



# Year in Review

2021 — 2022

Yale INSTITUTE OF SACRED MUSIC



## *Table of Contents*

Message from the Director	1
ISM Community	2
Academic Program Highlights	8
Outreach to Audiences at Yale and Beyond	14
Appendix: ISM Colloquium Presentations	17



## *From the Director's Desk*

The 2021-22 academic year was one of the most transformative in the Institute's history. We welcomed one new faculty into our midst, completed searches for four others, and hired five new staff – successors to colleagues who either retired or were promoted around the University. In addition to our normal rotation of fellows and students each year, it feels as though nearly our entire personnel roster changed in large measure. Our new faculty were hired with at least two interlocking goals in mind – to re-center the study and practice of church music at the ISM, and to diversify our community.

For example, this annual report recounts the early movements of the new interdisciplinary program in Music and the Black Church, directed by our colleague, Professor Braxton Shelley. We created one new faculty position which will soon be occupied by Dr. Bokyung Blenda Im, an ethnomusicologist who looks at the global contemporary Christian repertoire. Dr. Felicia Barber was appointed as the new conductor of the Yale Camerata but will also facilitate expanded pedagogical connections in choral singing between Yale students and New Haven children and youth. Dr. Adrián Hernández Acosta succeeds Professor Peter Hawkins in Religion and Literature, and James O'Donnell joins the sacred music faculty in an expanded version of Professor Thomas Murray's position.



Staff transitions were nearly as plentiful, and I refer readers to a [summary](#) of our recent departures and arrivals in our community. These bittersweet moments mean both tearful farewells to cherished colleagues who have either retired or moved into greater challenges at Yale, and joyful welcomes to new staff members who bring added insights and wisdom to our team.

2021-22 brought many challenges as well. Since our Institute is so heavily formed around communal singing, COVID-19 proved a special threat, and we believe it will take the world years to reinvigorate these practices. For us, it has shone a light on the importance of corporate worship in real-time and in physical presence; scholars will be studying the effects of the pandemic on congregations for decades to come. I commend our staff, students, and faculty whose ingenuity and determination got us through the worst.

We stand on the shoulders of giants at the ISM. Those generous benefactors who founded our organization nearly fifty years ago, and those faculty, staff, and students who built out this vision are remembered here every day. Their scholarship, creative work, and stories live on in this community and are the foundation upon which our work is built.

I give thanks for all these generations of partners past and present, and for the opportunity to live out our mission in exciting and ever-evolving ways as I hope you will read in the pages that follow.

**Martin Jean**  
Director

# ISM Community

## Faculty & Courses

### CHORAL CONDUCTING

**Jeffrey Douma**, Associate Professor, Adj.  
*Individual Instruction and Seminar – Choral Conducting*  
*Recital Chorus*  
*Repertory Chorus*

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

**André J. Thomas**, Visiting Professor and Interim Conductor of Yale Camerata  
*Individual Instruction and Seminar – Choral Conducting*  
*Yale Camerata*

### ORGAN PERFORMANCE

**Jeffrey Brillhart**, Lecturer  
*Improvisation at the Organ*

**Craig Cramer**, Visiting Professor  
*Individual Instruction and Seminar – Organ*  
*Performance Class*

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

**Walden Moore**, Lecturer  
*Liturgical Keyboard Skills*

### VOCAL PERFORMANCE

**Jeffrey Grossman**, Lecturer  
*Early Music Coaching for Singers*  
*Performance Practice for Singers*

**Ethan Heard**, Lecturer  
*Acting for Singers*

**Tomoko Nakayama**, Lecturer  
*Art Song Coaching for Singers*

**James Taylor**, Professor in the Practice  
*Individual Instruction and Seminar – Voice*  
*Vocal Chamber Music*

### SACRED MUSIC

**Awet Andemicael**, Assistant Professor Adjunct (spring 2022)  
*Music Skills and Vocal Development for Ministry*

**Mark Miller**, Lecturer  
*Marquand Gospel and Inspirational Choir*  
*Liturgical Keyboard Skills*



Braxton Shelley

**Braxton Shelley**, Associate Professor  
*Broadcast Religions: Music, Media, and the Materiality of Belief*  
*The Gospel Imagination*  
*Music, Memes, and Digital Culture*

### MUSIC HISTORY

**Bernard Gordillo**, Lecturer  
*Sacred to Socially Committed: A Survey of the Mass*

**Bongani Ndodana-Breen**, Lecturer  
*African Art Music*

**Markus Rathey**, Professor in the Practice  
*Music and Theology in the 16th Century*  
*Staging Race in 18th-Century Opera*  
*Music before 1750*  
*The Passion in 18th-Century Music*

### LITURGICAL STUDIES

**Marie-Ange Rakatoniaina**, Lecturer  
*The Sabbath: The History and Theology of Rest from Antiquity to the Present*  
*History of Early Christian Liturgy*

**Teresa Berger**, Professor (on leave, spring 2022)  
*Catholic Liturgy*  
*Gender and Liturgy*

**Mark Roosien**, Lecturer  
*The Eucharist: Communion and Community*  
*Christian Initiation in Late Antiquity*  
*Sacraments and Sacramentality*

**Melanie C. Ross**, Associate Professor  
*Foundations of Christian Worship*  
*Liturgy and Life*  
*Understanding Evangelical Worship*  
*Worship, Culture, and Technology*

**Bryan D. Spinks**, Professor (on leave, phased retirement)

**Kathleen S. Turner**, Lecturer (spring 2022)  
*Worship: The Embodied Moment for Self and Church Community*

**Faculty** CONTINUED**RELIGION AND VISUAL CULTURE****Örgü Dalgic**, Lecturer*Constantinople/Istanbul**Pilgrimage and Religious Tourism* (with Sally Promey)**Felicity Harley**, Lecturer (spring 2022)*The Cult of Saints in Early Christianity and the**Middle Ages* (with Vasileios Marinis)**Vasileios Marinis**, Associate Professor*An Introduction to Byzantine Monasticism**From House Churches to Medieval Cathedrals:**Christian Art and Architecture from the Third Century*  
*to the End of Gothic**Death and Afterlife in Eastern Christian Traditions*

(with Maria Doerfler)

*The Cult of Saints in Early Christianity and the**Middle Ages* (with Felicity Harley)**Sally M. Promey**, Professor*Museums and Religion**Pilgrimage and Religious Tourism* (with Örgü Dalgic)*Sensational Materialities: Sensory Cultures in History,**Theory, and Method***RELIGION AND LITERATURE****Melanie Hill**, Visiting Assistant Professor (spring 2022)*God's Trombones: Contemporary Black Women Preachers**in Literature and Music***Ronald S. Jenkins**, Visiting Professor (fall 2021)*Gospel, Rap, and Social Justice: Prison and the Arts***David Mahan**, Lecturer*Reading Poetry Theologically**Imagining the Apocalypse**Continuing Bonds with the Dead through Art*

(with Tanya Walker)

**Carla Neuss**, Lecturer*Medieval Christian Theatre: Ritual, Drama,**and Performance**Staging Faith: Representations of Christianity in**Contemporary Theatre and Film***Tanya Walker**, Lecturer (spring 2022)*Continuing Bonds with the Dead through Art*

(with David Mahan)

**Christian Wiman**, Professor in the Practice*Herbert and Hopkins in the 21<sup>st</sup> Century**Poetry and Faith**Creative Non-Fiction***UNDERGRADUATE COURSES TAUGHT  
BY ISM FELLOWS****Heba Abdelfattah**, Lecturer*Social Change in Middle East Cinema**The Religion of Islam***Kati Fitzgerald**, Lecturer*Buddhism and Hip Hop**Tibetan Buddhism***Bernard Gordillo**, Lecturer*Music and Society in New Spain***Qingfan Jiang**, Lecturer*From Beijing to Paris: Music in the Global 18th Century***Catalina Ospina**, Lecturer*Techniques of the Body in Latin American Art and Beyond*

## Faculty Searches

The Institute conducted an unusually high number of faculty searches in 2021-2022, most to fill positions of long-time faculty who retired in the past few years, and one for a new position. The new faculty will take up their new appointments in 2022-2023 or 2023-2024.



**Felicia Barber** joins the ISM and School of Music in 2022-2023 as Associate Professor (Adjunct) of Choral Conducting and Conductor of Yale Camerata, succeeding founding conductor Marguerite Brooks. Dr. Barber served as Director of Choral Activities at Westfield State University in Westfield,

Massachusetts for the past nine years. She holds an undergraduate degree in voice from Oral Roberts University, an M.M. degree in Choral Music Education from Mansfield University, and a Ph.D. in Music Education and Choral Conducting from Florida State University. At FSU, her research focused on dialect in African American spirituals which culminated in the volume “A New Perspective for Use of Dialect in African American Spirituals: History, Context, and Linguistics” published in 2021 by Rowman and Littlefield Press.



**James O'Donnell** succeeds Thomas Murray as Professor in the Practice of Organ in January 2023, after serving for the past twenty-three years as Organist and Master of the Choristers at Westminster Abbey in London where he conducted the renowned choir of men and boys in daily choral services and led the music

for numerous occasions of state, most recently the funeral of Queen Elizabeth II. In addition to teaching organ and sacred music at Yale, Mr. O'Donnell will lead a newly established vocal ensemble consisting of professionals from the region that will sing regular liturgies in a variety of traditions in conjunction with local parishes, chaplaincies, and other Yale faculty and students. It will serve as a model and a vehicle for study for students preparing for careers in church music and liturgy.

**Adrian Hernandez-Acosta** was tapped for the open position in religion in literature previously held by Peter Hawkins. He will join the ISM and YDS faculties in July 2023 as Assistant Professor after completing his second year as a postdoctoral fellow at Brown University's Cogut Institute for the Humanities and Department of Hispanic Studies. Dr. Hernandez-Acosta earned a Ph.D. in the Study of Religion and an M.A. in Romance Languages and Literatures with a focus on Spanish and Latin America from Harvard University, an M.Div. from Harvard Divinity School, and a B.A. in Religion and Music from Tufts University.



**Bo kyung Blenda Im**, an ethnomusicologist who specializes in popular culture and Christianity in Korea and the Korean diaspora, has been appointed in a new position as Assistant Professor of Sacred Music in the ISM and Divinity School, beginning July 2023. Dr. Im first pursued

her interest in sacred music as an undergraduate at the University of California, Los Angeles, majoring in music history and communication studies. She pursued the M.A.R. in Religion and Music at the ISM and Yale Divinity School, and thereafter received her Ph.D. in ethnomusicology from the University of Pennsylvania. Upon completing her doctoral work, Dr. Im held appointments at Yale first as a lecturer in ethnomusicology (spring 2020) and then as a postdoctoral associate in the ISM (2020-2021). She returns to Yale from a two-year position as Global Korean Disaporas Postdoctoral Fellow at the Korea Institute, Harvard University.

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## Fellows



2021-2022 fellows: Qingfan Jiang, Bernard Gordillo, Carla Neuss, Catalina Ospina, Kati Fitzgerald, Marie-Ange Rakotoniaina, Bongani Ndodana-Breen, Heba Arafa Abdelfattah, Melanie Hill

The ISM Long-Term 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 in our partner schools and other departments around the university. They also have an opportunity to organize symposia, conferences, or guest performances during their terms. The ISM hosted nine fellows in 2021-2022. They engaged with students and faculty from across the university through monthly talks and conversations on work-in-progress.

### **Heba Arafa Abdelfattah**

Georgetown University: Ph.D.,  
Arabic and Islamic Studies, 2017  
Research Topic: Islamic Hymns in the Digital Age:  
Private and Public Domains

### **Kati Fitzgerald**

The Ohio State University: Ph.D.,  
Comparative Studies: Religious Studies, 2020  
Research Topic: No Pure Lands: The Contemporary  
Buddhism of Tibetan Lay Women

### **Bernard Gordillo**

University of California, Riverside: Ph.D.,  
Historical Musicology, 2019  
Research Topic: Canto de Marte: Art Music, Popular  
Culture, and the U.S. Intervention in Nicaragua

### **Melanie R. Hill**

Assistant Professor of American Literature,  
Rutgers University  
University of Pennsylvania: Ph.D., English Literature  
Research Topic: Colored Women Sittin' on High:  
Womanist Sermonic Practice in Literature and Music

### **Qingfan Jiang**

Columbia University: Ph.D.,  
Historical Musicology, 2021  
Research Topic: Missionaries, Music, and the Making  
of a Global Enlightenment

### **Bongani Ndodana-Breen**

Rhodes University (South Africa): Ph.D.,  
Music Composition, 2018  
Project: Composition of a "New African Passion"

### **Carla E. Neuss**

University of California, Los Angeles: Ph.D.,  
Theatre and Performance Studies, 2021  
Research Topic: Transnational Circulations of  
Medieval Biblical Drama

### **Catalina Ospina**

University of Chicago: Ph.D., Art History, 2021  
Research Topic: Identifying and Subverting Epistemic  
Asymmetries in the Colonial Andes

### **Marie-Ange Rakotoniaina**

Emory University: Ph.D., Religion, 2020  
Research Topic: Of Heart and Time: Re-Imagining  
Sabbath Devotion in the Sermons of Augustine

## Students

### 2021-2022

Total enrollment for the 2021-2022 academic year numbered 65 students in the following categories:

MUSIC		DIVINITY	
Choral:	8	MAR:	23
Organ:	12	MDiv:	14
Voice:	8	STM:	0
<b>Total:</b>	<b>28</b>		<b>37</b>

The 2022 graduating class was celebrated at the ISM Commencement Banquet on the eve of the Yale University commencement ceremonies. Graduates received their ISM Certificates and the various awards and prizes were announced by faculty.

### Admissions Cycle for 2022-2023

Mark Roosien continued on as Interim Admissions Coordinator through the 2021-22 academic year. Since the COVID-19 pandemic again prevented in-person recruitment travel, he amplified the use of virtual tools such as information sessions hosted on Zoom and social media, teaming up with colleagues from Yale Divinity School and the Yale School of Music. He also implemented a Meet the Faculty project, filming ISM faculty talking about their teaching and research at the ISM. He was promoted to Admissions Manager at the end of the academic year.

### Application Statistics (2022)

	ISM/YDS	ISM/YSM	Total
Apps:	46	118	164
Admits:	19	20	39
Matrics:	14	13	27



Class of 2022



## Staff

**Laura Adam**, Manager of Music Programs and Concert Production

**Erin Ethier**, Lead Administrator

**Kristen Forman**, Executive Assistant to the Director

**Eben Graves**, Program Manager

**Nathaniel Gumbs**, Director of Chapel Music

**Mark Roosien**, Interim Admissions Coordinator

**Aric Isaacs**, Concert Production Assistant

**Trisha Lendroth**, Assistant Administrator

**Melissa Maier**, Manager of Publications, Communications, and External Relations

**Tomoko Nakayama**, Collaborative Keyboardist/  
Vocal Coach

**Laurie Ongley**, Concert Production Assistant and Camerata Manager

**Sachin Ramabhadran**, Technical A/V Media Coordinator

**Elizabeth Santamaria**, Financial Assistant

**Caesar Storlazzi**, ISM Financial Aid

**Raymond Vogel**, Events Assistant

The staff listed above were in place at the start of the 2021-2022 academic year, but numerous transitions occurred and new searches were completed by the beginning of 2022-2023.

**Rondasia Curry** joined the team as Marketing and Communications Coordinator.

**Eric Donnelly** moved into a new full-time position as Program Manager, Black Church Studies Program, after serving in a limited part-time capacity for most of the year.

**Ben Geertz**, previously Operations Manager in the Department of Internal Medicine at Yale Medical School, replaced Erin Ethier as Lead Administrator after she was recruited for another position at Yale with the newly formed School of Engineering and Applied Science.

**Jeff Hazewinkel** came from Valparaiso University to take on the position of Manager of Music Programs and Concert Production after Laura Adam moved to another position at Yale.

**Rachel Segger** came on board as Concert Production Coordinator following the retirement of Laurie Ongley.

**Amanda Patrick** succeeds Melissa Maier, who retired in August, as the ISM's new Manager of Marketing and Communications, bringing with her a wealth of communications experience from other units at Yale.

Two staff members received promotions, as well:

**Eben Graves** to Assistant Director

**Mark Roosien** to Manager of Admissions

# Academic Program Highlights

## Choral Program

### YALE CAMERATA

**André J. Thomas**, Interim Conductor

Dr. André Thomas served as Interim Conductor of Yale Camerata for a second year, grateful for the opportunity to work with the ensemble and conduct three concerts in person after the pandemic had limited choral activities in the previous academic year to online rehearsals and performances only.

The annual Advent concert, “Praise, Peace, and Hope” comprised seven works in three parts, including Maurice Ravel’s “Requiem Aeternam” (arr. Rupert Gough), dedicated to the memory of the more than five million people who perished in the COVID-19 pandemic, Pierre Villette’s Messe “Da Pacem,” op. 38 (arr. Rupert Gough), and André Thomas’s arrangement of “Keep Your Lamps!”

Camerata was joined by Yale Schola Cantorum and Yale Glee Club for a “three choirs” concert in March, entitled “We Shall Walk in Peace: A Musical Journey on Racial Reconciliation.” The varied program included an arrangement of “Lift Every Voice and Sing” by J. Rosamond Johnson, Dr. Thomas’s setting of the Langston Hughes poem “I Dream a World” and his arrangement of the traditional spiritual “I’ve Just Come from the Foundation.” Several readings were interspersed to address the concert’s themes, and special guest Tesfa Wondemagegnehu, choral conductor at St. Olaf College, provided personal reflections.



The concluding spring concert, “Music in Common Time”, included the Yale Glee Club and Yale Symphony Orchestra. Especially noteworthy was the return of Camerata’s founder and long-time conductor, Marguerite L. Brooks, who conducted the newly commissioned work by Julia Wolfe, “Letter from Abigail.” Other works on the program included Caroline Shaw’s “Music in Common Time” and Brahms’s “Nänie,” conducted by Jeffrey Douma. André Thomas conducted the final work, his gospel-style “Mass: A Celebration of Love and Joy.”

On the afternoon prior to the concert, Associate Professor Emeritus Brooks convened a roundtable discussion on “Voting Rights Yesterday and Today: Julia Wolfe’s Letter from Abigail” with composer Julia Wolfe, Professor of History Beverly Gage, and conducting colleagues Jeffrey Douma and André Thomas as panelists.

### YALE SCHOLA CANTORUM

**David Hill**, Principal Conductor

**Masaaki Suzuki**, Principal Guest Conductor

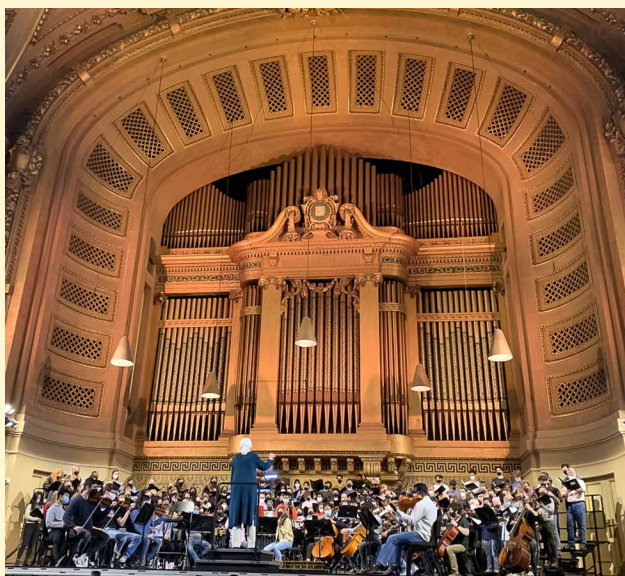


Schola on the steps of Woolsey Hall

The Yale Schola Cantorum performed five programs in 2021-2022, beginning with a Sung Evening Prayer service in September. David Hill conducted works by Amy Beach, Judith Bingham, Charles Villiers Stanford, S.S. Wesley, Charles Wood and responses by Maggie Burk (M.M.’19).

Principal Guest Conductor Masaaki Suzuki was in residency in October and conducted a program of “Motets and Songs of Devotion” by J.S. Bach. Graduate voice majors of Professor James Taylor served as soloists. Masaaki Suzuki provided harpsichord accompanist with two other instrumentalists.

In November, David Hill conducted Schola and the Voxtet in a program entitled “O schöne Nacht – Romantic Songs of Love and Nature.” Works by Johanna Brahms figured prominently, in addition to



Marguerite Brooks returned to conduct Yale Camerata in April.



## Choral Program CONTINUED

those by Clara Schumann, Robert Schumann, and Fanny Hensel. Schola's next concert in February ("The French Connection") spanned the centuries from the sixteenth with Thomas Tallis's *Loquebantur variis linguis* to the twenty-first with Cecelia MacDowell's "O Oriens," a newly commissioned version of the medieval carol "There is no rose". Other works included William Byrd's "Ave verum corpus," Roderick Williams "Ave verum corpus Re-imagined," Charpentier's "Litanies de la vierge," Boulanger's "Hymne au soleil," Messiaen's "O sacrum convivium." Durufle's Requiem closed the program.

Following the "three choirs concert" in March, Schola prepared a program in conjunction with Juilliard415

(the Juilliard's School's early music orchestra), which was performed in New York in early May and on tour in Germany, with David Hill conducting. The program included Aaron Copland's "In the beginning" and Haydn's *Schöpfungsmesse*, Hob. XXII/13, and Symphony no 6 "Le Matin."

As an encore, instrumentalists and singers alike joined in singing "A Prayer for Ukraine," composed by Mykola Lysenko with text by Oleksandr Konysky. This musical prayer for freedom and light, learning and knowledge, and kindness and grace for Ukrainian refugees provided a moving conclusion for everyone in attendance.

## YALE SCHOLA CANTORUM: 2022 "CREATION" TOUR TO GERMANY

May 27 | Ehingen | Ehingen Musiksommer Festival, Lindenhalle

May 29 | Darmstadt | Stadtkirche Darmstadt

May 31 | Jena | Benefit concert in aid of Martinsschmaus, Stadtkirche St. Michael

June 1 | Leipzig | Benefit concert celebrating the 25th anniversary of Thomaskirche-Bach, Thomaskirche

June 2 | Dresden | Dresden Music Festival, Frauenkirche Dresden

June 5 | Lübeck | Marienkirche



Performing in Frauenkirche, Dresden



Outside Thomaskirche, Leipzig



## Choral Program CONTINUED

### ALUMNI CHORAL FESTIVAL

The ISM provided an opportunity for three choral conducting program graduates from the classes of 2021 and 2022 to return for a week in June to work with their professors and mentors Jeffrey Douma and David Hill and to conduct a live concert, after having missed out on that opportunity due to the COVID-19 pandemic in previous years. They rehearsed and performed works of their choosing with a 16-voice choir and 20-piece orchestra at the concluding concert in Marquand Chapel on June 26, 2022.

#### Joe Lerangís (D.M.A. '25)

*Passing of the Year*, Johnathon Dove

*Alma beata et bella*, Edie Hill

*Serenade*, William Grant Still

*Du Hirte Israel, höre*, BWV 104, J.S. Bach

#### Meghan Stoll (M.M. '21)

*If Ye Love Me*, Oscar Osicki (M.M. '20)

*Psalm 70*, Oscar Osicki

#### Maura Tuffy (M.M. '21; M.M.A. '22)

*From the Depths I Cry Out*, Han Lash

*L'histoire du soldat* (excerpts), Igor Stravinsky

## Voice Program: Early Music, Oratorio, and Chamber Ensemble

The six students comprising the Institute's voice program for 2021-2022 worked with Professor James Taylor on a range of repertoire and performances in degree recitals, solo roles, and ensemble singing. Additionally, they were featured in two programs in collaboration with guest artistic directors.

In December, Gabriel Crouch directed a concert entitled "Feasts of Christmas," with works by masters of the English musical Renaissance associated with the church feasts of Advent, the Nativity, Holy Innocents, Epiphany, and Candlemas.

Nicholas McGegan served as guest artistic director for a "Regency Delights" program presented in March, featuring musical selections from Jane Austen's personal collection and folksong settings by Haydn and Beethoven. Instrumental accompaniment was provided by Gregory Lewis, violin, Cat Slowik, violoncello, and Mr. McGegan on pianoforte.



Molly McGuire and Ben Ferrby in costume

## Organ Program

ISM Director and Professor of Organ Martin Jean was joined by Visiting Professor Craig Cramer (from the University of Notre Dame) for a second year to teach the twelve students in the 2021-2022 cohort. In addition to weekly lessons, seminar, and performance classes, students had the opportunity to hone their choral conducting skills with virtual lessons provided by three experienced church musicians: Richard Webster (Trinity Church, Boston), Dale Adelmann (Cathedral of St. Philip, Atlanta) and Jennifer Donelson (St. Patrick's Seminary, Menlo Park, CA).

In October, James O'Donnell, organist and master of the choristers of Westminster Abbey, London, spent a week in residency, providing individual lessons and a masterclass for the students. Six months later, the ISM announced the appointment of Mr. O'Donnell as Professor in the Practice of Organ in the ISM and School of Music beginning in January 2023. He succeeds Professor Thomas Murray who retired as Professor Emeritus of Organ in July 2020.



Soprano C Han performing in the "Regency Delights" program



James O'Donnell held a master class with organ students in Woolsey Hall.

## Program in Music and the Black Church

The highly anticipated arrival of tenured Associate Professor Braxton Shelley in the fall of 2021 also marked the inauguration of the new interdisciplinary Program in Music and the Black Church, whose aim is to expand the scholarly attention paid to the music of the Black Church and this tradition’s extraordinary influence on a host of musical cultures – confessional and commercial, American and global. Several significant events were held in 2021-2022 to launch the new program.

### ***Devotion: Meditating on the Black Gospel Tradition***

In November 2021, Dr. Cornel West and Dr. Cheryl Townsend Gilkes joined Professor Shelley in conversation in the Divinity School’s Marquand Chapel. Their discussions were punctuated with performances by four extraordinary instrumentalists: Pamela Jean Davis, Dr. Melanie Hill, Derrick Jackson, and Joey Woolfalk, who rendered canonical gospel selections on piano, violin, Hammond organ, and guitar, respectively.



Musicians, panelists, and audience at the “Devotion” event

### ***In the Sanctuary***

This two-day series of events in April 2022 included a workshop/discussion, a symposium, two masterclasses, and a concert with acclaimed gospel music leader Kurt Carr.

#### **Music Ministry in the Black Church: Challenge and Innovation**

Fifteen music ministry leaders from across the country were invited for a workshop/discussion about the challenges they face and the innovations they are making.

#### **In the Sanctuary: An Inaugural Symposium on Music and the Black Church**

The afternoon symposium brought together music ministry practitioners, scholars, and performers to examine the rich musical traditions that fill sanctuaries and give sanctuary: spirituals and gospels, hymns and anthems, praise and worship and the musicality of Black preaching.

#### **An Evening with Kurt Carr and the Kurt Carr Singers**

Kurt Carr and his ensemble of eight singers and four instrumentalists performed a two-hour gospel concert in the YDS Old Refectory, which was transformed into a music venue for the evening. The Yale Black Seminarians Gospel Choir took to the stage to sing with the group as well. It was an electric evening with the full-house audience on their feet for most of the concert.



Kurt Carr (center)



## Religion and the Arts

### YALE LITERATURE AND SPIRITUALITY SERIES

ISM religion and literature faculty invited two guests for the 2021-2022 series.

**Camille Dungy** in conversation with Christian Wiman

**A Reading and Conversation with Ron Hansen**

“Hotly in Pursuit of the Real”

This reading also served as the Lana Schwebel Memorial Lecture in Religion and Literature for 2022.

### EXHIBITION

#### **Photographs of Dura Europos**

The sole exhibition sponsored by the Program in Religion and the Arts was curated by **Blair Fowlkes-Childs** (ISM fellow, 2019–2020), and displayed in Miller Hall from early March through May.

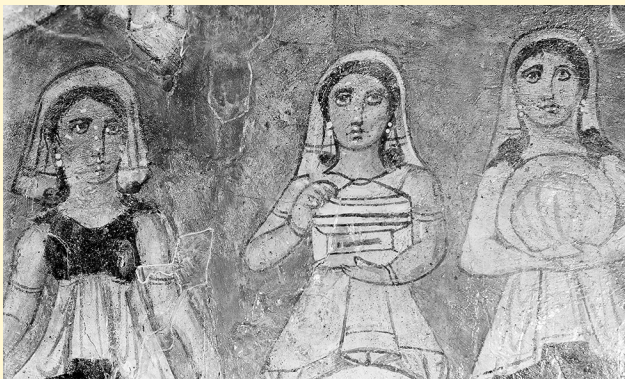
An opening gallery talk was held on March 9, with Dr. Fowlkes-Childs convening a panel discussion with:

**Anne Hunnell Chen**, Assistant Professor of Art History and Visual Culture, Bard College

**Lisa Brody**, Associate Curator of Ancient Art, Yale University Art Gallery

The exhibition (still available [online](#)) connects the past, present, and future of research on Dura-Europos, Syria, and forms part of Yale’s centennial commemoration of the Yale-French Excavations. The contribution of Dura-Europos to our understanding of cultural diversity and religious life in the ancient Middle East is extraordinary. Houses renovated for use as a synagogue and a Christian building are among the nineteen religious buildings that have been excavated, providing us with a remarkable glimpse of the coexistence of polytheists and monotheists in the middle of the third century.

The exhibition also fosters broad discussion of threats to archaeological sites (satellite images on view document extensive recent looting at Dura-Europos since the conflict and humanitarian crisis in Syria began in 2011) and underscores the importance of current and future digital preservation efforts, new research projects on legacy collections from early excavations, and open accessibility to archival material.



Field photograph of Synagogue wall panel WC4. YUAG, Dura-Europos Collection, negative number dam-259-01

## Liturgical Studies

The ISM Liturgical Studies program presented two talks in the Liturgy Symposium Series for 2021-2022:

**Bryan Spinks**, the Bishop F. Percy Goddard Professor of Liturgical Studies and Pastoral Theology, Yale University addressed “A ‘Wimsey-cal’ Detection of the Background and Context of the Text” for the annual Aidan Kavanagh Lecture.



Bryan Spinks delivering the Aidan Kavanagh Lecture

**Fr. Innocent Smith, O.P.**, St. Mary’s Seminary and University, focused on one of the holdings in Yale’s Beinecke Library (Music Deposit 99), a Gospel book with musical notation, in a talk entitled “Only the Lover Sings.”



## Marquand Chapel

This year was a time of new beginnings and the return of familiarity. After nearly a year and a half of online worship due to the pandemic, the chapel returned safely to in-person services. New dean of chapel, Awet Andemicael officially began her full-time appointment in August 2021, along with the new liturgical minister, Michael Libunao-Macalintal, and director of Chapel Music, Dr. Nathaniel Gumbs.

The theme for the year was “Re-Membering,” reflecting how the pandemic disruptions caused us to experiment with new possibilities and to reconnect, in fresh ways, to previous traditions. We re-centered our communal focus on the worship of the living God – the foundation of all we do.

We began the year unsure what direction our communal life would take, as we navigated a gradual return to in-person activities. Chapel services for the Before the Fall Orientation (BTFO) began outdoors under a tent on the quad, then moved indoors to the Old Refectory. When classes began, we were conducting worship in Marquand Chapel fully masked, with capacity and distancing restrictions, and without congregational singing, aerosolizing instruments, or communion.

Our 2021 Advent service, “Waiting in Expectation,” brought the community together in Marquand Chapel and via livestream in the Old Refectory. A spike in COVID-19 cases led to classes and services being held online for the opening weeks of the spring semester, but by the end of the year, while we remained masked, we were again worshipping in person.

Our first in-person chapel services featured a three-part sequence under the theme of *Welcome: Welcome Home, Welcome Here, and Welcome to Our Journey Together*, which included in-person UU water and flower ceremonies to begin and end the year. We hosted Bishop Will Willimon’s Beecher Lectures in our daily chapel services and celebrated Indigenous People’s Day service with student preacher I’noli Hall.

In collaboration with the Divinity Library, our International Translation Day service included dramatic readings, a multilingual praying of the Lord’s Prayer, and a display of Bibles from different languages and eras. Engaging head, heart, and spirit, several services connected to academic programs, including a student-led seminar on the Sabbath, a homiletics course highlighting the legacy of Rev. Pauli Murray, denominational colloquia, the Religion and Literature program, and a philosophical theology course on the Divine Attributes of God.

Students, faculty, and staff shared rich sermons and theological reflections throughout the year. Graduating students worked with faculty and staff mentors to prepare sermons as a continuation of the pilot mentorship program begun the previous year.



Advent service

Guest preachers included YDS alum Rev. Joshua Narcisse, a World AIDS Day address by Rev. Dr. Benjamin Doolittle, a two-person sermon by our YDS Hoskins Visitors Revs. Debra Samuelson and Miriam Samuelson-Roberts, and a stirring message from Parks-King Lecturer, Rev. Dr. William Barber. Rev. Dr. Calvin O. Butts III of Abyssinian Baptist Church was originally slated to be our Martin Luther King, Jr. Day preacher, but due to the shift to online worship, we were able to reschedule his visit and were blessed by a powerful in-person sermon in April, only six months before Rev. Dr. Butts’ passing.

The arts continued to feature prominently in our communal worship life. In spite of singing restrictions, cantors and small ensembles kept music alive in the chapel. The Marquand Chapel Choir, conducted by Gloria Yin, featured prominently on Earth Day in a service that interwove readings and prayers with excerpts from Sarah Kirkland Snider’s *Mass for the Endangered*, performed with orchestra. The Marquand Gospel and Inspirational Choir (MaGIC) shared uplifting and engaging music, including new songs by Mark Miller, from his new *Revolution of the Heart* Songbook (2022). The Yale Black Seminarians Gospel Choir, directed by accomplished musician and YDS student Nedelka Prescod, led us in Spirit-filled worship from the Black Church tradition. We collaborated with ISM lecturer, scholar, and dancer Dr. Kathleen Turner, who incorporated dance in several services, including one featuring African American Spirituals.

So many people – too many to list here – contributed their time and talents to make this year a meaningful blessing. We are grateful for them all. Above all, we are thankful for the grace of the Lord Jesus Christ, the love of God, and the communion of the Holy Spirit (2 Cor 13:14) for beginning the work of re-membering our community together, and for sustaining us through a challenging and successful year of communal worship.

### **Awet Andemicael, Ph.D.**

Associate Dean for Marquand Chapel  
Assistant Professor (Adj.) in Theology  
On behalf of the Staff of Marquand Chapel

# Outreach to Audiences at Yale and Beyond

## Webinars

Building on the popularity of virtual talks first initiated the previous year during the COVID-19 pandemic, two webinar series and one stand-alone discussion attracted a widespread audience.

### *Historical Studies in Christian Liturgies*



Talks were presented between February and May 2022.

**Andrew Irving**, University of Groningen, “Path as Cultural Technique: The Easter Tuesday Procession at Montecassino”

**Andrew Mellas**, St. Andrew’s Theological College & University of Sydney, “The Liturgical Emotions of Hymnody: Romanos the Melodist and the Songs of Pascha”

**Juliette Day**, University of Helsinki and University of Oxford, “Eucharistic Materiality and Lay Liturgical Experience in the Early Middle Ages”

**Nathan P. Chase**, Aquinas Institute of Theology, “The Egyptian Sanctus and the Apse Iconography of the Red Mastery Church”

**Nina Glibetic**, University of Notre Dame, “The Glagolitic Manuscripts at Sinai”

**Gabriel Radle**, University of Notre Dame, “Liturgy and the Life Course”

### *Yale Lectures in Late Antique and Byzantine Art and Architecture*



This online lecture series spanning the 2021-2022 academic year was organized by **Robert S. Nelson**, Robert Lehman Professor in the History of Art, and **Vasileios Marinis**, Professor of Christian Art and Architecture at the ISM and YDS, and presented in collaboration with Yale Department of Classics and Yale Department of the History of Art.

**Antony Eastmond**, The Courtauld Institute of Art, University of London, “The Arts of Georgia: Culture, Nationalism, and Byzantine Colonialism”

**Maria Parani**, University of Cyprus, “Face to Face with the Sacred: Icons in the Byzantine Home”

**Anna Zakharova**, Moscow State University, “Reception and Adaptation of Byzantine Art in Old Rus in the 11th–12th Centuries”

**Ioanna Rapti**, École Pratique des Hautes Études, Paris, “Stories for a King: Images and Narratives at the Holy Cross of Aght’amar”

**Ann Marie Yasin**, University of Southern California, “Architectural Restoration and the Sensory Experience of Time in Late Antiquity”

**Mikael Muehlbauer**, Columbia University, “Staging Late Antiquity: an 11th Century Revolution in Ethiopian Architecture”

**Andrew Mellas**, St. Andrew’s Theological College & University of Sydney, “The Liturgical Emotions of Hymnody: Romanos the Melodist and the Songs of Pascha”

**Panagiotis Agapitos**, University of Cyprus, “Towards a Higher Vision” and “Inside the Depth of Words”: The Aesthetics of Layering in Byzantine Art and Literature

**Annemarie Weyl Carr**, “The Ziyareti of Kykkos: The Kykkotissa Meets the Ottomans”

### *Unorthodox War: Religion and the Russian Invasion of Ukraine*

A webinar with the **Rev. Dr. Nicholas E. Denysenko**, author of *The Orthodox Church in Ukraine: A Century of Separation*; interviewed by **Dr. Mark Roosien**, Lecturer in Liturgical Studies.

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## Conferences

Four conferences, two held online and two in person, addressed a wide variety of religions and cultures.

### *Precurity of Death: Exploring the Boundary between Death and Life in Tibetan Traditions*

A one-day mini-conference over Zoom bringing together scholars from multiple fields to consider the porous nature of death in Tibetan traditions. Organized by ISM fellow **Kati Fitzgerald** and co-hosted by the ISM and the Council on East Asian Studies, MacMillan Center. Dr. Thupten Jinpa, McGill University presented the keynote address, entitled “Mystery, Meaning, and Nature of Death: A Tibetan Buddhist Perspective”.

## Negotiating Islamic Selfhood: Romance and Censorship in Middle Eastern and South Asian Cinema



An online conference convened by ISM fellow, **Heba Arafa Abdelfattah**, and featuring four presenters:

**Najwa Abdullah**, Ph.D. candidate in cultural studies in Asia, National University of Singapore

**Mohannad Ghawanmeh**, Executive Director, Al-Bustan Seeds of Culture (Philadelphia); Ph.D., Cinema and Media Studies, UCLA

**Anjali Gera Roy**, Professor, Department of Humanities of Social Sciences, Indian Institute of Technology Kharapur

**Cigdem Slankard**, assistant professor of film, television and interactive media, Cleveland State University

## Africana Sacred Healing Arts

The Institute's first annual conference on Black Sacred Arts focused on the wide variety of rituals and practices of healing in African and African Diasporic religions. Throughout the Africana world, the healing arts have not been separated into mutually exclusive categories of medical care and aesthetic experience. Modes of healing are aesthetically engaged through



Alex Batagi, "Mambo"

a multiplicity of performative actions. Often treated as epiphenomena, these expressive domains are often central to healing.

The conference program committee, assisted by ISM Program Manager **Dr. Eben Graves**, organized the presentations by twenty-three scholars under the following themes:

- Art, Healing, Slavery
- Pentecostal Healing and Digital Religion
- Stories, Rituals and Ancestors on the Path to Healing
- Mediating Pain: Sufism and Healing in North Africa
- Sacred Space & Ritual Music in Black Atlantic Healing
- Healing Senses: Arts of the Afterlife
- Death as Initiation: Funerals, Healing, and Expressive Culture
- Divine Sounds & Sacred Movements: The Healing Power of Words, Breath, and Dance in Spiritual Baptist and Kuminah

## Vaishnavism as Fine Literature

The ISM co-sponsored this conference presented by the South Asian Studies Council and the Institute for Vaishnava Studies & Seminary. Organized by Sanskrit lector **Aleksandar Uskokov**, the proceedings focused on the intersection between the religion of Vaishnavism on the one hand and the conventions of fine literature and aesthetic theory in Sanskrit and South Asian vernaculars on the other.

## Special Events

In addition to all of the concerts, talks, and conferences listed earlier in this report, the ISM presented two original performances involving students and directed by a visiting faculty and a fellow.

### Gospel, Rap, and Social Justice

Formerly incarcerated musicians and activists collaborate with Yale students to explore the contemporary relevance of Dante's *Divine Comedy*. Featuring rap/poet BL Shirelle and Gospel singer Simply Naomi of Die Jim Crow Records; directed by **Ron Jenkins**, Visiting Professor.

### Medieval Plays for Modern Days

Staged readings of three original plays inspired by medieval religious drama, written by Yale Divinity School students, and introduced by ISM postdoctoral teaching associate, **Carla Neuss**.



Special Events CONTINUED

**Parting the Waters Beneath the Cross: Sacred Music Honoring Black Women Preachers**

ISM fellow **Dr. Melanie R. Hill** organized, moderated, and performed in an evening of music and conversation honoring black women preachers. Participants included:

- **Bishop Dr. Barbara M. Amos**, Founder, Faith Deliverance Christian Center (Norfolk, VA)
- **The Rev. Dr. Cecelia Williams Bryant**, AMEC Supervisors Council (International)
- **The Rev. Dr. Sharon S. Riley**, Senior Pastor, Faith Deliverance Christian Center (Norfolk, VA)
- **Ruby Sales**, The SpiritHouse Project (National)
- **The Rev. Dr. Renita J. Weems**, Ray of Hope Community Church (Nashville, TN)
- And musicians, Chaz Shepherd, organ; Calvin Sellers, bass; Marcus Johnson, drums

Publications

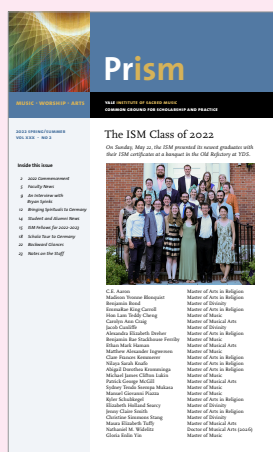
The *Yale Journal of Music and Religion* (YJMR; [ism.yale.edu/yjmr](http://ism.yale.edu/yjmr)) provides an interdisciplinary forum for the study of sacred music in all of its ritual, artistic, and cultural contexts. Published semi-annually, the journal presents scholarship on religious music of all traditions across a range of methodologies, with the goal of encouraging the study of the full array of musical, ritual, literary, and other artistic forms that co-constitute the worlds of beliefs and practices. It also provides reviews of current scholarship. Jeffers L. Engelhardt is the editor-in-chief. In the last year, Vol. 7, No. 1 was released with articles by Timothy Duguid, Matt Gillan, Bernard J. Gordillo, and Heather MacLachlan. Vol. 7, No. 2 followed with articles by Austin Chinagorom Okigbo, Paolo Pacciolla, Achintya Prahla, and Catherine E. Williams. The journal is hosted on Yale’s EliScholar platform; there were nearly 15,000 article downloads in the last year.

*Letters* ([www.lettersjournal.com](http://www.lettersjournal.com)) is an online student-run, born-digital journal of literature and visual art attending to the force and friction of religion, spirituality, and belief within contemporary experience. Two issues were published



during the 2021-2022 academic year – Summer 2021 and Winter 2022. The journal also publishes each year the winning essay from the Frederick Buechner Prize competition.

The ISM newsletter, *Prism*, ([ism.yale.edu/prism](http://ism.yale.edu/prism)) remains an important vehicle for sharing timely news about events, performances, conferences, and alumni, student, fellows and faculty activities with a mailing



list of approximately 3,000 subscribers and unlimited online readers. It is published online as a news feed and quarterly in accessible PDF format. Previously, the two student-centered issues – Fall (“Welcome, Students”) and Summer (“Goodbye, Graduates”) were also printed and mailed. More recently, the publication has moved to online only for the foreseeable future.

**Podcasts.** During the pandemic, the ISM made two series of podcasts for its own channel on the *Yale Podcast Network*. In “Composers Reflect on Their Work,” David Hill discusses with composers and scholars different aspects of works that Yale Schola Cantorum performed over the last few years; excerpts from those performances illustrate the commentary. In “ISM Fellows in Conversation,” current ISM students engage with the fellows about different aspects of their interdisciplinary work.



The ISM maintains a robust **social media** presence on Facebook, Twitter, Instagram, and YouTube. *Yaleism* is the Institute’s handle and hashtag. Yale Schola Cantorum and Yale Camerata also have their own Facebook pages. The communications office manages a team of students to reflect on student life and cover ISM events, stage Instagram takeovers and the like.

The Colloquium Planning Committee selected “Healing, the Arts, and Religion” as the broad theme for 2021-2022 and invited guest speakers whose work engages and illuminates some aspect of that theme.

**FALL 2021**

- September 1 **Introductions**
- September 8 **Dr. Benjamin Doolittle**, Professor, International Medicine and Pediatrics, Yale School of Medicine; Associate Professor, Religion and Health, Yale Divinity School  
*The sacred arts of healing amidst the Covid-19 pandemic*
- September 15 **ISM Fellows**
- September 22 **Julian Reid**, artist-theologian  
*Healing Through Faithful Listening: Julian Reid on The JuJu Exchange and Notes of Rest*
- September 29 **Presentation Workshop**
- October 6 **Eboni Marshall Turman**, Associate Professor of Theology and African American Religion, Yale Divinity School  
*Pumping Up Air: Toward a Womanist Epistemology of Black Choreography*
- October 13 **Eliza Brown**, Assistant Professor of Music, DePauw University  
*Seeking Epistemic Justice through Opera: The Creation of “The Body of the State”*
- October 27 **Lizette Larson-Miller**, Canon Precentor, Diocese of Huron; Huron-Lawson Chair of Moral and Pastoral Theology, Huron at Western, London, ON  
*Responding with Ritual: Individual and Communal Responses to Disaster*
- November 3 **Claudia Rankine**, Writer; Professor of Creative Writing, New York University  
*Just Us – An American Conversation*
- November 10 **Jennifer Hollis**, Music-Thanatologist and Project Director, Harps of Comfort  
*Healing at the Threshold: Music-Thanatology, Grief, and Accompaniment*
- December 1 **C.E. Aaron, Matt Bickett & Manuel Piazza**  
*“Sodomites with Unpleasant Accents”: Liturgical Aesthetics and Ministry Among Queer-Affirming Anglo-Catholic Congregation*
- Maura Tuffy**  
*Moving Beyond the Score: How Movement Techniques Benefit Musical Understanding*

**SPRING 2022**

- January 26 **Ike Harijanto**  
*An Example of Javanese Inculturated Christianity*
- Carolyn Craig**  
*17th Century Nun Composers: Their Successes, Struggles, and Female Soundworld*
- February 2 **Clare Byrne & Patrick McGill**  
*Time and the Body: Movement as Therapy and Transformation in the Homegoing of Aretha Franklin*
- Nilaya Knafo**  
*Visual Representation as a Form of Resilience: Womanhood and Humanity at the Theresienstadt Ghetto*
- February 9 **Small Group Discussions**
- February 23 **Christy Stang & Benjamin Ferriby**  
*Taizé and Cognition: Exploring the Effects of Repetition in Taizé Music*
- Abigail Kromminga & Teddy Cheng**  
*Performance and/or Piety: contextualizing the organ and keyboard works of Jan Pieterszoon Sweelinck in the religious environment of the Dutch Republic*
- March 2 **Jenny Smith & Michael Lukin**  
*Cathedral Music in Comparative Context: The Case of Two Seventeenth-Century Psalm Collections*
- Fiona Chen & Matthew Ingwersen**  
*Rites of Passage: The Ritual Significance of Edward Elgar’s Dream of Gerontius*
- March 9 **C. Dale Young**, poet and physician  
*Readings and conversation with Christian Wiman*
- March 30 **Clare Kemmerer, Margaret Kearney & Rebecca Ehren**  
*Prayerful Conversions: Reimagining Property Use in North American Catholicism*
- Nate Widelitz**  
*Making the Old New: The Transformation of Older Music in Two Exodus Oratorios*
- April 6 **Elizabeth Searcy, Ben Bond & Sydney Mukasa**  
*The Sacred Sounds of Ladysmith Black Mambazo*
- April 13 **Jake Cunliffe & Gloria Yin**  
*Reimagining the role of the audience: an environment for responding to opera*
- Ethan Haman**  
*Healing in the organ music of Angela Kraft Cross*
- April 20 **Rev. Dr. Jamie F. Eaddy**, spiritual care practitioner, loss navigation specialist, and death doula  
*Words, Sounds, & Music: Hearing What Matters Most at the End of Life*
- April 27 **Small Group Discussions**

