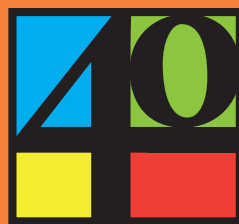


Yale INSTITUTE OF SACRED MUSIC

Year in Review

2013 – 2014



Celebrating 40 Years at Yale

From the Director's Desk

We are happy to share a report of the ISM's work during the 2013-2014 academic year.

Any community such as ours, which devotes so much of its attention to ritual, carefully heeds the passing of time. The occasion of the Institute's 40th anniversary this year gave us just such an opportunity to take stock, give thanks, and look ahead.



Even though our activities this year were similar to those of years past, renewing our attention to the purpose of our founding gave them a greater sense of urgency and importance. Thanks to the University's careful stewardship of the gift of Mr. Irwin Miller and Mrs. Clementine Tangeman, the Institute has grown from an initial community of three faculty, one administrator, and ten students, to a unit of well over one hundred faculty, students, staff, and fellows. Virtually every item you read about in this document represents lifetimes of experience and weeks of hard work on the part of these talented individuals. The Institute is brimming with great energy at every turn.

But to what end is all this activity? Our aim is that it resonates with the initial intent of our donors forty years ago.

They wrote to the University in 1973:

"Our aim is rather to suggest a broad, and, one might even hope, timeless purpose to the enterprise ... It is our intent, vocabulary notwithstanding, that all valid expressions (broadly construed) of religious insight be within the compass of this undertaking."

"First, out of what context does our interest in an Institute of Worship, Music and the related Arts arise? It rises out of our concern for the needs of the spirit among people living today; out of our own Christian convictions; and out of our belief in the importance of the arts (especially music) as valid and compelling means of transmitting to men and women the essence of the Christian Gospel."

"[Human beings] communicate also by physical expression, by gesture, by work, by poems, by pictures, by the structures and monuments they erect, by dancing before the ark (as David did), by music, and by any effective means they can discover."

"A peculiar danger of our own society is that so many of us are now so well off. The "do-it-yourself" society is in danger of developing a contempt for the minority of poor, and disadvantaged, and helpless. In recalling us to such concern and to the unpalatable truth that we save our lives only by losing them, the compassionate artist has often been the best preacher among us."

"We hope that, in this new Institute, the function of music and the arts in Christianity will receive new strength through the preparation and training of individual musicians, artists, and teachers who understand their calling in broad Christian terms not exclusively within the limits of their disciplines."

Interdisciplinary at its heart, the Institute integrates practice and theory, performance and scholarship, religious communities and the public square. It is an educational organization with deeply held convictions that our scholarly and artistic work is done for the sake of creation's flourishing. We give thanks for the timeless vision that our benefactors laid out forty years ago, and for the generations of staff, faculty, administrators, and students who have supported and benefited from the work of the ISM. We further give thanks for the historic and abiding collaborations we continue to have with the Schools of Music and Divinity, and we look forward to growing relationships with other departments and schools at Yale. Finally, we look forward to realizing the full, multi-disciplinary, multi-traditioned potential of our global mission.

Thank you for your continued support of the Yale Institute of Sacred Music.

Martin Jean
Director

ISM Community 2013-2014

Faculty (with course titles)

CHORAL CONDUCTING

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

David Hill, Professor (Adj.) and Principal Conductor of
Yale Schola Cantorum
Individual Instruction and Seminar—Choral Conducting
Yale Schola Cantorum

ORGAN PERFORMANCE

Jeffrey Brillhart, Lecturer
Organ Improvisation

Martin D. Jean, Professor, ISM Director
Individual Instruction and Seminar – Organ
Performance Class
ISM Colloquium

Walden Moore, Lecturer
Liturgical Keyboard Skills

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

VOCAL PERFORMANCE

Judith Malafronte, Lecturer
Secondary Instruction for Choral Conductors – Voice
Performance Practice for Singers

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

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

SACRED MUSIC

Awet Andemicael, Lecturer (Spring 2014)
Music Skills and Vocal Development for Parish Ministry

Mark Miller, Lecturer
Marquand Gospel Choir
Liturgical Keyboard Skills

MUSIC HISTORY

Robin A. Leaver, Visiting Professor
Hymnology

Markus Rathey, Associate Professor, Adj.
J.S. Bach's Chorale Cantatas
Mary in the Middle Ages (with Vasileios Marinis)
Music and Theology in the Sixteenth Century
Music Before 1700

LITURGICAL STUDIES

Teresa Berger, Professor
Catholic Liturgy: Between Dogma and Devotion
Foundations of Christian Worship (with Bryan Spinks)
Gender and Liturgy; Liturgical Theology

Melanie C. Ross, Assistant Professor
Baptism and Eucharist in Ecumenical Dialogue
History of American Evangelical Worship
Reformed Worship (with Leonora Tubbs Tisdale)
Ritual Theory for Liturgical Studies

Bryan D. Spinks, Professor
Christian Marriage: Biblical Themes, Theological
Reflections, and Liturgical Celebrations
Churches of the East
English Reformation Liturgical Traditions and the
Evolution of the Book of Common Prayer
Foundations of Christian Worship (with Teresa Berger)

PREACHING

Thomas H. Troeger, Professor (on leave Spring 2014)
Principles and Practice of Preaching

RELIGION AND THE VISUAL ARTS

Vasileios Marinis, Assistant Professor
Christian Pilgrimage: Narratives, Materialities, Rituals
Critical Moments in the History of Christian Art
Mary in the Middle Ages (with Markus Rathey)
Passion of Christ in Literature and Visual Art
(with Peter Hawkins)

David Michalek, Lecturer
Mysteries of Art and Beauty

Sally M. Prome, Professor, ISM Deputy Director
(on leave 2013-14)

RELIGION AND LITERATURE

Maggi Dawn, Associate Professor, Adj.; Associate Dean
for Marquand Chapel (on leave Spring 2014)
Samuel Taylor Coleridge: Poetry, Literature, Bible

Peter Hawkins, Professor
Directed Studies: Literature (Yale College)
Human Image: Classical and Biblical
Passion of Christ in Literature and Visual Art (with
Vasileios Marinis)
Religious Themes in Contemporary Short Fiction

David Mahan, Lecturer (Spring 2014)
Postmodern Faith, Modern Fiction

Mark Oppenheimer, Lecturer (Fall 2013)
Writing about Religion

Christian Wiman, Senior Lecturer
Accidental Theologies; Poetry and Faith

AFFILIATED FACULTY

Karla Britton, Lecturer in Christian Art and Architecture
Sacred Architecture and the Contemporary City

Marc Verzatt, Lecturer in Voice
Acting for Singers

Faculty News

Teresa Berger, in addition to her appointment in liturgical studies, has been named the inaugural Thomas E. Golden, Jr., Professor of Catholic Theology at Yale. Her guest lectures in 2013-14 included two in Europe, at University of Bern, Switzerland, and University of Glasgow, Scotland. She also published two journal articles: “@ Worship: Exploring Liturgical Practices in Cyberspace,” *Questions Liturgiques/Studies in Liturgy* 94 (2013): 266-286; and “Christian Worship and Gender Practices,” in the online *Oxford Research Encyclopedia on Religion*: <http://religion.oxfordre.com/view/10.1093/acrefore/9780199340378.001.0001/acrefore-9780199340378-e-6>

Marguerite Brooks was recently awarded the Elizabeth Topham Kennan Award, which is presented to alumnae of Mount Holyoke College “whose accomplishments in the field of education exemplify the values and virtues set forth by the College.” She was similarly honored in 2008 by Temple University and its Boyer College of Music in recognition of her distinguished contributions to the profession.

Maggi Dawn spent part of the spring semester on study leave. She was appointed as the first Ruth Etchells Fellow at St. John’s College in the University of Durham (UK), where she delivered the 2014 Ruth Etchells Lecture, the Michael Vasey Memorial Lecture, a series of five masterclasses on theology and literature, and a workshop on theology and social media at the CODEC MediaLit training course.

Peter Hawkins spent much of July 2014 in Florence, Italy, where he co-taught an NEH-sponsored Dante Institute for college teachers. Looking forward, he will address a wide range of literary topics in lectures during fall 2014: Poetry and the Psalms for the YDS Convocation; Sandow Birk as a contemporary illustrator/translator of Dante’s *Comedy* for a conference at CUNY Graduate Center; and Gerard Manley Hopkins as a Devotional Poet at a devotional poetry conference at Brigham Young University. Professor Hawkins is currently editing (and contributing an essay for) a special issue of Notre Dame’s journal *Religion and Literature* on teaching the Bible as literature.

Martin Jean played numerous organ recitals this past year—in St. Louis, MO, Atlanta, GA, and Wausau, WI, as well as at Ball State and Wichita State Universities. He is scheduled to appear at the New England AGO Regional Convention next summer, and on the jury for the Mikael Tariverdiev Organ Competition in Kaliningrad, Russia in 2015.

Vasileios Marinis has been promoted to associate professor of Christian art and architecture at the ISM and Yale Divinity School effective July 1, 2014. A

recipient of a Dumbarton Oaks fellowship for 2014-2015, Marinis has also been awarded a Humboldt fellowship to spend time in Munich working on his next scholarly project. Prof. Marinis’s first book, *Architecture and Ritual in the Churches of Constantinople*, was released in February 2014 by Cambridge University Press. The book examines the interchange of architecture and ritual in the Middle and Late Byzantine churches of Constantinople (ninth to fifteenth centuries).

Thomas Murray played the east-coast premiere of a new work for organ and orchestra by Christopher Theofanidis with the New Haven Symphony Orchestra under its music director William Boughton on October 3, 2013. Prof. Murray returned to Woolsey Hall the following week to perform in a concert and the formal installation ceremonies of Yale’s new president, Peter Salovey. He also traveled to New York to present a solo organ recital at the Cathedral of St. John-the-Divine later in the month. In May 2014, Prof. Murray performed a solo recital for the Richmond, Virginia chapter of the American Guild of Organists.

Sally Promey has edited a new book entitled *Sensational Religion: Sensory Cultures in Material Practice*, which was released in June by Yale University Press. The result of a collaborative, multi-year project, this book investigates the dynamic constellation of religion, sensation, and materiality, exploring the interpretive worlds of sensory phenomena in material practices of religions.

Markus Rathey published articles in *Bach Jahrbuch* 2013, *Early Music* 2014, and the new *Laaber Encyclopedia of Church Music*. He presented papers at the Society for 19th Century Music, a conference on CPE Bach and Telemann, and the Society for Christian Scholarship in Music. Prof. Rathey traveled to Germany at the invitation of Bochum University and Essen Cathedral, where he gave a lecture on “Death and Suffering in Bach’s Music.” He also conducted research at the German State Library in Berlin with the support of a grant from the British Music and Letters Foundation. He continued his term as vice president of the American Bach Society, and in that function organized and chaired the Society’s biannual meeting at Kenyon College in May 2014.

Melanie Ross has been awarded a Sabbatical Grant for Researchers from the Louisville Institute. The Lilly Endowment-funded grant program enables academics engaged in study of the church and scholarly religious leaders to conduct a major study that can contribute to the vitality of Christianity in North America. Additionally, Professor Ross has been named a Henry Luce III Fellow in Theology for 2014-2015. These grants will enable her to devote the academic year to conduct research for a book project, entitled *Varieties of Evangelical Worship: An American Mosaic*.

Faculty News CONTINUED

Bryan Spinks 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.

James Taylor performed the role of the Evangelist in Johann Sebastiani's *Passion According to St. Matthew* with Paul O'Dette and the Boston Early Music Festival Chamber & Vocal Ensembles in April 2014. A review in *Boston Classical Review* heralded his performance: "Taylor left a strong impression with the variety of his delivery and his sensitivity to every emotional wrinkle in the story and the musical setting of it."

Thomas Troeger published *Music as Prayer: the Theology and Practice of Church Music* (Oxford University Press) and used his sabbatical to prepare his fourth collection of hymn texts, carols and poems, *Song that Blesses Earth*, that will be published by Oxford in January, 2015, and that includes the hymn he wrote for the Institute's 40th anniversary: "Lord, Let Your Welcome Light." Along with his colleague, Professor Nora Tubbs Tisdale, he co-authored *A Sermon Workbook: Exercises in the Art and Craft of Preaching* (Abingdon). He led conferences on the theopoetic character of hymnody in Grand Rapids Michigan, practical theology in Holyoke, Massachusetts, and eco-theology in Woodstock, Vermont and Hanover, New Hampshire. He is currently planning to retire at the end of June 2015.

Christian Wiman gave lectures and readings at Baylor University, Fairfield University, Santa Clara University, Hardin-Simmons University, The International Arts Movements Conference, and Socrates in the City (New York). His most recent book, *My Bright Abyss: Meditation of a Modern Believer*, came out in paperback in spring 2014 and went into its tenth printing. *Once in the West*, his new book of poems, appears in September.



2013-2014 ISM Fellows and Postdocs, l.-r.: Örgü Dalgıç, Jenny Bloxam, Gabriel Radle, Nina Glibetic, Cécile Fromont, Daniel DiCenso, Baby Varghese, and Patricia Hardwick.

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 students around the university. The ISM hosted five fellows and three postdocs in 2013–2014:

FELLOWS

M. Jennifer Bloxom

Professor of Music, Williams College
Research Topic: *Recapturing the Ritual Context of Renaissance Sacred Music*
Course: *Polytextual Music, 1250-1550*

Daniel J. DiCenso

Assistant Professor of Music, College of the Holy Cross
Research Topic: *The Oldest Sources of Gregorian Chant for the Mass to ca. 900*

Cécile Fromont

Assistant Professor of Art History and the College, University of Chicago
Research Topic: *Nature, Culture, and Faith in Translation: Capuchin Images and Cross-Cultural Knowledge of Kongo and Angola, 1650-1750*
Course: *Art and Colonialism*

Patricia Ann Hardwick

Ph.D., Folklore, Indiana University-Bloomington
Research Topic: *Earth, Air, Fire, and Wind: Mak Yong Healing Performances and Islamic Revival in Malaysia*
Course: *Ritual and Performance*

Fr. Baby Varghese

Professor of Syriac Studies, Liturgy and Sacramental Theology, Orthodox Theological Seminary, Kottayam, India
Research Topic: *Inculturation and Contextualisation in the Syrian Orthodox Liturgy*
Course: *Churches of the East* (with Bryan Spinks)

POSTDOCS

Örgü Dalgiç

Ph.D., Art History, Institute of Fine Arts, New York University

Research Topic: *On Emperors' Floors: Mosaics of Constantinople, 2nd-6th Centuries*

Course: *Religion and Visual Culture in the Eastern Mediterranean, 313-800 C.E.*

Nina Glibetić

Ph.D., Eastern Christian Studies, Pontifical Oriental Institute (Gregorian University)

Research Topic: *Approaching the Fearful Altar: The Preparatory Rites of the Byzantine Divine Liturgy*

Course: *Women in the Byzantine Liturgical Tradition*

Gabriel Radle

Ph.D., Eastern Christian Studies, Pontifical Oriental Institute (Gregorian University)

Research Topic: *The History of the Byzantine Rite of Marriage*

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 2013–2014 include: Teresa Berger, Phyllis Granoff, Sharon Kugler, David Mahan, Vasileios Marinis, Patrick McCreless, Rob Nelson, Margaret Olin, Markus Rathey, Koichi Shinohara, and Bryan Spinks. 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

Albert Agbayani, Senior Administrative Assistant

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 Music Program Administrator

Trisha Lendroth, Financial Assistant

Katharine Luce, Assistant for Publications and Outreach

Melissa Maier, Manager of External Relations and Publications

Sachin Ramabhadran, Technical/AV Coordinator

Melissa Rooklidge, Concert Assistant

Elizabeth Santamaria, Financial and Chapel Program Assistant

Glen Segger, ISM Fellows and Congregations Project Coordinator

Brett Terry, Interim Director of Chapel Music

Alumni

The Institute maintains contact with a high percentage of its nearly 600 alumni through publications, social media, and the ISM website. The newsletter (*Prism*)—featuring alumni news along with news of ISM events, programs, faculty, and students—is distributed several times a year. Alumni profiles are published there, on the website, and in an online recruitment newsletter *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 recent 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 Episcopal Cathedral (Columbia, SC), 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, Hamburg School of Music, Harvard Divinity School, Harvard University, Indiana University Jacobs School of Music, Mount Holyoke College, Muhlenberg College, Rutgers University, St. John's University, Scripps College, Swarthmore College, Syracuse University, Tufts University, Union Theological Seminary, University of Chicago, University of Colorado, University of Michigan, 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.



ISM Class of 2014

Alumni CONTINUED

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

AWARDS & PRIZES: 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, International Vocal Competition, King James Bible Composition Awards, Longwood Gardens International Organ Competition, Metropolitan Opera’s Lindemann Young Artist Development Program, Oratorio Society of New York, 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 Oregon, University of Toronto, University of Wisconsin – Madison, University of Washington, Vanderbilt University, Yale University.

Student Admissions 2014-2015

APPLICATION STATISTICS

	ISM/YDS	ISM/YSM	Total
Apps	69	151	220
Admits	14	14	28
Matrics	14	13	27

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

Music

Choral	8
Composition	1
Organ	12
Voice	8
Total	29

Divinity

M.A.R.	20
M.Div.	20
S.T.M.	1
Total	41

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 Yale Camerata is primarily a concert choir, while the Schola appears in both concert and liturgical contexts. The latter two function as lab choirs for the first- and second-year choral conducting students (functioning the way instruments do for the organ program). The chapel choirs function liturgically in worship services in the respective chapels. First-year choral majors conduct two shared recitals, the second of which includes a work for voices and instruments. The degree recital for second-year conductors generally centers on an extended vocal/orchestra work. The ISM maintains a close and happy partnership with the Yale Glee Club (primarily undergraduates).

YALE CAMERATA

Marguerite L. Brooks, conductor

Yale Camerata and its smaller Chamber Chorus had one of its busiest seasons in its 30-year history, performing in eight concerts beginning with two special occasions in October: a Hymn Festival led by organist John

Ferguson in conjunction with area church choirs, and the Inaugural Concert for Yale's new president Peter Salovey. November brought two more performances in close succession: A joint concert with Yale Concert Band entitled *Poems for a Sunday Afternoon*, featured works by Lutoslawski and Cage, and the premiere of a new work by Tawnie Olson – *Les Voyelles*. A week later, the Camerata Chamber Chorus traveled to St. Andrew's Episcopal Church in Northford, Connecticut, where they performed a varied program entitled *I'm Gonna Sing*. The annual Advent concert in December included works by J.S. Bach, Britten, Haydn, Verdi, Willcocks, and a new piece commissioned by the ISM – Robert Kyr's *For Those Who Hunger*.

Yale Camerata and Yale Glee Club joined forces on three occasions in the spring. Both ensembles performed with the Yale Symphony Orchestra in Mahler's Symphony No. 2, conducted by Gilbert Levine; David Hill conducted the two ensembles plus Yale Schola Cantorum in a program of *English Choral Masterworks* in March; and Prof. Brooks and Jeffrey Douma conducted their respective ensembles in works by Honegger and Haydn in *Music for Palm Sunday* on April 13.

Yale Camerata, Marguerite Brooks, conductor



YALE SCHOLA CANTORUM

David Hill, Principal Conductor

Masaaki Suzuki, Principal Guest Conductor

In his first season as principal conductor of Yale Schola Cantorum, David Hill led five of eight concerts. The fall programs included Bruckner's Mass in E minor with Thomas Murray, organ, and an *Evensong for All Saints* with music of Victoria, Howells, Britten, and Jackson. Members of Yale Baroque Ensemble collaborated with Schola on a program of music from *Renaissance Mexico* in January, and again in the last concert of the year in May, featuring Haydn's *Harmoniemesse* as well as works by Mozart and Mendelssohn. Maestro Hill conducted Schola in works by Elgar and Parry for the *English Choral Masterworks* joint concert with Camerata and the Glee Club in March.

Principal Conductor David Hill



Principal Guest Conductor Masaaki Suzuki returned for a fifth year to conduct Schola in two programs of music by J. S. Bach. In October, they performed Cantatas BWV 97 and 205 at Trinity Church in Boston and at St. Mary's Church in New Haven. In April, Mr. Suzuki led Schola, accompanied by Juilliard415 and members of Yale Baroque Ensemble, in performances of *St. John Passion* at Alice Tully Hall in New York's Lincoln Center, and in Woolsey Hall at Yale. The latter performance, on April 5, was presented as the centerpiece of the Institute's 40th anniversary celebrations.

Simon Carrington, founding conductor of Yale Schola Cantorum, returned in December for a program of music by Palestrina, Stucky, and Vivaldi. He subsequently led the group in a performance tour to Italy in June, immediately following the ISM study tour (see page 12). Cities and church venues included:

Rome - SS. Trinità dei Pellegrini

(Palestrina Missa sung as part of the 11am Tridentine Mass)

Bologna - Chiesa di Santa Cristina

Milan - Chiesa della Passione

Venice - Chiesa di San Giovanni Evangelista

While in Bologna, Simon Carrington led a masterclass with ISM students and those of David Winton from the University of Bologna. The class was held at the historic Chiesa di Santa Cristina.

Organ Program

The Great Organ Music at Yale series presented four visiting artists and two faculty members in concert in three different locations throughout the year. Three performed in Marquand Chapel on the Baroque (Taylor & Boody) organ, beginning with Gwendolyn Toth in September. Austrian organist David Zaretsky brought the audience back to Marquand in November to hear a program of Buxtehude and Brahms, and Italian Edoardo Maria Bellotti closed the series there in February, with music of the Roman School from Frescobaldi to Pasquini. In October, Thomas Murray premiered a new work by Yale composer Christopher Theofanidis on the Newberry Organ in Woolsey Hall. The New Haven Symphony Orchestra commissioned the work, aptly entitled *Rex tremendae majestatis*. Guest artist Peter Planyavsky presented a concert of works by Boely, Franck, Vierne, Fuchs, and Schmidt in Woolsey Hall in November, and Martin Jean concluded the fall semester with a Messiaen program at Christ Church Episcopal in December.

Yale Schola Cantorum



Organ students of ISM professors Murray and Jean each 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.

Following the general ISM study trip to Italy, organ students remained behind to see organs of four centuries in Rome, Mantova, Bologna, Venice, and Cortona, where they performed a short recital.

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 two-manual instrument built for the ISM



organ studio by Martin Pasi in 2011; and the Newberry Memorial Organ in Woolsey Hall, above, (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 for 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.

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 2013-2014, the group presented two Italian-themed programs, anticipating the study tour and Schola tour to Italy in May: *Serenata italiana* featured works of Rossini, Bellini, and Donizetti, among others; *Barocco italiano*, with harpsichordist Avi Stein, explored music of the early seventeenth century by Monteverdi, Arrigoni, Mazzocchi, L. Rossi, Legrenzi, Strozzi, Cazzati, and Rovetta.

Prof Taylor led the singers in a study tour to Vienna in June 2014, following the ISM study tour and Schola performance tour of Italy. While in Vienna, the students visited numerous musical and cultural sites, attended opera performances, and participated in two masterclasses with pianist Matthias Lademann in preparation for a concert in the Prälatsaal at the Schottenstift (a Benedictine abbey) on their final evening.



Yale Voxtet members rehearse with Matthias Lademann for their concert in Vienna.

Church Music Studies

The Institute launched its first Church Music Internship program in partnership with St. Philip Cathedral of Atlanta, Georgia, in the fall of 2014. Eligible candidates are ISM organists who have completed the church music curriculum as part of his or her graduate studies. ISM graduate Kenneth Miller (MM ’12, MMA ’13) served as the program’s first intern, apprenticing with Dale Adelman, Canon for Music at the cathedral. Kenneth gained practical experience in all aspects of the profession – administration, choral training, service playing, staff interaction – in the course of his nine-month post. He has now taken a position as Associate Organist and Choirmaster at Trinity Episcopal Cathedral in Columbia, South Carolina.

Liturgy

The ISM program in Liturgical Studies presents an annual series of lectures on topics of interdisciplinary interest, and an international conference every three years. Liturgy Symposium speakers for 2013-2014 are listed below. The 2014 conference, held in June, focused on *Liturgy's Imagined Past* (see page 18).

Todd Johnson, Brehm Chair and Theological Director of the Brehm Center, Fuller Theological Seminary
That's What It's All About: Performance, Interpretation and Formation

Baby Varghese, ISM Fellow and Visiting Professor of Liturgical Studies, Orthodox Theological Seminary, Kottayam, India
Liturgy and Symbolism: Syriac Perspective

Religion and the Arts

The primary public outreach vehicles for the ISM's Religion and the Arts program 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

The Institute presented four art exhibitions in 2013-2014: two in the ISM Gallery of Sacred Arts in the Old Common Room at Yale Divinity School repurposed by the ISM last year; a student exhibition in the first-floor hallway of the school; and an installation of puppets of south and southeast Asia at Whitney Humanities Center.

All That Remains: Material Remembrances in Love and Loss

Works of Lewis deSoto, Rick Bartow, and Judith Lowry
Curated by Anya Montiel

The artists whose works were assembled in this exhibition are deeply engaged in materially manifesting loss and grief following the death of loved ones. Some of the artworks memorialize the artists' beloved, and others visually depict their personal emotions, thoughts, and ideas about death. The works are emotive,



Give Me Back My Father,
Rick Barstow

communicating the artist's explorations with mourning and intangible loss. Bartow, DeSoto, and Lowry have exhibited their work worldwide and are members of the indigenous nations of California. They create art in varied media and draw upon numerous influences ranging from Buddhist art to Renaissance paintings to Native cosmologies. *All That Remains* was the first time their work was shown together.

George Kordis: Light and Rhythm

Byzantine Icons in the Postmodern World

Byzantine icon painting has had a long journey through the centuries, being shaped and reshaped to respond to the needs and expectations of its users through time. The nineteen works by Athenian George Kordis examined creative ways of continuing the Byzantine tradition while enriching it with contemporary art elements. In exploring the potential of Byzantine icon painting in a postmodern context, Kordis' work highlights the concept of the body and the body's relation to the sacred, and aims at establishing corporeal connections between the image and the beholder.



Annunciation, George Kordis

Student Exhibition: Transitions

Works by Eoin Burke (MFA '09), Tracie Cheng, Jon Seals (MAR '15), Joshua Sullivan (MDiv '16)

A hallway makes for an interesting exhibition space, particularly if the hallway is located inside a divinity school. Those who pass through the corridors of Yale Divinity School and the Institute of Sacred Music are undergoing a spectrum of transformations of intellectual, spiritual, and artistic concerns. The intent of this exhibition was to challenge students, faculty, staff, and visitors through works of art that investigate the motif of transition through four distinct artistic explorations.

Puppets and Performing Arts of South and Southeast Asia

Curated by Kathy Foley, University of California, Santa Cruz, and former ISM Fellow

In South and Southeast Asia, paintings, puppets, and theatre often are part of religious traditions that make the divine in both its beneficent and demonic forms visible in the world. This selection of objects focused on extremes of the peaceful and the terrible manifestations of the sacred. In the tantric strains, which suffuse the performing arts of the region, shared by Hindu, Buddhist, and Islamic culture groups, the good and the terrible forces may be complementary sides of the same energy.

RELIGION AND FILM SERIES

The Institute presents the Religion and Film Series in conjunction with Films at the Whitney, which is supported by the Barbakow Fund for Innovative Film Programs at Yale and the Initiative for the Study of Material and Visual Cultures of Religion. Four films were screened in 2013-2014: *The Life of Pi*; *Donnie Darko*; *The Devils*; *I Can Do Bad All by Myself*.

LITERATURE AND SPIRITUALITY SERIES

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

Brett Foster

Writing Poems and the Inheritances of Poetry

Dana Gioia

Poetry and Enchantment

A reading and conversation with Christian Wiman

Fanny Howe

Film Color: A Story in Black and White

A meditation on the nature of art and faith using film images, poems, and other texts

Lana Schwebel Memorial Lecture in Religion and Literature

Spencer Reece

The Road to Emmaus

Thomas Troeger

with Martin Jean, organ

Music as Prayer: The Theology and Practice of Church Music

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(s) 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. Guest lecturers in 2013-2014 were selected to address a broad range of topics related to one of two themes for the year: "Translation" and "Italy" (in preparation for the ISM study trip). A complete list of Colloquium presentations can be found in Appendix A on page 22.

Marquand Chapel

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

The Marquand Chapel program at Yale Divinity School continued this year with its vision of ecumenical worship characterized by hospitality and inclusivity. We were glad to welcome Brett Terry (MM '12) as Interim Director of Chapel Music; Marquand Gospel and Inspirational Ensemble was again directed by Mark Miller, Lecturer in Sacred Music. Our organ scholars were Wesley Hall, Patrick Kreeger, and Tripp Kennedy, and the Marquand Chapel Choir was directed by conducting students Knox Sutterfield and Christian Crocker. Joe Brewer, Katie McNeal, Randall Spaulding, and Porsha Williams served as Chapel Ministers, and the variety of experience and denominational backgrounds they brought to their studies made for a rich mix on the Chapel team.

A new thread was introduced to the program this year in the shape of Marquand Worship Workshops. Among our many visitors, we invited some practitioners first to lead a Marquand service highlighting their particular skill, and then to offer a workshop later in the day. Renowned organist John Ferguson brought a delightful hymn festival to Marquand, followed by a workshop on how to shape hymns for congregational worship. We then had visits from two YDS/ISM alumni: Troy Messenger of Union Seminary brought us his expertise on Improvisation and Holy Play, and Emilie Scott, who is developing a "dinner church" model at St Lydia's in New York, worked with our Chapel community on building worship from scratch. The workshop series was well received and will be continued in 2014-2015.

Associate Dean for Marquand Chapel, Maggi Dawn, was on leave in the spring semester; we are grateful to William (Bill) Goettler, Assistant Dean for Assessment and Ministerial Studies, for stepping in to guide the Chapel program, assisted by Christa Swenson, Liturgical Coordinator.



ISM 2014 Study Trip to Italy

ISM Study Trip participants on the steps of the Duomo di Orvieto



The biennial study trip is an integral part of the Institute's curriculum. The faculty decides together the destination; we program a substantial number of colloquium presentations on topics related to it; students fashion some of their projects around the themes; and courses and repertoire are designed to support it. It is a theme that inhabits our life for at least a year.

In 2014, a total of 87 students, faculty, and staff traveled to four cities in Italy from May 20 – June 2 to experience first-hand the sacred art, liturgy, architecture, music, and culture of this vibrant country. Our guide and trip coordinator was ISM postdoctoral associate Gabriel Radle, who completed all of his undergraduate and

graduate work at pontifical universities in Rome, and who brought a wealth of knowledge and contacts to the trip from the earliest planning stages through every day of our stay. Nina Glibetić, a second postdoc in liturgical studies who came to the ISM upon completing her PhD at the Pontifical Oriental Institute, contributed equally to the success of the trip. The itinerary was designed with a chronological focus on the cultural and artistic transitions of Italian history – from Late Antiquity (Ravenna), to the Middle Ages (Siena), to the Renaissance (Florence), to the Baroque and all periods (Rome). Highlights of each day's program follow.

2014 Study Trip Highlights

May 20 - Depart New Haven

May 21 - Ravenna: Visit Basilica of Sant'Appolinare in Classe.

May 22 - Ravenna: Visit Church of San Vitale complex, including mosaic restoration school and museum. City walk with stops at Basilica of Sant'Appolinare Nuovo, Dante's tomb, Arian and Orthodox Baptisteries.

May 23 - Siena: Talk on St. Catherine of Siena by Prof. Margo Fassler. Introduction to Sienese Palio and cantrade by Prof. Pazit Barki. City walk, including tours of Palazzo Pubblico and Basilica Cateriniana di San Domenico.

May 24 - Siena: Visit Duomo di Siena, Baptistery and Duomo Museum. Visit sites in Florentine countryside.

May 25 - Florence: Talk on Florentine literary tradition by Prof. Peter Hawkins. Attend Sunday liturgy at Duomo di Florence. Small group tours of Pitti Palace/Boboli Gardens, Uffizi Gallery, Accademia, and Museum of San Marco. Vespers service at San Miniato Monastery.

May 26 - Florence: Lecture by Msgr. Timothy Verdon in Baptistery of St. John. Visit Duomo di Florence with Msgr. Verdon. Visit Church of Santa Maria Novella. Visit Basilica Santa Croce, with stop at Dante house. Lecture on the Florentine Camerata by Dr. Giordana Mastrocola with musical examples by members of Yale Voxtet.

May 27 - Orvieto; Rome: Visit Cathedral of Orvieto, with talks by Prof. Peter Jeffrey on Pange Lingua and Prof. Peter Hawkins on Signorelli frescoes. Travel to Rome. Walking tour of central Rome (piazzas, fountains, historic buildings).

May 28 - Rome: Tour Vatican museums (Pio Christian and Pinacoteca), Sistine Chapel, and St. Peter's Basilica. Walking tour of Piazza Augusto Imperatore with Prof. Virginia Jewiss.

May 29 - Rome: Tour Caelian hill churches: Basilica of San Clemente, SS. Quattro Coronati, S. Stefano Rotondo, Santa Maria in Dominica. Small group tours: Mosaics Yesterday & Today; Roman Forum & Colosseum. Attend *Sleeping Beauty* ballet at Rome Opera House.

May 30 - Rome: Tour Catacombe di Priscilla, Basilica of Sant'Agnese Fuori le Mura, Mausoleum of Santa Costanza. Roundtable discussion and Vespers at Pontifical Institute of Sacred Music.

May 31 - Rome: Small group tours: Borghese Gallery, Church of the Gesu, Caravaggio walk. Tours of Lateran Complex and Trastevere. Visit with leaders of the Sant'Egidio Community. Attend Mass at Santa Maria in Trastevere.

June 1 - Rome: Early morning masses St. Peter's Basilica. Solemn mass sung by Schola at SS. Trinità dei Pellegrini. Small group tours: Borghese Gallery, Anglican Rome tour with Rev. Dana English. Ecumenical Evensong at Caravita Oratorio. Closing dinner in Jewish Ghetto area.

June 2: Depart for New Haven, Schola tour, or Organists tour



LEFT: 3rd century Good Shepherd, Vatican Pio Christian Museum
 ABOVE: Duomo of Florence, Brunelleschi's dome
 TOP RIGHT: Church of San Vitale, Ravenna



LEFT: View of Rome with Vatican in the foreground
 ABOVE: Students examining frescoes

PHOTOS PP. 12-14 BY MELANIE ROSS

Student Reflections

With such a rich and full itinerary, it is no wonder that each participant would have a different perspective on the most meaningful part of the trip, but all agreed that it was a transformative experience. Following are excerpts from reflections on the trip submitted by several ISM students.

... Then there was Rome, where symbols from long before Christendom can be seen. Some have been appropriated, incorporated, or converted, some destroyed, and others left. At times it is hard to make sense of all the symbols. Rome is wild to me; it is a city of paradoxes. It bears traces of the best and the worst of human history in one place: humanity at its most cruel, and most creative, its most polluted, and most pure. In Rome you weave your way through swarms of people from everywhere, and even more people, or their remains anyway, lie beneath the surfaces you stand on. It puts into perspective how small a sliver on the timeline of human history the life-world you occupy really is. Last Judgment depictions serve as reminders that our medieval and Renaissance ancestors had a more vivid awareness of their own mortality than we tend to. Rome possesses the strange power of situating your body and being in a narrative and then sparking questions of the meaning of your place in it. Perhaps this is one part of the reason why the still moment at the center of Michelangelo's Sistine Chapel vortex has haunted pilgrims for ages. To me that symbolic image of the space between the hands is about the sacred gift of existence and the question of why we were each given that grace.

Megan Mitchell, MAR '15, religion and visual art



The Pantheon in Rome

Student Reflections CONTINUED



Singing in the Florence Baptistery

“Sicut cervus desiderat ad fontes aquarum,
Ita desiderat anima mea te, Deus.”

These words from Psalm 42 were the theme that I held close to my heart throughout the recent study tour of Italy with the ISM. In visiting many of the historic churches, cathedrals and basilicas, I felt that I was in a place that was indeed like no other: a place that was frozen in time, from late antiquity to the Baroque.

When we sang Palestrina’s setting of the text from Psalm 42, I felt that we sang as one voice, despite any religious or denominational barriers. Many times when we sang this Palestrina anthem, we were in crowded churches in which the populous fell silent at the sound of this glorious music.

Personally, the most poignant performance of the Palestrina was in the Florence baptistery, where we were allowed in the building before it was open to the public. We sang at the end of our tour, given by the venerable Msgr. Timothy Verdon. It was in that moment of singing, in a room filled with biblical mosaics, that I felt many of us connected beyond our earthly friendships into that of one spiritual voice, along with the atmosphere of the baptistery and its meaning; this being a room that served as the birthplace of faith for many generations: A modern journey to an ancient font of the water of life.

Wyatt Smith, MM ’15, organ



Siena Duomo detail

The Sienese cathedral’s baptistery lay in wait beneath the hard floor of its nave, making a little underground detour from our museum tour path necessary. In our haste to descend the stairs we had nearly shrugged off the small cross, embedded in the stone steps, marking the place where St. Catherine of Siena had fallen when tempted by the devil. Our attention was fixed squarely

on seeing what might have seemed, in comparison, an unimportant architectural accident: a hole in the baptistery ceiling. As Professor Margot Fassler had explained to us just the day before in lecture, medieval Sienese Christians had made special use of this hole in celebrating the assumption of the Virgin Mary into heaven. They would descend to the baptistery and, at the height of the liturgy, rapt in song and prayer, would pull a statue of the Virgin up through the hole, re-staging the very event whose feast they commemorated. Surrounded by frescoes of cherubs and angels, this “ascending” Virgin would bring the whole space to life. Devotional statue turned prop turned actor – this dramatic re-portrayal of the Virgin’s assumption enwrapped the faithful in a network of relationships traveling the length of heaven and earth, a communion of saints. Prayer, visual art, music, architecture, and drama coalesced, vivifying dogma by putting worshippers in the thick of it all. . .

Justin E. Crisp, MDiv ’14



ISM Professor Peter Hawkins

As a student of religion and literature, I’m alert to words. I care for narrative. Hooked on books, etc. A large part of my excitement over the ISM’s 2014 Study Trip to Italy had to do with the group’s plan to “follow in the footsteps of Dante” – the patron saint, you could say, of our highly esteemed religion and literature professor, Peter

Hawkins, and thus a kind of grand-saint to me and to those in our group with literary inclinations.

And it was delightful to pay homage to “il Poeta” in a journey reversing his timeline. . . .

But apart from Dante’s straddling of the ineffable and the expressible, the Italian renderings of spiritual matters that struck me most were the carvings, statuary, and mosaics in each city we explored – Ravenna, Siena, Florence, Orvieto, and Rome. The legions of angelic orders and saintly processions shimmering in mosaics in Ravenna, Siena, and Florence . . . hundreds of sculpted heads lining the upper edge of the nave in the Sienese Duomo . . . august statuary peering down from sun-bleached façades . . . everywhere I felt surrounded and towered over by rank on rank of truth-seekers from salvation history – including such pre-Christian patriarchs as Plato and Aristotle, who survey Siena from their perch atop the city’s spangled Duomo. Never before have I felt so palpably the size and number and spiritual heft of all who have come before. . .

Joanna Murdoch, MAR ’15, religion and literature

ISM 40th Anniversary Celebrations

2013-2014 was a particularly auspicious year for the Institute of Sacred Music, in which we marked the 40th anniversary of its founding at Yale. The year-long celebrations culminated in April with a weekend of special events – performances, a symposium, lectures, and exhibitions – as well as a gala reception attended by members of the Institute’s founding families, one of the four original faculty members (Jeffery Rowthorn), and Yale’s president, Peter Salovey.



In his remarks, President Salovey (at left) acknowledged that his vision of a “more integrated Yale” had already been realized by the ISM for decades prior.

Jeffery Rowthorn drew on a Biblical allusion, comparing the growth of the Institute to that of a mustard seed, “which [donors] Irwin Sweeney Miller and Clementine Tangeman

planted with the help of Prof. Robert Baker, Dean Philip Nelson and Dean Colin Williams.” It has grown into “a great tree of blessing – blessing for all who care deeply about music and worship and the related arts,” he said.

Speaking as a member of the current faculty, Teresa Berger acknowledged the unique position of the Institute in relation to other research institutions: “...at the Institute we are privileged to keep questions of transcendence and of beauty, of human faith and Divine presence in the foreground of our inquiry – questions that not only have been asked for millennia but also are vibrantly alive in our world today.”



Members of the ISM’s founding donor families: Jon Miller, Andrew Melting, Kate Miller, Ben Melting



Masaaki Suzuki conducts performance of *St. John Passion* with Kyle Stegall as the Evangelist

And Martin Jean, director of the Institute since 2005, shared his vision of the highest purposes of the ISM: “We believe the blessing of this Institute was bestowed on Yale forty years ago not merely to solve more scholarly puzzles or to create pretty, admirable things, but rather to do transformative work for the sake of the world, so that eyes may be opened, tongues loosed, ears unstopped – to help move the world from brokenness to healing, from sin to redemption, from death to life.”

Following is a small sampling of congratulatory messages we received for the occasion from nearly fifty artists, scholars, performers, and teachers from around the world. To them, and to everyone who has played a part in the birth and flourishing of the Institute over the past four decades, we are grateful beyond words.

A Sampling of Congratulatory Messages

As one who savors the vertiginous occasions of words, as one who savors, as well, the elations of the musical phrase and the provocations availed by intervals of stillness, I am especially grateful for a home where poetry and sacred music abide together in common. I am grateful, moreover, for your continuing hospitality.

Scott Cairns, Poet

Congratulations to the Institute of Sacred Music for your 40th anniversary. As a visual artist participant, I am grateful for the opportunity to collaborate and to seek the “still point of the turning world” (T.S. Eliot) with you. We live in a fragmented world and academic disciplines, and the ISM offers a point of intersection, a refuge of integration to us all. Thank you!

Makoto Fujimura, Artist, Fujimura Institute

Working at the ISM with Schola Cantorum and with the conducting and singing programs was an eye opener for me! To see such well-structured courses and such inspiring and rigorous teaching in action made me realize what is possible for us mere mortals elsewhere - if only we could persuade related disciplines to collaborate, as you do. Thank you for inspiring me. Very best wishes for your important anniversary and may you all continue to flourish!

Simon Halsey, Chief conductor, Berlin Radio Choir
Head of choral education, Berliner Philharmoniker
Choral director, London Symphony Orchestra

In 1974, Christian worship was beginning a new era. From the exploration of contemporary and charismatic approaches to the growing energy of the ecumenical liturgical movement, worship options and values had changed in the previous two decades. Now four decades later, the Institute of Sacred Music and its attention to worship and the arts has led the way through ever challenging choices, having an impact on the academy and the church alike. We in this world are in your debt.

Todd E. Johnson, Theological Director,
Brehm Center for Worship, Theology, and the Arts
Fuller Theological Seminary

There is nothing in the world quite like the ISM. Marked by a vigorous academic and artistic rigor, the faculty and students of the Institute are also marked by a gracious spirit of cooperation and care. They are immersed in one of the finest universities of our time, but they are also immersed in genuine concern for the well-being of actual religious communities. Congratulations on this anniversary! May there be many more years.

Gordon W. Lathrop, Past president, Societas Liturgica

I am delighted to send a message of congratulations and best wishes to the Yale Institute of Sacred Music on the occasion of its 40th anniversary. In 2010 I had the privilege and pleasure of working with the excellent Schola Cantorum, and participating in the life and work of the ISM for several weeks. I was inspired and refreshed by the vibrant, multi-disciplinary work and activity of the Institute, both scholarly and practical, across a wide range of musical and theological fields. Long may this unique venture continue to thrive!

James O'Donnell, Organist and master
of the choristers, Westminster Abbey (UK)

I have been involved on many occasions from the founding to the present, and always been delighted with the people and work at the Institute of Sacred Music. It is unique in its dedication to the highest quality of music performance in relation to everyday worship in our churches. Long may it flourish!

Alice Parker, Artistic Director, Melodious Accord

Over these past forty years Yale's Institute of Sacred Music has made an invaluable contribution to the renewal of life and worship in the churches of North America and beyond. It has served as that “sacred bridge,” connecting people of diverse cultures and faith traditions in the formation of artists and musicians, church leaders and liturgical scholars for the 21st century. May it continue to flourish for many years to come.

Keith F. Pecklers, S.J., Professor of Liturgy,
Pontifical Gregorian University
Professor of Liturgical History,
Pontifical Liturgical Institute (Rome)

Out of all my teaching assignments, the weeks I have spent in Yale as visiting organ tutor have been the most enjoyable and rewarding. With wonderful instruments, dedicated students and inspiring leadership (as well as some great restaurants nearby!), the ISM has an organ department to be truly proud of. Long may it continue to thrive.

Thomas Trotter, City Organist, Birmingham (UK)

I have rejoiced at the distinguished contributions of the ISM. I was present at the birth of this wonderful ministry. Over the years I have watched the ISM make its way in American church life. I have worked with its faculty and served with its students in a variety of church situations. Because of the ISM and its work thousands of Christians praise God more faithfully and beautifully. Congratulations for a distinguished four decades!

Will Willimon, Professor of Christian Ministry,
Duke Divinity School

Other Events and Publications

Guest Artists and Special Events

TENET

Jolie Greenleaf, artistic director and Julian Wachner, conductor

Gesualdo: Tenebrae Responsories for Maundy Thursday
Preconcert talk by Glenn Watkins

Community Hymn Festival

Our Hope for Years to Come

Led by John Ferguson, with Thomas Troeger, and Marguerite L. Brooks, conductor
Yale Camerata, Heritage Chorale, the Elm City Girls' Choir

Judith Malafronte, Robert Mealy, Drew Minter, Mark Rimple, James Taylor

Farewell to the Good Wine: Courtly Love and Real Life
In Medieval French Song

Music of Machaut, Dufay, Binchois, Cordier, Solage, and others

Blue Heron

Scott Metcalfe, music director

Music for Canterbury Cathedral

Wynton Marsalis

Abyssinian: A Gospel Celebration

With the Jazz at Lincoln Center Orchestra, and Chorale Le Chateau, Damien Sneed, conductor
A concert to benefit Christian Community Action, New Haven

Anna Antonacci, soprano

Dall'antichita al veriso

With Donald Sulzen, piano

Music of Monteverdi, Vivaldi, Gluck, Donaudy, Respighi and more



Nepathya in performance

Overall in 2013-2014, the Institute sponsored 117 events open to the public (in addition to 40 student recitals), which were attended by an estimated 25,000 people.

The Tallis Scholars

Peter Phillips, director

Music of Taverner, Tallis, and more

Cappella Pratensis

Stratton Bull, artistic manager

Royal Exequies: Music for the Funeral of Philip the Fair

Music of Desprez and de la Rue

Balivadham Kutiyattam:

An Enactment of Sanskrit Drama

by the Nepathya theatre company from Kerala, India
Presented in collaboration with the Department of Religious Studies, with support from the Lex Hixon Fund and the South Asian Council.



Marguerite Brooks conducts the combined choirs of the Community Hymn Festival with John Ferguson at the organ.

Conferences, Symposia, and Lectures

CONFERENCES

Music and Preaching in the Early Modern Period

Organized by Markus Rathey.

M. Jennifer Bloxam, Williams College, Yale University
Todd M. Borgerding, Colby College
Andrew Dell'Antonio, University of Texas
Markus Rathey, Yale University
Thomas Troeger, Yale University

39th Annual Byzantine Studies Conference

Organized by Vasileios Marinis and Robert Nelson.

The Byzantine Studies Conference was founded in 1975 and is the premier venue for the presentation and discussion of papers embodying current research on all aspects of Byzantine history and culture in North America. Approximately 85 papers were presented and discussed during the 2013 conference at Yale.

Liturgy's Imagined Past: Methodologies and Materials in the Writing of Liturgical History Today

Organized by Teresa Berger and Bryan Spinks.

The 2014 ISM Liturgy Conference focused on contemporary challenges in the writing of liturgy's past. In one form or another, liturgical historiography has long been foundational to scholarly work in liturgical studies, yet has remained under-theorized by historians of liturgy who often simply followed broader historiographic trends. The international conference sought to call attention to the importance of reflecting on the writing of liturgy's past, taking up questions of methodology as well as contemporary historical research. Presenters included:

Harald Buchinger, University of Regensburg
Fr. Emmanuel Fritsch, CSSp, Ethiopia
Helen Gittos, University of Kent
Maxwell Johnson, University of Notre Dame (IN)
Susan Karant-Nunn, University of Arizona
Alexander Lingas, City University London
Wendy Mayer, Australian Catholic University
Reinhard Messner, University of Innsbruck
Melanie Ross, Yale University
Miri Rubin, Queen Mary University of London

SYMPOSIA

Lost/Found in Translation: Crossing Contexts in Music, Worship, and the Arts

A symposium with papers and panel presentations by ISM Fellows and Postdocs, moderated by Markus Rathey: M. Jennifer Bloxam, Daniel DiCenso, Cécile Fromont, Patricia Ann Hardwick, Gabriel Radle, Baby Varghese.

The Passion in Context

Johann Sebastian Bach's *St. John Passion* is a magnificent setting of the suffering and death of Christ according to the gospel of John, interspersed with meditations on the meaning and significance of this death. In this symposium, preceding a performance of the Passion by Yale Schola Cantorum, four scholars from different

disciplines placed Bach's masterwork in its wider cultural and religious context, and explored different reactions to the death of Christ, ranging from Byzantine antiquity to the middle ages and contemporary literature. Presenters included:

Christoph Wolff, Harvard University
Michelle Karnes, Stanford University
Vasileios Marinis, Yale University
Peter Hawkins, Yale University

Liturgical Space and Time in Byzantium

An afternoon symposium organized by ISM Postdoc Gabriel Radle, comprising five presentations by liturgical and art history scholars from Yale and other institutions:

Robert Nelson, Yale University
Stefano Parenti and Elena Velkovska, Pontifical Liturgical Institute and University of Siena
Nina Glibetic and Gabriel Radle, Yale University
Vasileios Marinis, Yale University
Robert F. Taft, Pontifical Oriental Institute

LECTURES

KAVANAGH LECTURE

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

Karen Westerfield Tucker, Professor of Worship, Boston University School of Theology
Have Hymnals Become Dinosaurs? The Costs of Extinction

LANA SCHWEBEL MEMORIAL LECTURE

IN RELIGION AND LITERATURE

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

Fanny Howe, poet

Film Color: A Story in Black and White

A meditation on the nature of art and faith using film images, poems, and other texts

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.

Glenn Watkins, The Earl V. Moore Professor Emeritus of Music History and Musicology, University of Michigan
Carlo Gesualdo's Responsoria for Holy Week
(Preconcert talk for TENET Gesualdo performance)

ST. JOHN PASSION PRECONCERT TALK

Markus Rathey, Associate Professor (Adj.) of Music History, Yale Institute of Sacred Music and Yale School of Music

Between Divine Glory and Human Suffering: Music and Drama in Bach's St. John Passion

Publications

YALE JOURNAL OF Music & Religion

Yale INSTITUTE OF SACRED MUSIC

With the launch of a new content management system website (ism.yale.edu) in November 2013, the ISM now is able to publish articles and news items in a more flexible, timely, visually compelling fashion on an ongoing basis. Based on previous utilization metrics, it was designed and implemented (completely in-house by ISM staff, with faculty input) to be easier to navigate and offer information and substantive content, especially to its two principal audiences: prospective students and fellows, and those wanting to find out about the ISM's 100-plus events. The Congregations Project has its own new website as well, which links to the main ISM site under "Outreach." There is also an ISM spinoff site for Study Tours, linked to the main site, containing additional content and photographs from the tours.

Prism is published four times a year as a designed piece in PDF format; two of those (fall and summer, which celebrate the incoming and graduating students respectively) are also printed and mailed to nearly 3,000 recipients. The PDFs are archived online, and email and social media notifications go out when a new PDF is posted. The content is published on the website as it is available under "ISM News," and there is a separate "Alumni News" section of the website. In this way the news and articles are strategically distributed and accessed over several platforms. *Prism for Prospects* (ismadmissions.common.yale.edu/), directed at prospective applicants and incoming students, continues as an informal blog/newsletter of student articles about aspects of ISM life and alumni profiles. It is edited and maintained by a recent ISM graduate now on staff.



Celebrating 40 Years at Yale

The celebration of the ISM's 40 years at Yale in 2013-2014 generated additional publications, all carrying a specially-designed logo used to brand communications throughout the year. The spring *Prism* was a special commemorative issue that was printed and mailed, and there was a special commemorative concert program for the *St. John Passion* that was also designed for a longer shelf life. There was a Facebook series of "fun facts about the ISM" that appeared over multiple posts to engage the community.

The ISM has an active social media presence on Facebook (separate pages for ISM, Congregations Project, Schola, and Camerata), Twitter, Instagram,

and its own YouTube channel. The Institute's hashtag is #yaleism. During 2013-2014, staff deployed a team of students to cover ISM events, uploading photos to Instagram that were then pushed into Facebook posts and tweets. The coming year will bring further refinements to the program to increase student-generated content across platforms, and increase consistency, quality, and regularity of posts.

Two new online publications are in the pipeline for launch in 2014-2015, with major preparations underway this past year.

The *Yale Journal of Music and Religion* (YJMR; ism.yale.edu/yjmr) is a scholarly, peer-reviewed journal edited by Robin A. Leaver, due to launch on the open-access EliScholar platform in January 2015. It will provide an interdisciplinary forum for the study of sacred music in all of its ritual, artistic, and cultural contexts. Twice a year it will publish substantial scholarship on religious music of all traditions across a range of methodologies, encouraging study of the full array of musical, ritual, literary, and other artistic forms that co-constitute the worlds of beliefs and practices.



The ISM Review: Exploring Sacred Music, Worship, and the Arts is edited by Rita Ferrone. This online publication will replace the old *Colloquium Journal*, which will be retired after the final issue appears in the fall. *The ISM Review*, to be published twice a year, will explore ideas and issues relevant to active engagement with music, worship, and the arts. It will offer stimulating essays, reviews, images, and reports from around the world, directed at writers, composers, poets, pastors, artists, conductors, and musicians – anyone intrigued by the interplay of religious and artistic expression. The themes of the first two issues, now in preparation, are "Song" and "the Passion."

Yale INSTITUTE OF SACRED MUSIC



CONGREGATIONS PROJECT

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



Preparing for a morning prayer service

Congregations Project Summer Seminar

In June 2014, the Institute welcomed leadership teams from seven churches across the United States to New Haven for the fourth 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, workshops, 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: *The Human Body and the Body of Christ*. In developing their proposals, they were asked to consider such questions as:

- What bodies cry out for the church's attention today?
- How do worship, music, or art inspire your congregation to respond faithfully to these cries, whether they be cries of joy or suffering or both?



Returning participant panelists Cheryl Cornish and Patricia Eby.



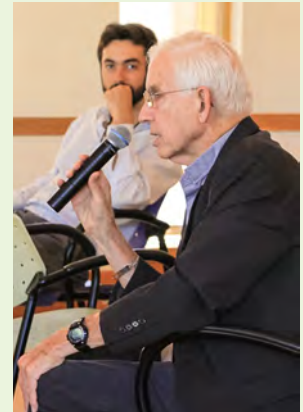
Rev. Franklin Wilson (Madison, WI) and Prof. Teresa Berger

- Consider one or more of the conditions and transitions that bring special attention to the human body. How does the worship, music, or art of your congregation communicate God's grace in these circumstances? For example: sexuality, disability, marriage, dying, coming of age, aging, birth, illness, injury, health.
- In some congregations, worship leaders are intent upon engaging all the senses of the assembly, inviting the whole human body to worship as the body of Christ. If your congregation worships in this way, why is such worship important to you?
- How is your congregation responding to the growing importance of virtual communities? In a time when technological advances have raised anxieties over whether relationships are helped or hindered by online connectivity, how do you negotiate the realms of face-to-face and virtual connection? How does this issue affect the human body and the body of Christ?

In the course of the seminar week, participants and faculty grappled with these questions and others that arose in the context of plenary sessions exploring the congregations' projects, and in response to formal keynote presentations and informal exchanges. As the week concluded, many participants expressed gratitude for the new perspectives, energy, and insight they had gained through the experience. They were invited to stay in touch with the Institute and each other and to share their ongoing work and initiatives. (For a list of 2014

churches and projects as well as seminar faculty, see Appendix B, page 24.)

The theme for the next Congregations Project application cycle and seminar in June 2015 is *From Generation to Generation*. Applications are due in mid-November; information is available at <http://ismcongregations.yale.edu/>



Fr. Bob Oldershaw of St. Nicholas Parish (Evanston, IL) and ISM student Michael Racine

Summer Term

The Institute continued its practice of providing one-week summer courses geared toward parish musicians, clergy, and lay-people. Two classes were offered during week-long sessions in June 2014.

Icon Writing Workshop

Nikita Andrejev and Vladislav Andrejev, Prosopon School of Iconology

J.S. Bach's Oratorios: The Life of Christ from a Musician's Perspective

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



Glen Segger, Congregations Project coordinator, leads the assembled group in a hymn rehearsal.

APPENDIX A: ISM COLLOQUIUM 2013-2014

FALL 2013		SPRING 2014	
September 4	Introductions	January 15	Students: Molly Netter & Stacie Vos <i>Making Maestre: The United Choir School and Female Leadership</i>
September 11	ISM 2013-2014 Fellows and Postdocs M. Jennifer Bloxam, Örgü Dalgıç, Daniel DiCenso, Nina Glibetic, Gabriel Radle, Baby Varghese		Students: Jordan Burke & Sara Couden <i>A Song of Redemption: Robert Penn Warren and Alexei Haieff's Ballad of a Sweet Dream of Peace</i>
September 18	Laurence Kanter , Yale University Art Gallery <i>Transitions in Early Italian Art</i>		
September 25	Peter Hawkins , Yale Institute of Sacred Music <i>Dante's Italy: Florence, Rome, Ravenna</i>	January 22	Students: Stephen Boda & Megan Francisco <i>Brunelleschi and Dufay: Understanding Correlations between Nuper Rosarum Flores and the Florence Cathedral</i>
October 2	Presentations Workshop		Students: Nathan Antiel & Tripp Kennedy <i>The Music of Epiphany: Transposition of The Lass of Aughrim in James Joyce's The Dead</i>
October 9	Crispin Paine , Independent museum consultant, writer, and editor <i>Translation or Museumification? Religious Objects in Museums</i>		
October 16	Ellen Rosand , Yale Department of Music <i>Italy 1600: A Musical Travelogue</i>	January 29	Small Groups
October 23	YDS Reading Period – No Colloquium	February 5	Holland Cotter , <i>The New York Times</i> <i>Translating Eastern Arts for Western Audiences</i>
October 30	Student presentations: Kathleen Allen & Sarah Godbehere <i>From Bible to Ballet: Prodigal Son Redeemed through Music and Dance</i> Daniel Moore & Jeremiah Wright-Haynes <i>The Musical Life of the Kora: A Cross-Cultural Perspective</i>	February 12	YDS Reading Period – No Colloquium
		February 19	Students: Katie Cadigan & Andrew Padgett <i>Gregorian Chant and the Commoditization of Spirituality</i>
November 6	David Hill , Yale Institute of Sacred Music <i>Masterclass on Evensong repertoire</i>		Students: Lauren Smith & Knox Sutterfield <i>Making Italians: Verdi and the Cultivation of Italian Identity</i>
November 13	Students: Benton Blasingame & Justin Crisp <i>Batter My Heart, Three Person'd God: On the Dramatic Transfiguration of Desire in John Adams's Doctor Atomic</i> Students: Peter Thompson & Nathaniel WidELITZ <i>Haydn's Deity, Schwartz's Father: Contrasting Conceptions of God in Two Musical Depictions of the Creation</i>	February 26	Students: Emilie Coakley & Kyle Stegall <i>Seven Sonnets of Michelangelo: A Web of Partnership</i> Students: Robert Bennesh & Peter Johnston <i>"Command Them to Be Sung:" The Reformed Psalmody of Thomas Sternhold</i>
		March 5	Gundula Kreuzer , Yale Department of Music <i>Verdi politico? From Nabucco to Don Carlos and beyond</i>
November 20	Christian Wiman , Yale Institute of Sacred Music <i>And I Was Alive: Translating Osip Mandelstam</i>		

- March 26 Student: **Hansung Choi**
*The Korean Protestant Hymnal:
Its History, Means and Contextual
Application*
- Student: **Balint Karosi**
*Schemata and Rhetoric: Improvising the
Choral Prelude in the Eighteenth Century*
- Student: **David Recca**
*The Florlegium Portense and Its
Significance in the Leipzig of J.S. Bach*
- Student: **Summerlee Staten**
*Fruit, Finitude and Flourishing:
Considering Modern Literary and
Artistic Reception History of the Tree of
Life and the Tree of the Knowledge of
Good and Evil Motifs in Dialogue with
Genesis 2-3*
- April 2 **Masaaki Suzuki**, Principal Visiting
Conductor, Yale Schola Cantorum
Masterclass on Bach's St. John Passion
- April 9 **Keith Pecklers**, Pontifical Gregorian
University
Evolution of Liturgical Renewal in Italy
- April 16 **Small Groups**
- April 23 **Trip Preparation**

Participating Churches and Projects

The Church of St. Paul and the Redeemer (Episcopal), Chicago, IL

Gathering Members, Knitting Parts Together, Reaching out to Neighbors

The Church of St. Paul and the Redeemer (SPR) proposes a two-year series of three events per year in conjunction with our celebration of All Saints' (November), "Shrove Sunday" (Last Sunday after Epiphany), and Pentecost (May/June), that will bring parishioners; visiting musicians, liturgists, and artists; and neighbors together in a multifaceted cultural and liturgical celebration around a chosen theme. Beginning about 15 years ago, SPR began offering choral masses on All Saints' and Pentecost, the former featuring a classical mass like Faure's Requiem or Schubert's Mass in G, the latter drawing on world music. Through more than one rector and multiple music directors, these traditions have supported and enlivened the community.

In 2013, the people of SPR in Chicago welcomed the Magnolia Singers, a vocal quintet who perform and promote the music and culture of the Gullah communities of Lowcountry South Carolina and Georgia, for a weekend-long celebration of their language (musical and spoken), culture, and beliefs. For weeks beforehand, and from Saturday through Monday of Pentecost weekend, visiting musicians, church members, and neighbors came together to prepare, promote, perform, celebrate, sing, dance, worship, meet, connect, learn, teach, and delight. The SPR community embraced our visiting musicians. They were drawn together in a joyful, musical celebration. And then they went out to our neighboring elementary school to share the joys, struggles, and wisdom of the Gullah people. We continue to consider ways to keep the relationship alive. Our project proposal is to formalize and repeat the festival surrounding the Magnolia Singers' performances, with a different theme each time.

First Presbyterian Church (USA), Clarks Summit, PA *Mending the Soul, Tapping the Foot: An Exploration of Jazz and Healing Liturgy*

The Body of Christ bears wounds and bruises, just like its Lord. Our project will explore the varieties of human pain as we bear witness to the healing presence of the Risen Christ. We will seek to do this by developing a Christian liturgy of healing through a series of special and regular worship services within our congregation. Our primary musical resource for these services will be jazz, a form of music that was birthed in experiences of oppression, deprivation, and brokenness. Jazz is deeply experiential, welcoming both the depths of human expression and the plenitude of God's Spirit. We will draw upon our longtime experience of jazz as a liturgical music that, like the Psalter, refuses to shy away from neither lament nor praise. The prophetic edge of this project will emerge as we confront the suburban milieu

of denial and addiction with the grace and truth of Jesus. It is Christ who can heal us in the thick of our brokenness. We aspire to reach toward him with liturgy and music that promises to make us well.

Garden City Community Church (UCC), Garden City, NY

Let Wonder be Reborn: Rekindling a Sense of the Sacred in Our Worship Experiences

Over the past year, our clergy, music minister, and members of the "Casting Your Nets" committee have actively sought ways to revitalize our communal worship experience by involving the whole person—body, mind, and spirit. Using worship practices that are both old and new, we are seeking to craft worship services that are emotionally as well as intellectually engaging, and to expand opportunities for the worshiping community to respond actively in word, song and gesture. We have made a conscious effort to make certain that our worship, our welcome, and the good works that we do as a community are centered on God rather than solely on ourselves. Instead of inviting people to come and see what we are doing, we are inviting them to come and be a part of what God is doing in our midst. With so many other potential activities vying for people's attention on Sunday morning, it is important that our worship and church school provide high quality experiences offering real substance, the chance to be a participant—not a spectator—and real sense of being connected to something larger than ourselves: our local church community and the greater Body of Christ.

Luther Memorial Church (ELCA), Madison, WI

Embodied Church – Disembodied Culture

At Luther Memorial Church, we have been engaged for some time in attempting to discern the relationship within a church context between the analog and the digital. Can an analog community, assembled around the incarnate Word and the Sacramental Body and Blood of Christ, flourish amid a digital-disembodied culture in which virtual reality may trump actual embodied life? Put another way: can an embodied (sacramental) tradition, rooted in the particularity of Trinitarian personhood, live and serve in a disembodied virtual culture of general religious abstraction and individual theory? Or, finally, can an analog church find ways to use digital technique to serve its embodied mission in a disembodied culture? Luther Memorial's project seeks to discern ways in which the congregation can more authentically embody Christ analogically while simultaneously make more effective use of digital (disembodied?) technology. Within our worship/sacramental assembly, we seek greater analogical modes of embodiment even as people increasingly come to Luther Memorial through electronic/disembodied means, such as our website, YouTube, Facebook, and the like. How do we authentically live in a neighborhood

context when our “neighbors” come from distant places not associated with our geographic context? How can we be more locally strategic as an increasingly global and disembodied presence?

Pilgrim Lutheran Church (ELCA), Saint Paul, MN

An Embodied Wholeness of Knowing and Growing, in Worship and Community

Pilgrim Lutheran Church, a “home for hungry minds and souls,” seeks to be a community marked by embodied ways of knowing and growing. Our strengths include: Sunday evening contemplative worship (Celtic and Nordic); strong congregational leaders in their 30’s-40’s; commitment to LGBT inclusivity, caring for creation, and peace with justice; shared ministry, in leadership and service, in church and world; and children’s involvement. Through our project, we will pursue embodiment in three ways: 1) Explore the ways in which worship can be an avenue for ever-greater embodied ways of knowing; 2) Launch a new dimension of our in-residence ministry; 3) Hold a regional worship conference in 2014 with Pilgrim’s mother church and her several daughter congregations.

Saint Mary’s Episcopal Church, Arlington, VA

Forming the Body: Sunday Worship as the Foundation of Discipleship

Worship is the center of Saint Mary’s—the heart from which all life of the parish flows. It is the source of our creativity, power, and authority. All that we undertake as a community and as individuals stems from the primary experience of liturgy. Our parish takes not only its name but its priorities from the figure of Mary. Just as Mary’s first act of worship, the Magnificat, articulated a concern for the poor, so does our worship lead us into specific, embodied obligations. We hope, through the ISM’s Congregations Project, to examine more closely the connections between our prayers and our actions.

St. Nicholas Parish (Roman Catholic), Evanston, IL

Building Up the Body of Christ with Hearts and Voices

The human body of St. Nicholas Parish embraces two principle language groups: English and Spanish. As these two language groups worship in one place, we are faced with an ever-present opportunity to learn to hear the Word of God, listen to the voices of the faithful, and sing God’s praise in one voice, with one song and one heart, as the one Body of Christ. More than ten years ago, our community was the source of a project to create new ritual music in English to be used throughout the various liturgical seasons. This music brings together the familiarity of melodies from our rich Catholic Tradition with new words to bear the weight of the Gospel, encouraging our community to sing wholeheartedly and to seek justice through unity. While we have recently used these principles to create a similar seasonal experience using already familiar music and text

for those who worship principally in Spanish, now more than ever we need our musical language to help us to bridge our two communities. Our project will focus on attempting to create ritual music that facilitates assembly singing by heart that can respond to the growing need for a bilingual expression of our people. Using music that is meaningful to both communities, we will create texts that allow both language groups to worship together, while continuing to express our unity even when each language group is on its own. Our aim is for our human body, speaking many languages, to be joined with one heart as the Body of Christ.

Seminar Faculty

James Abbington

Emory University, Atlanta, GA

Dorothy Bass

Valparaiso University, Valparaiso, IN

Teresa Berger

Yale Institute of Sacred Music, 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

Kimberly B. Long

Columbia Theological Seminary, Decatur, GA

Melanie Ross

Yale Institute of Sacred Music, New Haven, CT

Don E. 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



COVER ART: MOSAIC DETAIL FROM THE MAUSOLEUM OF GALLA PLACIDA, RAVENNA.