of the Sonic, Social, and Sacred*
Course: *Congregational Music as a Social Setting*

The fellows and postdocs are supported in their work by Yale faculty and scholars/practitioners in the region who serve as Fellow Associates of the Institute. Those who participated in 2012–2013 include: Tim Barringer, Christopher Beeley, Phyllis Granoff, John Hare, Dan Harrison, Sharon Kugler, Dale Martin, Patrick McCreless, Rob Nelson, Margaret Olin, Sally Promey, Markus Rathey, Koichi Shinohara, Bryan Spinks, and Sarah Weiss. The ISM fellows, postdocs, and fellow associates met at least once a month during the academic year for presentation of works-in-progress and conversation around numerous far-reaching topics related to the mission of the Institute. Several guest speakers also presented their work.

Staff

Antonia Abildgaard, Assistant Director, Financial Aid

Albert Agbayani, Special Projects Coordinator

Colin Britt, Director of Chapel Music

Jacqueline Campoli, Senior Administrative Assistant

Holly Chatham, Vocal Coach and Pianist/Early Keyboardist

Kristen Forman, Executive Assistant to the Director

Derek Greten-Harrison, Senior Administrative Assistant for Admissions and Student Affairs

Andrea Hart, CPA, Assistant Director of Finance and Administration

Jenna-Claire Kemper, Manager of Student Affairs and Choral/Vocal Program

Trisha Lendroth, Financial Assistant/Business Support

Katharine Luce, Assistant for Publications and Outreach

Melissa Maier, Manager of External Relations and Publications Media

Sachin Ramabhadran, Technical/AV Media Coordinator

Melissa Rooklidge, Concert Production

Elizabeth Santamaria, Financial and Chapel Assistant

Glen Segger, ISM Fellows and Congregations Project Coordinator

Student Admissions 2013–2014

APPLICATION STATISTICS

	ISM/YDS	ISM/YSM	Total
Apps	82	120	202
Admits	26	19	45
Matrics	22	16	38

COMPOSITION OF THE ISM STUDENT BODY BY SCHOOL AND AREA OF STUDY

Music

Choral	8
Composition	1
Organ	11
Voice	9
Total	29

Divinity

M.A.R.	19
M.Div.	18
S.T.M.	2
Total	39

Alumni

The Institute maintains contact with a high percentage of its nearly 600 alumni through publications, social media, and the ISM website. The alumni newsletter (*Prism*)—featuring news of ISM events, programs, faculty and students—is distributed several times a year. Alumni profiles are published in an online recruitment edition under the banner *Prism for Prospects*. We are reaching out to alumni regularly to keep the profile series ongoing.

Graduates of the ISM can be found throughout the country and beyond in major positions as church musicians, professors, conductors/performers, composers, writers, and editors. Following is a short representative list of notable accomplishments and appointments in various fields of endeavor:

CHURCH MUSIC POSITIONS: Episcopal Church in Harvard Square—Christ Church (Cambridge, MA), Fairmount Presbyterian Church (Cleveland), First Presbyterian Church (Orlando), National Cathedral (Washington, DC), Fifth Avenue Presbyterian Church (New York), Second Presbyterian Church (Indianapolis), St. Paul’s Cathedral (San Diego, CA), St. Thomas Church (New York), Trinity Church (Boston), Trinity Wall Street (New York)

ACADEMIC APPOINTMENTS: Aquinas Institute of Theology, College of the Holy Cross, Deerfield Academy, Drew Seminary, East Carolina University, Florida State University, Fordham University, Garrett–Evangelical Theological Seminary, Grove City College, Harvard

Divinity School, Harvard University, Indiana University Jacobs School of Music, Mount Holyoke College, Muhlenberg College, Rutgers University, St. John’s University, Scripps College, Syracuse University, Tufts University, Union Theological Seminary, University of Chicago, University of Colorado, University of Notre Dame, University of Thessaloniki, Wesleyan University, Western Michigan University, Williams College

CONDUCTING OR SOLO PERFORMANCES: Houston Symphony Orchestra, LA Chamber Orchestra, New York City Children’s Chorus, New York Philharmonic, Orchestra of St. Luke’s, Philharmonia Baroque Orchestra (San Francisco), Prince George Symphony Orchestra, Seraphic Fire, Trinity Church Wall Street (New York), Young People’s Chorus of New York City

COMMISSIONS: Philadelphia Orchestra, the National Symphony Orchestra, the Colorado Symphony Orchestra, eighth blackbird, Takacs Quartet, Soli Deo Gloria, Kansas City Symphony, Yale Camerata

PROFESSIONAL SOCIETIES: American Guild of Organists, London-based Guild of Church Musicians, and North American Academy of Liturgy

PRIZES IN COMPETITIONS: Albert Schweitzer Organ Competition, American Choral Directors Association –National Conducting Competition, AGO National Organ Playing Competition and the Improvisation Competition, ARD International Music Competition, Canadian International Organ Competition, Dallas International Organ Competition, Fort Wayne National Organ Playing Competition, International Franz Schmidt Organ Competition, King James Bible Composition Awards, Longwood Gardens International Organ Competition, Oratorio Society of New York, and St. Alban’s International Organ Competition

ENROLLMENT IN OR COMPLETION OF DOCTORAL PROGRAMS: Brown University, Durham University (UK), Eastman School of Music, Fordham University, Graduate Theological Union, Harvard University, Princeton University, University of Chicago, University of Notre Dame, University of Toronto, University of Wisconsin–Madison, Vanderbilt University, and Yale University



ISM Class of 2013

Highlights of ISM Programs and Outreach Initiatives

Choral Program

Eight choirs come under the ISM aegis: Yale Camerata, Yale Schola Cantorum, Marquand Choir, Marquand Gospel Choir, Battell Chapel Choir, Berkeley Chapel Choir, Repertory Chorus, and Recital Chorus. The first two choirs are the primary “concert choirs” on campus, along with the Yale Glee Club (open to undergraduates only). The latter two function as lab choirs for the first- and second-year choral conducting students (as instruments do for the organ program). The chapel choirs function liturgically in worship services in the respective chapels. First-year choral majors have an opportunity to conduct one major work in public each semester. Second-year majors conduct one full recital each year featuring one orchestral piece.



Yale Camerata, Marguerite Brooks, conductor

YALE CAMERATA

Marguerite L. Brooks, conductor

Yale Camerata presented its annual Advent concert in Battell Chapel on December 1st, with a variety of pieces conducted by Prof. Brooks ranging from Lassus' highly chromatic, sixteenth-century *Prophetiae Sibyllarum* to a new work by Tawnie Olson (AD, composition, '00), *Scel lem duib*. This hauntingly beautiful piece for chorus and harp was commissioned for the Camerata by the Institute of Sacred Music from the Robert Baker Commissioning Fund for New Music. It is dedicated to the choir and to Marguerite Brooks.

The Camerata's 2012-13 concert season continued in February, with Austrian conductor Erwin Ortner leading a program entitled *Viennese Masters*, and including Yale Schola Cantorum and Yale Glee Club. The ensembles performed works by Brahms, Bruckner, Mendelssohn, Schein, Schoenberg, and Webern. Helmuth Rilling con-

ducted the Camerata in Dvorak's *Stabat Mater* in April, in collaboration with Yale Glee Club and Yale Philharmonia. Members of the Camerata also performed under Prof. Brooks's direction as part of the Edward Elgar Festival held at Yale in May.

A concert by the Camerata's chamber choir planned for November 4 at First Church of Christ, Congregational in Farmington, Connecticut, had to be cancelled in the aftermath of the storm that ravaged the state earlier in the week.



Simon Carrington



David Hill



Nicholas McGegan



Erwin Ortner

YALE SCHOLA CANTORUM

Masaaki Suzuki, Principal Conductor

Masaaki Suzuki continued in his role as principal conductor of Yale Schola Cantorum for a fourth year, leading the group in two Bach programs: a selection of cantatas performed at Christ Church in New Haven and at Harvard's Memorial Church in November; and the *Mass in B-minor* with Juilliard415 in April. In addition to New Haven, the work was presented at Saint Thomas Church, Fifth Avenue in New York, and at the Virginia Arts Festival in Norfolk, VA. Maestro Suzuki subsequently led Schola in a concert tour to Japan, Singapore, and Burma at the conclusion of the academic year (see report on pages 8-9).

The Schola season also included a variety of programs under the direction of visiting conductors. Nicholas McGegan guest-conducted a performance of Handel's *Samson* in October, and Schola's founder Simon Carrington returned in December to conduct a program entitled *Venetian Vespers*, consisting of music for St. Mark's by Rosenmüller and Legrenzi, C. 1670. British conductor David Hill took up residence in January to lead Schola and members of Yale Baroque Ensemble in performing Frank Martin's Mass along with music of Purcell. Hill's appearance coincided with the announcement of his appointment as Professor (Adj.) of Choral Conducting and Principal Conductor of Yale Schola Cantorum beginning in July, 2013, through June, 2016. Schola also performed on the February program with Yale Camerata and the Glee Club led by Erwin Ortner (noted above).

Organ Program

The Great Organ Music at Yale series presented three international visiting artists and two faculty members during the fall: Canadian Isabelle Demers and Vincent Dubois from France performed on the Newberry Organ

in Woolsey Hall. Italian organist Francesco Cera played a recital on the Baroque organ in Marquand Chapel. ISM faculty member Thomas Murray played Jongen's *Symphonie Concertante for Organ and Orchestra* with the Yale Symphony Orchestra under conductor Toshiyuki Shimada. Martin Jean concluded the fall series with a program of Buxtehude, Sweelinck, Reincken, and Scheidt in Marquand Chapel.

ISM organ students of professors Murray and Jean perform one hour-long recital and one half-hour-long recital each year. They also conclude their improvisation studies each semester with a group concert "showcase," in which they prepare an improvisation on a theme given only hours before.

Voice: Early Music, Oratorio, and Chamber Ensemble

Professor James Taylor teaches and directs the Institute's eight voice majors, collectively known as the Yale Voxtet. In addition to the demands of required annual degree recitals and solo roles and ensemble singing with Yale Schola Cantorum, the Voxtet members collaborate on

chamber music projects. In December 2012 Susan Hellauer of Anonymous 4 directed the Voxtet in a solemn plainchant *First Vespers for Christmas*, with medieval polyphony from the Las Huelgas Codex (c. 1300) as it would have been heard in a large cathedral or collegiate church in the Middle Ages. In February, the Voxtet presented a program of music by Byrd, Gibbons, Tallis, and Purcell, under the direction of Prof. Taylor with the Elm City Consort.



Yale Voxtet

Maintaining Yale's Organs

The ISM has full curatorial and fiscal responsibility for the 16 organs on campus. Organ curators Joe Dzeda and Nicholas Thompson-Allen have served the University faithfully for over 30 years, caring for the H. Frank Bozyan Memorial Organ in Dwight Memorial Chapel (Rudolph von Beckerath, three manuals, 1971); the organ in Battell Chapel (Walter Holtkamp, Sr., three manuals, 1951); the organs in Marquand Chapel (E. M. Skinner, three manuals, 1932; and the Krigbaum Organ, Taylor & Boody, three manuals, meantone temperament, 2007); a new two-manual instrument built for the ISM organ studio by Martin Pasi in 2011; and the Newberry Memorial Organ in Woolsey Hall (E. M. Skinner, four manuals, 1928), one of the most famous romantic organs in the world. The Institute also possesses a Taylor & Boody continuo organ (2004). In addition, two-manual practice instruments by Flentrop, Holtkamp, Casavant, and others are located in Woolsey Hall and at the ISM (which also houses five Steinway grand pianos, a C. B. Fisk positive, a Dowd harpsichord, and a two-manual Richard Kingston harpsichord).

The Institute has engaged the Thompson-Allen Company to conduct the first complete restoration of the Newberry Organ since its installation in Woolsey Hall in 1903. Work commenced in 2012 and is expected to continue over the next three summers. This will not only correct tonal inconsistencies that creep into any organ of this age, it will also repair literally thousands of leaky valves and cracks in the core mechanism of the instrument.

Church Music Studies

The Institute has instituted plans for a Church Music Internship program in partnership with St. Philip Cathedral of Atlanta, Georgia. One ISM organist, who has completed the church music curriculum as part of his or her graduate studies, will apprentice for the academic year with Dale Adelman, Canon for Music at the cathedral. Kenneth Miller (MM '12, MMA '13) has been selected for the first church music internship, in which he will gain experience in all aspects of the profession from administration to choral training to service playing to staff interaction.

Liturgy

The ISM program in Liturgical Studies, currently coordinated by Prof. Bryan Spinks, presents an annual series of lectures on topics of interdisciplinary interest. The 2012-2013 Liturgy Symposium speakers included scholars from Yale and other institutions:

Harald Buchinger, Visiting Professor of Liturgical Studies, University of Regensburg
Liturgical Hermeneutics of the Bible in Gregorian Chant: On the Spirituality of the Roman Tradition

Melanie Ross, Assistant Professor of Liturgical Studies
Primordial Time and Liturgical Beginnings

Yale Schola Cantorum Tour to Asia

MAY 28–JUNE 14, 2013



TOKYO
Sougakudo Concert Hall
Sunday, June 2

SENDAI
Kawauchi Hagi Hall
Monday, June 3

OSAKA
Izumi Hall
Thursday, June 6

SINGAPORE
Esplanade
Sunday, June 9

YANGON, MYANMAR
St. Mary's Cathedral
Wednesday, June 12



Photos, top to bottom: Masaaki Suzuki conducts Schola and Juilliard415 in concert in Osaka; Japanese temple; Burmese temple

Immediately following the 2012–2013 academic year, Yale Schola Cantorum embarked on its biennial international concert tour, traveling to Japan and Singapore for four performances of Bach's *Mass in B-minor* with conductor Masaaki Suzuki and Juilliard415, the renowned instrumental ensemble that specializes in historical performance. The opportunity to sing this magnificent work under the baton of Maestro Suzuki in his homeland was a transformative experience. Following a final concert in Singapore, a smaller contingent continued on to Myanmar where they presented a different program in collaboration with local musicians from the Gitameit Music Center.

The tour was not solely about performing, however. The schedule allowed time for the group of 62 musicians, faculty, and staff to absorb the distinct cultures of each country through visits to historic sites and interaction with other students, musicians, and hosts who welcomed the group warmly at every turn. Two particularly poignant experiences occurred in the context of musical interactions: one at a Japanese middle school in a city ravaged by the tsunami of March 2011; the other at the Gitameit Music Center in Burma. The first-person accounts by two ISM students at right attest to the power of music to bridge cultural differences and the deepest educational purposes of ISM international programs.

Photos clockwise: Rehearsing at St. Mary's in Yangon; at Yale NUS College Singapore; on the grounds of Shwegadon Pagoda, Burma; middle school concert in Ishinomaki; Gitameit Music Center, Yangon, Burma; exploring Tokyo



The most moving and life-changing aspect of our experience in Myanmar was meeting and singing with the Gitameit Music Center choir. Myanmar's culture is historically, traditionally, and economically very different from what I know, but going to the Gitameit Center, being welcomed by the students and faculty there, and then singing Mozart's Ave verum corpus with such excellent and dedicated musicians confirmed for me at a very fundamental level that cultural differences are not as important as the immense power of human experience and empathy. One hears over and over that music has the power to bring people together; I never really understood what that meant before singing with the Gitameit students and feeling—knowing—that though the spaces our lives inhabit are different, our lives themselves—the relationships that form and shape them, and the emotions that make them worthwhile—are not at all different.

Sara Couden (A.D. '14 Voice)

Our day in Ishinomaki ended with a concert at a middle school, the most uplifting part of my tour experience. Our tour guides provided us with neon-colored slippers to wear inside the gymnasium, including Sensei Suzuki, who sported fluffy bright green ones for the performance. They gave enormous ovations for the excerpts from Bach's Mass in B Minor that we performed, as well as the African-American spirituals that the choir performed a cappella. The best part of the day for me, however, was when the entire gymnasium full of children stood and performed their school song for us at the end of the assembly. Though most of us couldn't understand a word, the pride in their spirited performance was unmistakable. At that moment I was sure that if any community of people can overcome such hardship, it is the strong and compassionate people of Ishinomaki.

Kathleen Allan (M.M. '14 Choral Conducting)

Religion and the Arts

The primary public outreach vehicles for the ISM program in Religion and the Arts are art exhibitions, a Literature and Spirituality lecture series, and a Religion and Film series. All of these endeavors are enriched through collaboration with programs and departments across the university.

ART EXHIBITIONS

In keeping with its mission and strategic vision, the Institute embarked on an ambitious expansion of its art exhibition program in 2012-2013, launching a pilot Gallery of Sacred Arts. The expansion occurred on multiple fronts: physical space; number, length, and type of exhibits; and related thematic programming.

In previous years, art exhibitions had been limited to the first-floor hallway that the ISM occupies in Sterling Divinity Quadrangle. For 2012-2013, the Institute transformed two empty spaces at Yale Divinity School (the Old Refectory and Old Common Room) into inviting, secure galleries with professional lighting and display panels. Five different exhibitions were mounted in the course of the academic year and following summer. In addition to paintings and photographs, works included installations in a variety of media. The range of exhibitions brought students and faculty from throughout the university, as well as New Haven-community members, to the Gallery for opening receptions, tours, class visits, talks and readings, a film screening, chapel services, and a multi-disciplinary program. (See full report on pages 13-14.)



An elementary class visits an art exhibition in the ISM Gallery

LITERATURE AND SPIRITUALITY SERIES

Literary readings presented in collaboration with the Yale Divinity School Student Book Supply.

Belinda Jack

Women Readers and the Christian Tradition

Peter Cole

The Poetry of Kabbalah, the Kabbalah of Poetry

Christian Wiman

Contemporary Poetry and the Language of Faith

Brad Davis

BOTH /AND, an annotated poetry reading

Avivah Zornberg

Letter from an Unknown Woman: Joseph's Dream

Lana Schwebel Memorial Lecture in Religion and

Literature (Presented with support from the Slifka Center for Jewish Life at Yale)



The film *Melancholia* was screened in January 2013.

RELIGION AND FILM SERIES

The Institute presents the Religion and Film Series in conjunction with Films at the Whitney, the Initiative for the Study of Material and Visual Cultures of Religion, the Program in American Studies, the Film Studies Program, and the Department of Religious Studies. Six films were screened in 2012-2013: *Being There*; *Sabbath 2008*; *This is Not a Film*; *The Wedding Banquet*; *Melancholia*; and *Agnes of God*.

Colloquium

The Institute's weekly Colloquium is the meeting ground for all ISM students and faculty – a time to study together, grapple with major issues, and share work in sacred music, worship, and the arts. Sessions alternate among guest speakers invited by the faculty to address an aspect of the selected theme for the year and graduating student presentations in fulfillment of curricular requirements for the ISM Certificate. Students must partner with one or two others in a differing degree program (i.e., music and divinity) in researching and presenting their work. A complete list of 2012-2013 Colloquium presentations can be found in Appendix A on pages 18-19.

Marquand Chapel

The Rev'd Dr. Maggi Dawn
Associate Dean for Marquand Chapel

Music remains a strong thread in the Marquand program, and this year our Chapel Choir, directed by ISM students Robert Strebendt and Knox Sutterfield, led the community in sung worship, including such highlights as Haydn's *Coronation Mass*, and Arvo Pärt's *Nunc Dimittis*. Marquand Chapel Gospel Choir, under the leadership of Mark Miller, has also brought the Chapel to life on many occasions. A number of excellent vocal soloists have drawn us into worship in styles ranging from medieval monastic music of Hildegard von Bingen to Whitney-Houston-inspired gospel. Organ scholars Stephen Buzard, Michael Salazar, and Benton Blasingame played the Chapel's Skinner and Taylor & Boody organs, and Jeremiah Wright-Haynes was featured regularly on the Hammond. A host of other musicians – pianists, ensembles of wind, brass and strings, and bands of guitar, mandolin, bass and drums – played throughout the year.

During 2012-2013, worship was enriched by the visits of several visual artists. On one occasion the chapel service took place in the gallery; artist Makoto Fujimura spoke about the theology behind his work, after which we engaged in a meditative viewing of his exhibition *The Four Gospels and The Golden Sea*. Later that month, artist Bruce Herman preached in Chapel on themes connecting art and theology. Later in the year, during the all-school conference, ISM student Marilyn Kendrix arranged for some art to be loaned to us from the Prison Arts Program at Community Partners in Action, which framed our Chapel worship for a whole week.

Our student Chapel Ministers developed some fresh ideas in worship. Randall Spaulding led us in the music of Iona, and some Sacred Harp singing. Derek Porter brought

a strong suit in biblical exegesis, while Katie Cadigan, whose background is in film, sought to explore how worship is affected by space and by visual media. Justin Kosec gathered a group of students to explore the relationship between theatre and worship – avoiding the idea that a drama can be inserted into a service, they looked instead at how liturgy itself is inherently dramatic. One of our methods of sparking dramatic creativity is to turn an idea upside down, and on one memorable occasion we asked, “what would happen if, instead of having a reading within a service, we have the service within the reading?”. A dramatic telling of the feeding of the five-thousand ensued, during which the congregation was drawn into prayer, discussion, music, and sharing of food.

Other highlights of Marquand's year included visits from Br. John and Br. Emile of Taizé in France, who led us in candlelit night prayer, Canon Robert Two Bulls, missionary of the Department of Indian Work and Multicultural Ministries for the Episcopal Church in Minnesota, Rev'd. Allan Boesak, the renowned South African Dutch Reformed cleric, politician and anti-apartheid activist, and many, many more who brought us music, art, and homiletic skills.

Towards the end of the year our ISM fellows led a service. Taking Psalm 137 as the theme, they created a flowing river right down the center of the Chapel made from moving pieces of silk, led us in multiple musical settings of the Psalm, and reflected on what it means to survive a personal exile experience.

As the year drew to a close we said goodbye to Colin Britt, a former ISM graduate who has served as Marquand's Director of Chapel Music for three years. His work as conductor and composer is outstanding, and he has been a greatly loved member of the ISM community. We shall miss him, and we wish him well as he begins a DMA in Choral Conducting at the Mason Gross School of the Arts, Rutgers University.



Daily worship in Marquand Chapel was enriched this year through the many talents shared by ISM faculty, staff, fellows and students, alumni, friends, and visitors.

ISM Gallery of Sacred Arts / 2013–2014 Exhibitions



Part of Makoto Fujimura's *The Four Holy Gospels* exhibition

Shaping Community:

The Poetics and Politics of the Eruv

Curated by Margaret Olin in three parts and locations, the exhibition featured works by Mel Alexenberg, Avner Bar Hama, Daniel Bauer, Sophie Calle, Alan Cohen, Elliott Malkin, Shirin Neshat, Margaret Olin, Ellen Rothenberg, Ben Schachter, and Suzanne Silver:

This Token Partnership (ISM Gallery of Sacred Arts)

Investigated the semiotics and the materiality of the eruv as a beautiful example of urban bricolage

Internal Borders (32 Edgewood Gallery, Yale School of Art)

Explored the internalization of external borders in Jerusalem and Iran, and expanded the exhibition's theme beyond Jewish or Israeli concerns

Israel: Gated Community (Allan and Leah Rabinowitz Gallery, Slifka Center)

Evoked contrasting uses of the eruv as a metaphor in Israel



Ellen Rothenberg, *Measure 1*. Photograph, 2012

Makoto Fujimura:

The Four Holy Gospels and the Golden Sea

The *Four Holy Gospels* comprises a body of paintings commissioned by Crossway Publishing to commemorate the four hundredth anniversary of the King James version of the Bible and published in a new edition of the English Standard version of the Bible using a six-color metallic process. The exhibition included five large abstract paintings for the book's frontispieces, along with the "initials" designed to begin each chapter, in the tradition of illuminated manuscripts.

Also included were a new series of large canvases called *Walking on Water*, as well as *Golden Sea*, a milestone work culminating Fujimura's artistic and autobiographical journey.

Makoto Fujimura and Bruce Herman: *QU4RTETS*

The *QU4RTETS* project grew out of a dinner-party conversation in Manhattan in 2009, when several friends discovered that they all took deep enjoyment and inspiration from a common text: T.S. Eliot's *Four Quartets*, a monumental poem acknowledged as one of the masterpieces of the twentieth century.



Bruce Herman, QUARTETS No. 1 (Spring)



Makoto Fujimura, The Golden Sea

Visual artists Bruce Herman and Makoto Fujimura, created new, collaborative works to accompany previous works inspired by *Four Quartets*, and teamed up with Yale composer Christopher Theofanidis, who wrote a four-part musical score for piano quintet, *At the Still Point*. In addition, the theologian Jeremy Begbie, Thomas A. Langford Research Professor at Duke University, joined the project, contributing an essay as part of the exhibition catalog.

The QUARTETS exhibition and the collaborative nature of the project inspired a multi-disciplinary event on March 2, 2013, when the Institute presented *T.S. Eliot's Four Quartets as Poetry, Music, Art*. This three-part program consisted of a reading of "Little Gidding" from Eliot's *Four Quartets* (introduced by Prof. Peter Hawkins); performance of two movements from *At the Still Point* (introduced by the composer), and a tour of the exhibition with the artists.

David Michalek: 14 Stations



David Michalek, Station Five—Simon helps Christ carry the cross

David Michalek's provocative series of illuminated photographs was made in collaboration with men and women transitioning out of homelessness and affiliated with the Interfaith Assembly on Homelessness and Housing (IAHH) in New York. The project is modeled on the traditional devotional Stations of the Cross. Members of the group enacted each Station, with a different man or

women assuming the role of the Christ figure. Michalek photographed the resulting tableaux and mounted the oversize black-and-white images on backlit displays.

14 Stations has been shown in a variety of cities in New York and New England and was previously on display at Yale Divinity School in 2006. In each instance, the project has drawn attention to the issue of homelessness in creative ways. The ISM encouraged deeper engagement with the exhibition through weekly readings, reflections, and meditations on the work; a special coffee hour with prayers for the homeless; partnerships with local ministries to the homeless; and special tours during Holy Week.

Carlota Duarte: *Respeto/Respect*

This exhibition—organized by the Chiapas Photography Project, San Cristóbal de Las Casas, Chiapas, México—shows the diversity of expressions of religion and rites as seen by Maya photographers from two ethnic groups of Chiapas. It is about the mutual respect and harmony possible among persons of differing beliefs and spiritual practices, rituals and prayer. In the wider context of Chiapas, for many years marked by religious conflict, indigenous Maya photographers in Chiapas share aspects of their faiths through photographs and related texts.



Alicia López Ruiz, Candles
Ofrenda a un santo por peticiones en la iglesia católica de Santo Domingo
Offering to a saint in the Santo Domingo church in San Cristóbal

Other Events and Publications

Guest Artists and Special Events

St. Thomas Choir of Men and Boys, John Scott, conductor
Sung Evening Prayer at Christ Church Episcopal

Didik Nini Thowok

An Evening of Cross-Gender Enchantment (Indonesian music and dance)

Nyoman Sedana and family

An evening of Balinese Music and Dance

New Budapest Orpheum Society

Cabaret Eruv: Outside-In, Inside-Out, and the Long Journey Home (Concert in conjunction with the Eruv exhibition, described on page 12.)

Robin Blaze, countertenor, and **Masaaki Suzuki**, harpsichord
Music of Purcell

Bicinium - Drew Minton, countertenor, and **Judith Malafrente**, mezzo-soprano
Italian Music of the 14th Century

Cappella Pratensis

The Renaissance of Polyphony

Andreas Scholl, countertenor

Music of Haydn, Schubert, Brahms, and Mozart

Erwin Ortner, guest conductor, Yale Camerata, Glee Club, and Schola Cantorum
Viennese Masters

James Taylor, tenor, and **Stephen Stubbs**, lute
Faculty Recital: Like as a Lute

T.S. Eliot's Four Quartets as Poetry, Music, Art

A multi-disciplinary exploration presented in conjunction with the QUARTETS exhibition (see page 13)

Bach Collegium Japan, Masaaki Suzuki, artistic director and conductor
Bach Motets

Stile Antico

Passion and Resurrection: Music for Lent and Eastertide

Helmuth Rilling, guest conductor, Yale Camerata, Glee Club, and Philharmonia
Dvorak's Stabat Mater

Overall in 2012–2013, the Institute sponsored 60 events open to the public (in addition to 40 student recitals), which were attended by an estimated 23,500 people.



Clockwise: Didik Nini Thowak; Guest Conductor Helmuth Rilling; New Budapest Orpheum Society

Conferences, Symposia, and Lectures

CONFERENCES

Forum on Music and Christian Scholarship Annual Conference

Founded in 2003, the FMCS is a group of musicologists, musicians, and theologians who explore the intersections of music and religion from historical, music theoretical, as well as contemporary perspectives. The seventy-five attendees at the 2013 annual conference, hosted by the Institute in February, heard thirty-six papers, examining diverse subjects ranging from historical aspects of the relationship between art and religion in the Middle Ages and the Reformation, to the religious contexts of the music of Messiaen and Beethoven, to the sacred in popular music. Distinguished theologian and musician Jeremy Begbie, Thomas A. Langford Research Professor at Duke Divinity School presented the keynote. Markus Rathey, associate professor of music history at the ISM and former FMCS president, chaired the program committee and served as the main organizer. During the conference, the organization's name changed to the Society for Christian Scholarship in Music.

Consultation on Music and Theology

Immediately following the FMCS conference noted above, the Institute convened an invitation-only gathering of scholars whose work and interests encompass the relationship between music and theology. More than thirty participants attended the three-day gathering designed to stimulate conversation around current and future research topics in this emerging realm. Presenters and respondents included:

Imogen Adkins, Cambridge University
 Awet Andemicael, Yale University
 Jeremy Begbie, Duke Divinity School
 Philip Bohlman, University of Chicago
 Siglind Bruhn, University of Michigan
 Daniel Chua, Hong Kong University
 Martin Clarke, Durham University
 Heidi Epstein, University of Saskatchewan
 Maeve Heaney, Instituto Teologico Verbum Dei
 Deborah Justice, Yale University
 Patrick McCreless, Yale University
 Anne Walters Robertson, University of Chicago
 Philip Stoltzfus, University of St. Thomas
 John Witvliet, Calvin College
 Bennett Zon, Durham University

SYMPOSIA

Medievalism, Modernity, and the Sacred in Britain and America after 1900

A gathering of international scholars exploring ways in which medievalism and the Gothic style were incorporated into modern art, architecture, and design. Concentrating on Britain and the United States from 1900 onwards, the event interlaced shifting understandings of the sacred and religious traditions with discourses surrounding powerful and avant-garde notions of the Middle Ages as a rich material, literary, and ideological territory. Gothic themes demonstrated how cross-disciplinary perspectives in theology and the arts increasingly underpin new thinking regarding modern transatlantic revivalism, cultural identity, rituals, and hermeneutics.

Participants: Tim Barringer, Barry Bergdoll, Karla Britton, Edward Cooke, Kathleen Curran, Margaret Grubiak, Jongwoo Jeremy Kim, Ayla Lepine (conference organizer), Robert Nelson, Alan Powers, Sally M. Promey, Jason Rosenfeld, and Katherine Solomonson

Sacred Texts, Sacred Space, Sacred Performance

A symposium with presentations by the six ISM Fellows: Robert Bates, Harald Buchinger, Melvin Butler, Kathy Foley, Deb Justice, Ayla Lepine, and David Stowe. Responses were offered by Yale faculty: Tim Barringer, Phyllis Granoff, Martin Jean, Bryan Spinks, and Sarah Weiss.

LECTURES

Kavanagh Lecture

Presented annually in honor of the late Aidan Kavanagh, former Professor of Liturgics at the Institute and Divinity School.

John D. Witvliet, Director of the Calvin Institute of Christian Worship, and Professor at Calvin College and Calvin Theological Seminary

The Biblical Psalms in Christian Worship: Overlapping Scripts in the Unfolding Drama of Liturgical Performance

Lana Schwebel Memorial Lecture in Religion and Literature

Named for the former ISM faculty member who died suddenly in 2007

Avivah Zornberg, Visiting Lecturer, London School of Jewish Studies

Letter from an Unknown Woman: Joseph's Dream

Tangeman Lecture

Named for Robert Stone Tangeman, professor of musicology at Union Theological Seminary, in whose name the Institute's founding benefactor endowed the Institute at Yale.

Jeremy S. Begbie, Langford Research Professor of Theology, Duke Divinity School

Music, Theology, and the "Natural": Learning from Rameau and Rousseau

(Keynote lecture for the Forum on Music and Christian Scholarship conference noted above.)



Jeremy Begbie

Publications

The newsletter *Prism* continued as a principally online publication during 2012–2013. It is also available on the website in a pdf format which can be printed by the user, and features articles by ISM faculty or friends as well as news of events, students, and alumni. Volume 6 of *Colloquium: Music, Worship, Arts* is in preparation. Formatted as a print-on-demand publication with a CD with illustrations attached, an online HTML version is available on the website free of charge. The Institute is currently reviewing its publication series.

Summer Programs

Yale INSTITUTE OF SACRED MUSIC



CONGREGATIONS PROJECT

Renewing worship, music, and the arts for the life of the world.



CLOCKWISE FROM TOP LEFT: Melanie Muller from St. Paul's Episcopal, Richmond, VA and ISM student Paul Thomas; Faculty members Thomas Troeger; John Ferguson; Dorothy Bass

Congregations Project Summer Seminar

In June 2013, the Institute welcomed leadership teams from nine churches across the U.S. and Canada to New Haven for the third annual ISM Congregations Project Summer Seminar. This outreach initiative seeks to engage churches in strengthening their ministries of worship, music, and the arts through a dynamic week of lectures, worship services, and discussions with ISM and guest faculty and each other. Participating churches were selected on the basis of proposals developed around the designated theme: *Hark the Glad Sound: Inviting New and Returning Christians to Worship*. (For a list of 2013 churches and projects as well as seminar faculty, see Appendix B, pages 20-21.)

Over their six days together, participants discussed ways in which 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, and also how they might do so more fully. They grappled with complex issues that many are facing:

- How congregations can reach out to groups who are underrepresented in their midst (young adults, non-English speakers, families with young children, those with disabilities, artists, for example)

- How to assess and negotiate the hold of tradition and the allure of the new in worship, music, and the arts
- How to think theologically, as congregations, about the relationships between the language, sounds, and images of Christian worship and those of popular culture

Faculty members facilitated these conversations and helped participants to probe even deeper into their own histories, communities, and resources to explore and develop approaches to their projects. A group of nine ISM students served as observers throughout the seminar and each was paired with a specific team. They shared seminar experiences through social media and subsequently wrote reports on the work of their assigned congregation.

As the seminar week concluded, the participating teams expressed gratitude for the collective wisdom they gained from the group, the opportunity to reflect on their project away from the demands of their everyday roles, and the renewed sense of energy they experienced. Going forward, the 2013 attendees hope to serve as resources to other leaders and communities in their own region, and continue to draw on the vital relationships that they formed during their experiences together at Yale.

The theme for the next Congregations Project application cycle and seminar in June 2014 is *The Human Body and the Body of Christ*. Applications are due November 15, 2013; information is available at www.yale.edu/ism/congregations.

Summer Term

The Institute continued its practice of providing one-week summer courses geared toward parish musicians, clergy, and lay-people. Three classes were offered during week-long sessions in June 2013.

Critical Moments in the History of Christian Art (3rd to 16th centuries)

Vasileios Marinis, Assistant Professor of Christian Art and Architecture

Icon Writing Workshop

Vladislav Andrejev, Protopon School of Iconology

Mozart's Sacred Music

Markus Rathey, Associate Professor (Adj.) of Music History



TOP TO BOTTOM: Jimmy Abbington leading a session at Dixwell Ave. UCC, a participating church in New Haven; Chris Brunelle (foreground) from First UCC Northfield, MN, and other participants in one of many musical moments; a morning prayer service with a meditative focus, including a labyrinth.

SEMESTER I

- September 12 **Introductions**
- September 19 **ISM Fellows**
Robert Bates, Melvin Butler, Harald Buchinger, Kathy Foley, David Stowe
- September 26 **Christine Ross**, McGill University
The Historical Sublime or, Longue durée Revisited
- October 3 **Priyamvada Natarajan**, Yale University
Cycles of Time
- October 10 **Presentations Workshop**
- October 17 **Anthony Kelley**, Duke University
Black Improvisational Music's Sonic Sanctuaries: Contrasting Approaches to Time, Space, and Structure
- October 31 **Angela Zito**, New York University
Calligraphy, filming and timing: "Writing in Water"
- November 7 **Margaret Olin**, Yale University
Shaping Community: The Poetics and Politics of the Eruv
- November 14 **Peggy Phelan**, Stanford University
In The Upper Room: Dance, Music, Drawing
- November 28 **Students: Jenifer Chatfield & Megan Chartrand**
"This is my body which is given for you": Virtual Pilgrimages to Calvary

SEMESTER II

- January 16 **Students: Meg Bernstein & Scott Mello**
Le Corbusier's Chapelle Notre-Dame-du-Haut and The Philips Pavilion: Musical -Intersections in Post Modern Aesthetics
- Students: Marilyn Kendrix & Amanda Weber**
Doing Time: Transformation through Choral Singing
- January 23 **Students: Nicholas Lewis & Virginia Warnken**
The Sacred Blues of New Orleans Vernacular Performance
- Students: Abigail Dunn & Robert Strebendt**
"My Name Is": Reconciliation and Minimalism in Steve Reich's "Daniel Variations"
- January 30 **Students: Ryan Napier & Caleb Bennett**
Like Falling in Love: "Norwegian Wood" in Song and Prose
- Students: Christina Baik & Adrianna Tam**
Psalms 13: A Theological and Musical Exegesis
- February 6 **Small Groups**
- February 20 **Karol Berger**, Stanford University
What is modern in modern music?
- February 27 **Students: Gabriel Aydin, Stephen Buzard & Dana Steele**
John Tavener: Icons in Music
- Student: Noah Horn**
Spatial Music
- March 6 **Student: Ian Tomesch**
Alexandre Guilmant and the Guilmant Organ School
- Students: Susanna Mayer & Brent TeVelde**
I Sing the Pity: An Examination of Benjamin Britten's "War Requiem"
- March 27 **Students: Linnea Clark & Andrew Schaeffer**
With What Shall I Come before the Lord?: Liturgy and Community Transformation in the University Church in Yale
- Student: Kenneth Miller**
Auf des Himmels-Lust-Clavier: Keyboard counterpoint and death in Baroque Lutheranism

- April 3 **Students: Benjamin Lindquist, Paul Thomas & Michael Salazar**
The Religious Soundscape of Salt Lake City: Sound as a Means of Establishing and Projecting Civilization
- Student: Juliette Jeanfreau**
Brute Beauty and Valor and Act: A Reading of Gerard Manley Hopkins' "The Windhover"
- April 10 **Student: John Taylor Ward**
The Gamut: A Singer's Guide to Shape Note Music
- Student: Drew Konow**
Queer Contestations: Struggles of Power and Space in Queer Liturgical Protests
- April 17 **Steve Reich, composer**
Two Works: "Tehellim" and "Proverb"
- April 24 **Small groups**

Participating Churches and Projects

Colbert Presbyterian Church, Colbert, WA

Engaging Souls in Transition: Inviting University Students into the Formational Practice of Worship

Colbert Presbyterian Church seeks to intentionally engage current Whitworth University students and recent graduates in a year-long project focused on learning together, from each other, about worship. The goal of the project is both outreach and education. We seek to attract and engage students deeply in the life of our congregation, educate and immerse university students in worship practices, and learn from students as we help them discover the contributions they have to make to our worship life

Dixwell Avenue Congregational United Church of Christ, New Haven, CT

Living into Legacy

Dixwell Church has been realigned with its traditions of powerful preaching and vibrant musical worship, offering a hospitable space for people to encounter and engage the grace, love and peace of God. Working in conjunction with the many churches of the greater Dixwell community, we seek to document, engage, and promote the rich and vital performance histories and practices of black sacred music as they exist within the various African-American congregational traditions of our community.

First United Church of Christ Northfield, Northfield, MN

“Arts for Everyone”: Arts-Infused Worship

The central question driving our proposal is this: now that children are present for all of our Sunday service, how else should our worship evolve? One starting point for an answer to this question is the idea of providing our congregation more pathways to an experience of God through the fuller engagement of our senses in worship. The arts touch the hearts of people of all ages in many different and transformative ways. They can invite young and old alike into an experience of the Divine. We believe that Arts-Infused Worship will help our service become a transforming, spiritual experience not only for our children but for adults of all ages as well.

First United Methodist Church at the Chicago Temple, Chicago, IL

“Sun, Moon, and a Star” - Navigating and Gravitating Toward Church through the Arts

“Sun, Moon, and a Star” is the title of a statue by Miro in a small plaza adjacent to the Temple. In this unique setting, how might a weekly summer outdoor 6pm improvisatory or artistically themed 30-minute worship service inspire? Or, alternating with a summer outdoor music concert series, how might this setting redefine urban sacred music and transform the ways people view the

Christian church in the city? These are some of the questions we seek to answer through worship and the arts on our busy corner at the heart of Chicago.

Holy Family Catholic Community, Fond du Lac, WI

Creating a Church Community through Cultural Diversity

In addressing the goal of creating a church community, our project seeks to explore the dimensions of church unity and the paths of openness to receive diversity. Recognizing the difficulty of change and the resistance to cultural change, the project seeks to develop strategies for fostering open dialogue and communication with all of the members of the parish and the community beyond.

Robertson-Wesley United Church, Edmonton, Alberta

The Spiritual Collective

In the United Church one of our statements of faith says, “We believe in God who has created and is creating, who works in us and others by the Spirit.” The collective process builds deep relationships and would be an accessible way for people to express themselves and see God’s spirit at work. As a resource team, we want to provide an empowering and safe place for participants to share their spiritual journey through art, drama, dance, music, writing, community initiatives or political commentaries. Through this collective people become part of this ongoing creation and the work of the spirit.

St. Olaf College Student Congregation, Northfield, MN

Opening Wide Our Chapel Doors

In considering the relationship between worship and evangelism/outreach, we have divided our discussion into two broad areas—present promise and future possibilities. We view our current worship experience at St Olaf College with great optimism. As we gather each weekday morning for a 20-minute chapel service and each Sunday for a worship service, there is great promise. However, we are keenly aware that there are many on our campus who do not worship. How might worship at St Olaf College foster the faith development of our students? What is the most effective way to move forward into this world of worship possibility?

St. Paul’s Episcopal Church, Richmond, VA

Engaging our Community in Liturgy

With all the various liturgies that have been experienced under the umbrella of St. Paul’s, there are many directions in which we could proceed. We also recognize that no one service will satisfy the vision of every parishioner. The next step in our new worship design process is identifying what kind of modality will continue St. Paul’s pattern of liturgical renewal and civic encounter while building a strong community that serves the needs of our downtown neighbors.

Tyson House Campus Ministry, Knoxville, TN*Satellite Liturgy Labs*

There is a common misconception in churches that the young only want guitars playing praise and worship music, the old only want organs playing classical music, and the middle-aged only want music stylistically contemporary to 1970s light rock. While these assumptions may be true for many, they fail to consider exceptions and disregard that, even more deeply than we enjoy being musically comfortable, we all long for community. Musical resources for building community are being composed all the time. All the resources we need for helping each other's gifts and longings find expression in worship already exist or are coming into existence. The problem is access.

Seminar Faculty**James Abbington**

Emory University, Atlanta, GA

Dorothy Bass

Valparaiso University, Valparaiso, IN

Maggi Dawn

Yale Divinity School, New Haven, CT

John Ferguson

St. Olaf College, Northfield, MN

Rita Ferrone

Writer and Workshop Leader, Mount Vernon, NY

Martin Jean

Yale Institute of Sacred Music, New Haven, CT

Melanie Ross

Yale Institute of Sacred Music, New Haven, CT

Don Saliers

Emory University, Atlanta, GA

Bryan Spinks

Yale Institute of Sacred Music, New Haven, CT

Thomas Troeger

Yale Institute of Sacred Music, New Haven, CT

