Yale Institute of Sacred Music

Year in Review
2018—2019
## Table of Contents

<table>
<thead>
<tr>
<th>Section</th>
<th>Page</th>
</tr>
</thead>
<tbody>
<tr>
<td>From the Director’s Desk</td>
<td>1</td>
</tr>
<tr>
<td>ISM Community</td>
<td>2</td>
</tr>
<tr>
<td>Alumni</td>
<td>5</td>
</tr>
<tr>
<td>Admissions</td>
<td>6</td>
</tr>
<tr>
<td>Miller Hall</td>
<td>7</td>
</tr>
<tr>
<td>Program Highlights</td>
<td>8</td>
</tr>
<tr>
<td>Marquand Chapel</td>
<td>12</td>
</tr>
<tr>
<td>Other Events</td>
<td>13</td>
</tr>
<tr>
<td>Publications</td>
<td>15</td>
</tr>
<tr>
<td>Appendix: 2018-2019 Colloquium Presentations</td>
<td>16</td>
</tr>
</tbody>
</table>
From the Director’s Desk

Each year, this report offers a summary, and, therefore, a window into the multi-faceted programs of the Institute of Sacred Music. Our 45th year at Yale was marked by transition: new staff members have joined us, and a beautiful new facility has brought together the largest portion of our program yet. Miller Hall, in part, celebrates the vision and legacy of the Miller Family who were our founding benefactors. The proceedings from the building’s dedication in February 2019 have been published in *Prism*, and this new space has strengthened immensely our programs, and our ability to bring people together. We are also contending with four retirements of our longest serving faculty: Marguerite Brooks, Peter Hawkins, Thomas Murray, and Bryan Spinks (now on phased retirement). Profs. Maggi Dawn and Henry Parkes also have announced their departures to tenured faculty posts in their home country of the UK.

As a result, the ISM faculty, in partnership with the Music School, Divinity School and other units at Yale, are taking stock of our current programs, and reviewing how we are training musicians and clergy for work in churches, what unique contributions we are making to the preparation of artists, scholars, and teachers for work in their professions, and how we are engaging more of the world through sacred music, worship, and the related arts.

What you read in the pages that follow provides a foundation for these essential questions, and we ask for your continued prayers and support as we strive to honor and extend the work of our forebears.

Martin Jean
Director
ISM Community 2018-2019

Faculty (with course titles)

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

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
Improvisation at the Organ

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

Walden Moore, Lecturer
Liturgical Keyboard Skills

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

VOCAL PERFORMANCE
Jeffrey Grossman, Lecturer
Early Music Repertoire for Singers
Performance Practice for Singers

Ethan Heard, Lecturer
Acting for Singers

Judith Malafronte, Lecturer
Secondary Instruction for Choral Conductors
Performing Oratorio: A Look at the Major Repertoire

Tomoko Nakayama, Lecturer
Art Song Coaching for Singers

James Taylor, Professor in the Practice
Individual Instruction and Seminar – Voice
Lyric Diction for Singers
Vocal Chamber Music

SACRED MUSIC
Awet Andemicael, Lecturer
Music Skills and Vocal Development for Parish Ministry
Theology through Music

Carl P. Daw, Jr., Lecturer (fall 2018)
Hymns and Their Music

Mark Miller, Lecturer
Marquand Gospel Choir
Liturgical Keyboard Skills

MUSIC HISTORY
Henry Parkes, Assistant Professor
Communities of Chant
History of Western Music: Middle Ages and Renaissance

Markus Rathey, Professor in the Practice
Music before 1750
The Motet in the 16th and 17th Centuries
The Oratorio in the 17th and 18th Centuries
The Symphony and the Sacred in the 19th Century

LITURGICAL STUDIES
Teresa Berger, Professor (on leave, spring 2019)
Digital Media, Liturgy, and Theology
(with Kathryn Tanner)
Foundations of Christian Worship

Melanie C. Ross, Associate Professor
(on leave, 2018-2019)

Bryan D. Spinks, Professor (on leave, fall 2018)
Christian Marriage: Biblical Themes, Theological
Reflections, and Liturgical Celebrations
Eucharistic Prayers and Eucharistic Theology

RELIGION AND THE VISUAL ARTS
Örgü Dalgic, Lecturer
Islamic Art and Architecture in the Mediterranean
Pilgrimage and Religious Tourism (with Sally Promey)

Felicity Harley, Lecturer
Origins of Christian Art in Late Antiquity
(with Vasileios Marinis)

Vasileios Marinis, Associate Professor
(on leave, spring 2019)
From House Churches to Medieval Cathedrals:
Christian Art and Architecture from the Third Century
to the End of Gothic
Origins of Christian Art in Late Antiquity
(with Felicity Harley)

Sally M. Promey, Professor (on leave, fall 2018)
Pilgrimage and Religious Tourism (with Örgü Dalgic)

Edmund Ryder, Lecturer (spring 2019)
Christian Art and Architecture from the Renaissance
to the Present

Nicole Sullo, Lecturer
Art and Cognition in the Pre-Modern World
The Art of Memory in the Pre-Modern World

RELIGION AND LITERATURE
Karin Coonrod, Lecturer (spring 2019)
Performance of Text: Poetry of T. S. Eliot
(with Peter Hawkins)

Maggi E. Dawn, Dean of Marquand Chapel; Associate Professor
Designing and Curating Worship
Faculty CONTINUED

Peter S. Hawkins, Professor

Dante's Journey to God I and II
Performance of Text: Poetry of T. S. Eliot
(with Karin Coonrod)
Religious Lyric in Britain

Ronald S. Jenkins, Visiting Professor

Performance behind Bars: Sacred Music, Sacred Texts, and Social Justice

David Mahan, Lecturer

Faith, Doubt, and Redemption in 20th - 21st Century Fiction Literature of Trauma

Christian Wiman, Professor in the Practice

Creative Faith: A Writing Course
Poetry and Faith
Suffering (with Miroslav Volf)

Faculty News

Teresa Berger presented several lectures during 2018-19: at the Catholic Theological Faculty of University of Bonn, Germany, in October; at the Catholic Academy of Liturgy Annual Meeting in Denver, where her topic was “Sacraments in Bits and Bytes? Reflections on Liturgy in Digital Mediation;” and at the University of Notre Dame in March on “Worship in an ‘Ekkesia of Life? Challenges for Liturgical Studies in the Anthropocene.” She also served on a panel about “Mediated Faith” at the American Academy of Religion Annual Meeting in November.

Maggi Dawn announced this summer that she is leaving the ISM and Yale Divinity School after eight happy years as Dean of Chapel and Associate Professor of Theology and Literature. She has been appointed Professor of Theology and Principal of St. Mary’s College, Durham University (UK). St. Mary’s is one of 17 constituent colleges in the University, with 1,100 undergraduate and graduate students.


Vasileios Marinis was awarded the Wolfgang Fritz Volbach Fellowship at the University of Mainz, Germany, where he spent the month of June. Forthcoming publications include the three-volume translation and commentary on Michael Glykas’ Theological Chapters, under contract with Dumbarton Oaks Medieval Library and Harvard University Press (in collaboration with Emmanuel Bourbouhakis, Princeton), as well as articles in Studies in Iconography, Journal of Late Antiquity, and Byzantine and Modern Greek Studies.

Thomas Murray joined Martin Jean in playing for a memorial service for Professor and former ISM Director John Cook in Marquand Chapel on June 17, using both organs. In addition to his continuing roles as Principal Organist and Artist in Residence at Christ Church, Episcopal, in New Haven, Professor Emeritus Murray has several engagements forthcoming this fall, including a performance and lecture for the Organ Historical Society at “Stoneleigh,” the new headquarters of the Organ Historical Society in Villanova, Pennsylvania, as part of a symposium devoted to the work of Boston’s Skinner Organ Company.

Henry Parkes spent the summer of 2019 completing a Humboldt Fellowship at the Institut für Musikforschung at the University of Würzburg. He put the finishing touches on a critical edition of liturgical texts by the medieval polymath Bern of Reichenau, to be published in the series Corpus Christianorum. Prof. Parkes also recently published an article on one of the most famous manuscripts of Gregorian Chant, “Behind Hartker’s Antiphoner” in Early Music History 37 (2018).

Sally Promey continued her work with the “Material Economies of Religion in the Americas” project, for which she organized and convened the second gathering of MERA at University of Toronto in June 2018. She published three academic articles. Two of these (one on African American sculptor Elijah Pierce and one on “testimonial aesthetics”) appeared in different peer-reviewed online journals. The third article is a theoretical piece appearing in a four-volume set of books on the senses and sensation, edited by anthropologist David Howes. In addition, one substantial digital humanities pedagogical essay (co-authored with Emily Floyd) appeared in a special issue of the journal Religion. While on leave in fall 2018, Prof. Promey focused on her current book project, Religion in Plain View: Public Aesthetics of American Belief.

Markus Rathey published an article on the development of 17th century opera in Cambridge Opera Journal and one on Bach and the medieval mystic Bernard of Clairvaux in Bach Perspectives. He presented lectures at Harvard University, New York University, for the Boston Symphony Orchestra, and in collaboration with Danielle Rathey at conferences in Toronto and Oxford. Prof. Rathey was also featured in a documentary by Swedish Radio on Bach’s St. Matthew Passion and continued his work as President of the American Bach Society.
Faculty News CONTINUED


Christian Wiman published He Held Radical Light: The Art of Faith, the Faith of Art in the fall. It was also published in the Netherlands (in Dutch), where Prof. Wiman presented a series of lectures in the spring.

Fellows

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 to ISM students and students around the university, and organize symposia or guest performances during their terms. The ISM hosted six fellows in 2018-2019. They were supported in their work by Yale faculty and scholars/practitioners in the region who serve as Fellow Associates of the Institute. The ISM Fellows engaged with students and faculty from across the university through monthly talks and conversations on work-in-progress.

Ireri Chavez-Barcenas
Princeton University: Ph.D. in Musicology; Certificate in Latin American Studies
Research Topic: Singing in the City of Angels: Race, Identity, and Devotion in Post-Tridentine Puebla de los Ángeles
Course: Early Song Tradition in the Habsburg Spanish Empire
Performance: La Galanía (see page 13)

Matthew Isaac Cohen
Professor of International Theatre; Director, Centre for Asian Theater and Dance, Royal Holloway, University of London
Research Topic: A Visual History of Wayang: Indonesian Puppet Theatre Traditions in Modernity
Lecture/Demonstration: Rod Puppet Theatre and Islamic Tales: A Lecture and Demonstration of Wayang Golek Menak from Java (see page 13)

Ashon Crawley
Assistant Professor of Religious Studies and African American and African Studies, University of Virginia
Research Topic: Made Instrument: The Hammond B-3 Organ and the Black Church
Course: Blackness and Mysticism
Symposium: Antiphony, Otherwise (see page 14)

Michelle Karnes
Associate Professor of English, University of Notre Dame
Research Topic: Medieval Marvels and Fictions

Kelsey Seymour
University of Pennsylvania: Ph.D., East Asian Languages and Civilizations
Research Topic: The Buddha’s Voice: Ritual Sound and Sensory Experience in Medieval Chinese Religious Practice
Courses: Chinese Opera; Death and the Afterlife in Chinese Cultures
Lecture/Demonstration: Visualizing Sound: A Lecture and Demonstration on the Notation System and Music of the Chinese Qin (see page 13)

David Sperber
Bar-Ilan University, Israel: Ph.D., Gender Studies
Course: Jewish Identity and Feminist Art (with Margaret Olin)
Conference: New Perspectives on Jewish Feminist Art in the United States (see page 14)
Short-Term Collections Based Fellows

The Institute launched this new one- to three-month fellowship program to support research on the aural, material, visual, ritual, and textual cultures of religion based in Yale’s non-circulating collections at the Beinecke Rare Book & Manuscript Library, the Collection of Musical Instruments, the Yale Center for British Art, the Yale Peabody Museum of Natural History, and the Yale University Art Gallery.

Dewanto Sukistono served as the inaugural fellow in the fall of 2018, working in the Angst Collection of Indonesian Puppets, acquired by Yale University Art Gallery in 2017. Sukistono holds a Ph.D. in Performance and Visual Arts Studies from Gadjah Mada University and is artistic director of Boneku Janu, an independent puppetry company in Yogyakarta, Java, Indonesia.

Alumni

The Institute maintains contact with a high percentage of its more than 700 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 published several times a year, two times in print and mailed to alumni and friends of the Institute, coordinated with the website news feed. Alumni profiles are featured there and in the print and PDF versions of *Prism*. 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 representative list of recent notable accomplishments and appointments in various fields of endeavor:

**CHURCH MUSIC POSITIONS:**
- Christ Church Cathedral (Montreal, QC)
- Durham Cathedral (Durham, England)
- 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),
- Harvard Memorial Church (Cambridge, MA),
- Grace Cathedral (San Francisco),
- Second Presbyterian Church (Indianapolis), St. James Cathedral (Chicago),
- St. James Cathedral (Toronto, ON),
- St. Paul’s Cathedral (San Diego),
- St. Thomas Church (New York),
- Trinity Church (Boston),
- Trinity Episcopal Cathedral (Columbia, SC),
- Trinity Episcopal Cathedral (Portland, OR),
- Trinity Wall Street (New York).

**ACADEMIC APPOINTMENTS:**
- Aquinas Institute of Theology, College of the Holy Cross, Colorado Christian University, Deerfield Academy, Drew Seminary, East Carolina University, Eastman School of Music, 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, Southeastern 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 Rochester, University of Thessaloniki, Wesleyan University, Western Michigan University, Williams College.

**CONDUCTING OR SOLO PERFORMANCES:**
- Boston Early Music Festival,
- Calgary Philharmonic,
- Conspirare, Houston Symphony Orchestra,
- LA Chamber Orchestra, Mark Morris Dance Group,
- New York City Children’s Chorus, New York Philharmonic,
- Orchestra of St. Luke’s, Oregon Bach Festival,
- Philharmonia Baroque Orchestra (San Francisco),
- Prince George Symphony Orchestra, Quodlibet.
Alumni CONTINUED

Choir (Canada), Seraphic Fire, Telemann Chamber Orchestra, Trinity Church Wall Street (New York), West Village Chorale (New York)

COMMISSIONS: Philadelphia Orchestra, the National Symphony Orchestra, the Colorado Symphony Orchestra, eighth blackbird, Takacs Quartet, Seraphic Fire, Soli Deo Gloria, Kansas City Symphony, Vancouver Bach Choir, and Yale Camerata.


ENROLLMENT IN OR COMPLETION OF DOCTORAL PROGRAMS: Boston University, Brown University, Duke University, Durham University (UK), Eastman School of Music, Fordham University, Graduate Theological Union, Harvard University, Indiana University Jacobs School of Music, Northwestern University, Princeton University, The Juilliard School, Trinity College Dublin, University of Chicago, University of Michigan, University of Minnesota, University of Notre Dame, University of Oregon, University of Pennsylvania, University of Pittsburgh, University of Toronto, University of Wisconsin–Madison, University of Washington, Vanderbilt University, and Yale University.

Student Admissions 2018-2019

<table>
<thead>
<tr>
<th>Application Statistics</th>
<th>ISM/YDS</th>
<th>ISM/YSM</th>
<th>Total</th>
</tr>
</thead>
<tbody>
<tr>
<td>Apps</td>
<td>73</td>
<td>130</td>
<td>203</td>
</tr>
<tr>
<td>Admits</td>
<td>18</td>
<td>17</td>
<td>35</td>
</tr>
<tr>
<td>Matrics</td>
<td>17</td>
<td>13</td>
<td>30</td>
</tr>
</tbody>
</table>

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

<table>
<thead>
<tr>
<th>Music</th>
<th>Divinity</th>
</tr>
</thead>
<tbody>
<tr>
<td>Choral</td>
<td>M.A.R.</td>
</tr>
<tr>
<td>Organ</td>
<td>M.Div.</td>
</tr>
<tr>
<td>Voice</td>
<td></td>
</tr>
<tr>
<td>Total</td>
<td></td>
</tr>
</tbody>
</table>
Miller Hall – A New Home for the ISM

On February 23, 2019, the Institute formally dedicated its new home, Miller Hall, bringing to fruitful conclusion a dream and a project more than a decade in the making. A capacity crowd of more than 125 people attended the dedication ceremony and lunch following. The dedication program included remarks by Dean Gregory Sterling (Divinity School), Dean Robert Blocker (School of Music), Professor Emeritus Nicholas Wolterstorff, Yale President Peter Salovey, and William Miller, President of the Wallace Foundation, and the son of J. Irwin Miller, one of the ISM founding benefactors. Sharon Kugler, University Chaplain, opened the service with an invocation. Students participated as well: Carmen Denia ('19 MAR) read an Emily Dickinson poem, and the Yale Voxtet performed Ralph Vaughan Williams’s Serenade to Music. David Simon ('17 MM; ’23 DMA) provided accompaniment for the hymn selection, For the Splendor of Creation.

The Saturday morning ceremony was part of two days of special events, beginning on Friday afternoon with an opening reception and gallery talk for the Miller Hall Inaugural Art Exhibition, Ineffable Manifestations (see p. 11). The symposium on “The Wisdom of Job” followed the dedication on Saturday afternoon (see p. 14), and the weekend festivities culminated with the Yale Schola Cantorum concert at Christ Church, featuring Judith Weir’s In the Land of Uz; and Ralph Vaughan Williams’ Mass in G Minor.

As early as 2012 the ISM embarked on a visioning and planning process for the renovation of the Tudor Revival mansion at 406 Prospect as its dedicated facility; the project was approved in the fall of 2016, and the following year Yale University honored the ISM’s generous benefactors with the naming of Miller Hall and the Tangeman Common Room.

The building opened just in time for the start of the 2018–2019 academic year.

Miller Hall is now a home where the Institute will grow even more into its broad interdisciplinary mission, a gathering place where people and their ideas and disciplines can enlighten one another to promote greater synergy and collaboration within the ISM community, across the university, and beyond.
ISOM Program Highlights

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

The Yale Camerata and its smaller Chamber Chorus performed four concerts over the course of the academic year. Camerata’s first program focused on the centennial of the Armistice of Compiègne with Herbert Howells’s Take him, earth, for cherishing and Carol Barnett’s The World Beloved: A Bluegrass Mass, along with John Tavener’s Requiem Fragments, performed by the Chamber Chorus. In December, Camerata presented their annual Advent concert in Battell Chapel, featuring Josef Rheinberger’s Der Stern von Bethlehem and concluding as always with the carol See amid the winter’s snow (arr. John Goss) and the Dona nobis pacem from J.S. Bach’s Mass in B-minor. In February, the Camerata joined forces with the Yale Glee Club and Yale Symphony Orchestra for a performance of Francis Poulenc’s Gloria under the baton of Glee Club director Jeffrey Douma. The final concert of the year featured the cantata Ad manus from Dieterich Buxtehude’s Memra Jesu Nostri, YSM alumna Caroline Shaw’s To the Hands (composed as a response to the Buxtehude), Arvo Pärt’s Beatiitudes, Ludwig von Beethoven’s Meeresstille und glückliche Fahrt, and Samuel Barber’s Prayers of Kierkegaard.

YALE SCHOLA CANTORUM

David Hill, Principal Conductor

Masaaki Suzuki, Principal Guest Conductor

The Yale Schola Cantorum performed six programs during the 2018–2019 academic year, five of them conducted by principal conductor David Hill. Schola opened the season with an Evensong at Christ Church New Haven featuring music of Dering, Vivanco, Harris, and Holst, as well as the world premiere of Margaret Burk’s (M.M. ’19) Preces and Responses. Principal guest conductor Masaaki Suzuki was in residence in October to lead Schola and Juilliard415 in a pair of performances of Georg Frederic Handel’s oratorio Alexander’s Feast in New Haven and New York. In November, Schola performed a program of Charles H.H. Parry’s Songs of Farewell and Ildebrando Pizzetti’s Messa di Requiem. Schola’s January program featured settings of the text “O magnum mysterium” by Tomás Luis de Victoria, Pierre Villette, Francis Poulenc, Javier Busto, and Morten Lauridsen, as well as other music for the Christmas and Epiphany seasons by Gustav Holst, Edvard Grieg, and Hildegard von Bingen. Schola’s second concert of the spring featured Ralph Vaughan Williams’s Mass in G minor alongside the North American premiere of Judith Weir’s dramatic oratorio on the Book of Job, In the Land of Uz, featuring ISM Professor Jimmy Taylor in the central role. Schola united with Juilliard415 once more for a pair of U.S. concerts followed by a Scandinavian tour, performing a program featuring the world premiere of a new commissioned work, Paweł Lukaszewski’s Ascensio Domini, alongside Joseph Haydn’s Missa in angustiis (”Lord Nelson Mass”) and J.C. Bach’s Grand Symphony in D Major. (See next page.)
Yale Schola Cantorum and Juilliard415 Concert Tour to Scandinavia
May/June 2019

Immediately following commencement weekend, David Hill led Yale Schola Cantorum in a concert tour of Scandinavia with Juilliard415, the baroque orchestra composed of students in The Juilliard School’s historical performance program. In four joint concerts, the two ensembles presented a program featuring the world premiere of a new commissioned work, Paweł Łukaszewski’s *Ascensio Domini*, alongside Joseph Haydn’s *Missa in angustiis* (“Lord Nelson Mass”) and J.C. Bach’s *Grand Symphony in D Major*. In Lund, Sweden, the players of Juilliard415 also presented a performance of chamber music and Schola provided the music for a Sunday morning mass at Lund Cathedral, featuring William Harris’s *Faire is the Heaven*, Gerald Finzi’s *God is Gone Up*, and Tomás Luis de Victoria’s *Missa Ascendens Christus*.

**May 24:** Gustaf Church (Copenhagen, Denmark)

**May 25:** Juilliard415 chamber music concert at Allhelgona Church (Lund, Sweden)

**May 26:** Sunday mass sung by Schola Cantorum at Lund Cathedral (Lund, Sweden)

**May 27:** Västerås Cathedral (Västerås, Sweden)

**May 30:** Rock Church (Helsinki, Finland)

**June 1:** Domkirche (Oslo, Norway)
Program Highlights CONTINUED

Organ Program

The Great Organ Music at Yale series welcomes guest artists to perform on the Newberry Memorial Organ in Woolsey Hall. Thomas Trotter’s November performance featured music by Bach, Widor, Ginastera, Elgar, and others. In February, the Chenaults — “The World’s Premiere Duo-Organ Team” — gave a performance of music for four hands and four feet by Gaston Litaize, Philip Moore, David Briggs, and others.

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. This year the organ students also participated in masterclasses led by James O’Donnell, organist and master of the choristers at Westminster Abbey, including a workshop on Anglican chant.

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 40 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, at left, (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 A. Thompson-Allen Company (ATA) to conduct the first complete restoration of the Newberry Organ since its installation in Woolsey Hall in 1903. The multi-year project commenced in 2012 and will correct tonal inconsistencies that creep into any organ of this age and repair literally thousands of leaky valves and cracks in the core mechanism of the instrument. ATA completed work on the relay system and are also in process with the Echo division. The entire project will be completed in 2020 when the Echo division is reinstalled, leaving only the façade of the organ to be restored.

Voice Program: Early Music, Oratorio, and Chamber Ensemble

Professor James Taylor teaches and directs the Institute’s voice program in Early Music, Oratorio, and Chamber Ensemble. The eight voice majors, collectively known as the Yale Voxtet, study and perform a range of repertoire in annual degree recitals, solo roles, and ensemble singing with the Yale Schola Cantorum, and collaborative chamber music projects. This year, guest artists Nicholas McGegan and Masaaki Suzuki participated in short-term residencies in which they coached individual singers and conducted masterclasses with the group. Each of these residencies culminated in a public performance. In November, Nicholas McGegan conducted a performance of Alessandro Scarlatti’s Il primo omicidio, an oratorio on the story of Cain and Abel. In February, Masaaki Suzuki conducted a program of cantatas of J.S. Bach. The Voxtet singers also presented a Christmas Vespers service in December as the culmination of their Latin Diction class with Professor Taylor and guest artistic director Susan Hellauer.
Church Music Studies

The ISM maintains strong programs that prepare musicians for full-time work in church music. In addition to providing valuable practical experience for students through partnerships with virtually every chapel at Yale, we partner with major churches and cathedrals throughout the country on post-graduate, year-long internships for students who have completed the church music certificate.

Liturgical Studies

The ISM program in Liturgical Studies presented two lectures for the public during 2018-2019:

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

The Rt. Rev’d. Dr. Rowan Williams
Master of Magdalene College, University of Cambridge; Former Archbishop of Canterbury

Naming the World: Liturgy and the Transformation of Time and Matter
This lecture was the keynote address for the ISM Liturgy Conference in June 2018, as noted in the ISM annual report for 2017-2018.

Religion and the Arts

The Religion and the Arts program presented a series of literary readings and the inaugural art exhibition in Miller Hall.

LITERATURE AND SPIRITUALITY SERIES
Readings and talks followed by book-signings in collaboration with Yale Divinity School Student Book Supply.

Tracy K. Smith
Reading from Wade in the Water

Naeem Murr
Reading from the forthcoming novel The Sheikh of Salt Street

Andrew Sullivan
Technology and The Soul

ART EXHIBITION
Ineffable Manifestations
Inaugural art exhibition in Miller Hall, featuring a selection of artwork celebrating the Institute of Sacred Music’s support of the visual arts, past and present. Curated by Jon Seals (M.A.R. ’15). The exhibition included works by thirteen contemporary artists: Eoin Burke, Gaby Colins-Fernandez, Ryan Foster, Bill Greiner, Camille, Hoffman, Kenny Jensen, Natalija Mijatovic, Kirsten Moran, Laura Mosquera, Margaret Olin, Meg Pierce, Marium Rana, Jon Seals, plus works from the ISM’s permanent collection by: Rick Bartow, Nalini Jayasuriya, Ellen Priest, He Qi.

Jon Seals said that his goal in curating the exhibition was “to gather a diverse collection of artists whose visual work gives expression to the life affirming gifts of the sacred.” Current student Laura Worden (M.A.R.’19), who assisted Jon in hanging the artworks, reflected on how the exhibition spoke to her: “Ineffable Manifestations embodied the plurality of sacrality; it aptly showcased the variety of the sacred visual arts. The works allowed us to reflect communally on our shared and quite varied experiences of the divine, as well as on our futures together.”

LITURGY SYMPOSIUM

Kristine Suna-Koro, Associate Professor of Theology, Xavier University

Sacraments and Postcolonial Planetarity: Reimagining the Sacramental Signature of All Things in the Era of Environmental Degradation

Ryan Foster, Setting Sunset #3, oil on canvas
Marquand Chapel

The liturgical program at Marquand Chapel has continued to flourish during 2018-2019, led by Dean of Chapel, Maggi Dawn (also Associate Professor of Theology and Literature in the ISM) with Emilie Casey (Liturgical Minister) and Nat Gumbs (Director of Chapel Music), and a team of student Chapel Ministers, organ scholars and choral conductors.

Over the course of this past academic year, we hosted 147 unique worship events, including daily chapel services, special events such as the Advent Service and Commencement Worship, and occasional memorials.

One of the features of Marquand worship is our continuous attempt to involve as many people as possible in worship leadership. This year 44 faculty and staff, more than 165 students, and 30 special guests took part in planning and leading worship. Attendance was similarly high: overall, we averaged around 100 worshippers per day. Perhaps predictably, our most highly attended service was the Advent Service, which is always a highlight of the year.

As always, we featured the arts in worship. One major highlight was a jazz service featuring jazz piano legend Cyrus Chestnut, who improvised interpretations woven through a sermon by Professor Willie Jennings on themes of jazz, theology, and improvisation. On another occasion, the Chapel was packed to hear U.S. Poet Laureate Tracy K. Smith offering a poetry reading during a Sung Worship service themed “Wade in the Water.” In collaboration with the ISM art exhibition “Ineffable Manifestations,” curator and alumnus Jon Seals spoke during one Chapel service about his work in creating the exhibit. Worship that day featured a piece from that collection in Marquand Chapel as an object for personal reflection, which helped the entire YDS community to engage more deeply with the Miller Hall exhibit.

There are many other examples. For the second year running, we hosted a “Shape Note Hymn Sing,” led by song leaders from Yale’s group of Sacred Harp singers. Tap dance artist Andrew Nemr offered a sermonic dance for a service entitled, “Praying without Words.” This worship offered an expansive understanding of homiletics, challenging us to consider how God’s word might be proclaimed beyond traditional preaching. We welcomed back ISM alumni Charles A. Gillespie and Justin E. Crisp to lead us in worship featuring liturgical drama for a service entitled, “Feeding the 5,000.” This service was followed by a well-attended Liturgical Drama Workshop led by Dr. Gillespie and Rev. Crisp.

Throughout the month of January, we devoted weekly Sung Worship services to singing and praying the Psalms. All our words, prayers, and songs came directly from the poetry found in the book of Psalms, and over the course of three services we sang the Psalms in many different musical traditions and genres—from Russia to Mongolia, from Orthodox to Anglican hymnody, and from Celtic to Mark Miller’s unique gospel-Broadway style.

In honor of the Martin Luther King, Jr. holiday, the Marquand Gospel and Inspirational Choir sang an impressive thirteen-minute anthem: “Let Justice Roll” by Mark Miller. And to honor Women’s History Month, weekly Sung Worship services throughout March featured music written by women songwriters. In one service, students enacted a dramatic retelling of the stories of Tamar, Rahab, Ruth, Bathsheba, and Mary, from the Matthean Genealogy, woven together with activist Sojourner Truth’s famous speech, “Ain’t I a Woman.”

As always, I want to thank everyone who has participated in Marquand worship this year. But this time I also have to say ‘goodbye’. After eight years as Dean of this magnificent and vibrant Chapel, I have now been appointed as Principal of St. Mary’s College, and Professor of Theology, at the University of Durham in the UK. It is an exciting move for me, but it is with no small sadness that I say goodbye to Marquand Chapel, the Divinity School, the ISM, and all the partner institutions on Sterling Divinity Quad. It has been a brilliant eight years, and I shall watch with interest to see what adventures Marquand gets up to next.

Rev’d. Dr. Maggi Dawn
Associate Professor of Theology and Literature, and Dean of Marquand Chapel

Advent Service 2018 – JaQuan Beacham, reader
Other Events, Conferences, and Publications

Guest Artists and Special Events

**Inspire: A Choir for Unity**
*Don't Shoot, Just Listen*
A choral concert commemorating all those lost to gun violence and seeking to inspire unity and peace

**Aastha Goswami**
Lecture and Demonstration of North Indian Vocal Music

**Sir Jonathan Mills**
*Music and the Sacred Dimensions of Time*
One of three lectures at Yale addressing “The Role of Culture in the Contemporary World”

**Michael O’Siadhail**
*The Five Quintets*
Book launch with Q&A and book signing

**Jeanine De Bique, soprano**
Recital: works of Mozart, Strauss, Wolf, Previn and folk songs from Trinidad & Tobago and Jamaica

**Alicia Walker**
Associate Professor of History of Art, Bryn Mawr College
*Lecture: Erotic Images and Christian Eyes: Seeing with the Body and Soul in Byzantium*

**Rod Puppet Theatre and Islamic Tales**
Lecture and Demonstration of Wayang Golek Menak Dewanto Sukistono and Matthew Cohen

**Voices from Prison**
Incarcerated Men Re-imagine *The Divine Comedy*
Fragments of Dante’s poem adapted by men in prison and performed by the students in Professor Ron Jenkins’ course “Sacred Texts and Social Justice”

**Visualizing Sound**
*Lecture and Demonstration on the Notation System and Music of the Chinese Qin*
Kelsey Seymour and Peiyou Chang

**Academy Chamber Choir of Uppsala**
*Northern Light: Music from Scandinavia*
Stefan Parkman, conductor; Andreas E. Olsson, baritone; Hans Ove Olsson, piano; and graduate choral conducting students of Professors Marguerite L. Brooks and Jeffrey Douma

**La Galania**
*El blando susurro: Spanish and Italian sacred music from the seventeenth century*
Raquel Andueza, soprano; Jesús Fernández Baena, theorbo; Pierre Pitzl, baroque guitar

**Testimony Songs and Devotion**
A sound-art event bringing together musicians, singers, foodies, and audience members to think about the role of the senses in Black religious practice and sacred traditions. Presented in conjunction with the symposium *Antiphony, Otherwise* (see p. 14).
Participants: Abdul Hamid Robinson-Royal; Kellie Turner; Naomi Washington-Leapheart; Nick Peterson; Marcus Johnson

**The Mouth: An Instrument for Creating Worlds**
Workshop and demonstration by Victoria Hanna, Jerusalem-based vocal artist, composer, and teacher

**Ramanavi Celebration**
Gundecha Brothers, Dhrupad Singers

**Urumi Melam**
Tamil Hindu Drumming from Singapore

**T.S. Eliot: A Soul Stretched Tight**
Performed by students of Peter Hawkins and Karin Coonrod
Conferences

The Wisdom of Job
A symposium exploring the connections between the Book of Job and its theology with poetry, visual art, and music inspired by its message; organized in conjunction with Yale Schola Cantorum’s performance of Judith Weir’s work *In the Land of Uz*.

Speakers:
Judith Weir, Composer (2019 Tangeman Lecture)
Felicity Harley-McGowan, Lecturer in Religion and Visual Culture
Robert R. Wilson, Hoober Professor of Religious Studies and Professor of Old Testament
Christian Wiman, Professor in the Practice of Religion and Literature

Antiphony, Otherwise: A Symposium
Organized by ISM Fellow Ashon Crawley, this symposium explored the role of the Hammond B-3 Organ in the life of the Black Church, Black Christianity, Black Sacred Music, Black Religion and Black Popular Culture.

Speakers:
Johari Jabir, University of Illinois Chicago
Kimberleigh Jordan, Drew University
Fredara Hadley, Oberlin College
Lynnée Denise, California State University, Los Angeles
Braxton Shelley, Harvard University
Kyle Brooks, Methodist Theological School in Ohio

New Perspectives on Jewish Feminist Art in the United States
Organized by ISM Fellow David Sperber, the conference revisited basic questions about American Jewish feminist art, past and present, as well as introduced new questions about this field of art, and mapped critical strategies and new frameworks of thought. Speakers examined the interplay between feminism and Judaism in works of well-known artists and those representing lesser known trends, such as Jewish religious feminist art in the US. Discussions emphasized the larger social, historical, and intellectual contexts within which these artists operate/d.

Speakers:
Helène Aylon, Artist
Matthew Baigell, Rutgers University
Paula Birnbaum, University of San Francisco
Lisa E. Bloom, UC Berkeley
Laura Kruger, Bernard Heller Museum at the Hebrew Union College, Jewish Institute of Religion
Mierle Laderman Ukeles, Artist
Gail Levin, The Graduate Center, CUNY
Mor Presiado, Bar-Ilan University
David Sperber, Yale Institute of Sacred Music
Tanya Zion-Waldoks, Princeton University
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 faculty activities with a mailing list of approximately 3,000 subscribers and unlimited online readers. (Two issues each year are printed and mailed.)

Letters ([www.lettersjournal.com](http://www.lettersjournal.com)) is an online student-run, born-digital review of literature and the arts engaging creative expression with religion, spirituality, and belief connecting the life of faith to contemporary art. The spring 2019 issue featured work by nationally-known poets and artists alongside works by emerging writers and artists.

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 and Vimeo channels. *Yaleism* is the Institute’s handle and hashtag. During 2018–2019, staff again deployed a team of students to cover ISM events, uploading photos to Instagram that were then pushed into Facebook posts (537) and tweets (432), promoting 165 ISM-sponsored events as well as other content relevant to the Institute’s mission.
FALL 2018

September 5  
**Introductions**

September 12  
**ISM Fellows:**  
Ireri Chávez-Bárcenas  
Matthew Isaac Cohen  
Ashon Crawley  
Michelle Karnes  
Kelsey Seymour  
David Sperber  
Nicole Sullo

September 19  
**Mark Chaves,** Professor of Sociology, Religious Studies, and Divinity, Duke University  
*Religious Trends, Congregations, and the Arts*

September 26  
**Presentation Workshop**

October 3  
**Braxton Shelley,** Assistant Professor of Music, Harvard University and Radcliffe Institute  
*“Take Me Higher”: “Tuning Up” and the Gospel Imagination*

October 10  
**Richard Vosko,** Architect, Sacred Space Planner  
*Trends in Contemporary Church Architecture and Design in the U.S.*

October 24  
**Andrew Nemr,** Dancer  
*Dance, Religion and American Culture*

October 31  
**Peter Manseau,** Lilly Endowment Curator of American Religious History, The National Museum of American History  
*The Apparitionists: An Exploration of the Entwined Histories of Spiritualism and Photography in the 19th Century*

November 7  
**Rosemary Williams & Hannah Goodwillie:**  
“In Crowns of Thorns:” Christianity’s Influence in Musical Responses to the Holocaust

November 14  
**Sarah Rodeo & Jacob Gelber:**  
*Ambivalence, Affiliation, and the Erosion of Absolutism in Poulenc’s Dialogues of the Carmelites*

November 28  
**Anna Thurston & Haitham Haidar:**  
*Wolfing Wonder: Looking to Animal Voices in Missa Gaia*

November 30  
**Peerawat Chiaranunt & Ashley Mulcahy:**  
*Monteverdi’s Canzoniere: The Petrarchan Framework of the Selva morale et spirituale*

December 5  
**Small Groups**
### SPRING 2019

**January 16**
**Martin Nguyen**, Associate Professor of Religious Studies and Director of Islamic Studies, Fairfield University
*Islam in the U.S.*

**January 23**
**Paul Olive-Reese & Maggie Burk:**
*Searching for the Sacred in Musical Performance*
**Stephanie Burette & Ned Vogel:**
*Arts to Re-enchant the Church? A Practical Example with R. Vaughan Williams, “The Shepherds of the Delectable Mountains” (1921-22)*

**January 30**
**Wonhee Lim & Matt Daley:**
*Korea’s Got Seoul: How and Why Black Gospel Music Became Commonplace in K-Pop*
**Thomas Ingui:**
*Music, Globalization, and a Search for Universal Truths*

**February 6**
**Wen Reagan**, Visiting Assistant Professor of Music and Worship, and Associate Director of the Center for Worship and the Arts, Samford University
*Hillsong in America: Sound, Sight, Sacrament*

**February 20**
**Dale Adelmann** (Canon) and **The Very Rev. Samuel G. Candler** (Dean), St. Philip’s Cathedral, Atlanta, GA
*Music and Liturgy in a Vibrant American Anglican-Episcopal Cathedral-Parish*

**February 27**
**Antonio Alonso**, Visiting Assistant Professor in the Practice of Theology and Culture and Director of Catholic Studies, Candler School of Theology
*Altarcitos, Hymnals, and the Limits of Liturgical Resistance to Consumer Culture*

**March 6**
**Katharine Harmon**, Assistant Professor of Theology, Marian University
*Apostles of the Liturgy: Women Religious and the Arts in the U.S.*
*Catholic Liturgical Movement*

**March 27**
**Jack Dewey & Jacob Reed:**
*“Unconsciously our hands dance and our feet tap”: Music and Ethical Persuasion in Medieval China*

**April 3**
**He Li & Andrew Hon:**
*By Nature, Not by Art: The Aesthetics of Girolamo Savonarola*

**April 10**
**Sarah Fox & Emily Donato:**
*A Play within a Play: Examining Sholem Asch’s God of Vengeance and Paula Vogel’s Indecent*

**April 17**
**David Simon:**
*Francesco Durante Magnificats in B-Flat: Rhetoric and Theology in Music*

**April 24**
**Andrea McComb Sanchez**, Assistant Professor of Religious Studies, The University of Arizona
*The Interconnection between Place, Narratives, and Ceremony in Native American Communities*

**Small Groups**

**April 24**
**Sally M. Promey**, Professor of Religion and Visual Culture, Professor of American Studies and Religious Studies, Director, MAVCOR, Yale University
*Material Conversations*
Cover photos:

Top –  Mosaic in St. Mark's Basilica depicting the Ascension of Jesus Christ. Venice, Italy © Alessandro 770, dreamstime.com

Middle –  Eoin Burke, “Tracie.” Epoxy resin, acrylic paint  
Masaaki Suzuki, photo by Roland Knapp  
Mariam Rana, “The Qalam Series: Entangled.” Gouache and micron pen on tan printmaking paper

Bottom –  Miller Hall, photo by Stephen Gamboa-Díaz