

Prism

MUSIC • WORSHIP • ARTS

YALE INSTITUTE OF SACRED MUSIC COMMON GROUND FOR SCHOLARSHIP AND PRACTICE

Welcome, New Students!

Compiled by Emily Floyd

Each autumn we welcome new students who bring a breadth and depth of diverse backgrounds to our interdisciplinary enterprise. Many of them accepted our invitation to tell a bit about themselves, so that our alumni and friends can catch some of the enthusiasm that abounds at this time of year.

The ISM community celebrated the opening of the academic year at the ISM picnic, held again this year on the grounds of the Eli Whitney Museum in Hamden.



Breaking bread *al fresco*.

Caleb Bennetch (MM) is a native of Harrisonburg, VA. He graduated magna cum laude from James Madison University with a degree in music education. While there, Caleb performed in many choral and instrumental ensembles, and held positions such as undergraduate conductor's assistant and bass section leader for the Madison Singers. He was a finalist for both the Presser scholarship and the Carole Jackson Endowed Scholarship for Music Education. After graduating, Caleb lived for a year as a member of St. Hilda's House, an intentional community at Christ Church in New Haven where he worked to fight hunger at Community Soup Kitchen. Caleb is excited to continue his studies, concentrating on the music and theology of the church.

Meg Bernstein (MAR) is a native of Rhode Island. She received her BA in art history and English language and literature from Smith College (Northampton, MA) in 2008. She remained in the Pioneer

NEW STUDENTS CONTINUED FROM PAGE 1

Valley to earn her MA in art history at the University of Massachusetts at Amherst in 2011, where she focused on medieval art and architecture and minored in 19th and 20th century architecture. At UMass she had the opportunity to act as a teaching assistant for courses in 19th and 20th century art and architecture and on writing for art history. Meg plans to continue her studies of medieval art and architecture at the ISM, and further her knowledge of biblical texts and religious history. She hopes to earn her PhD in medieval art, and ultimately to teach at the college level. Meg is particularly interested in monastic art and architecture, female spirituality in the Middle Ages, relics, and the cult of saints.

Stephen Buzard (MM) graduated summa cum laude from Westminster Choir College in 2010, studying organ performance with Ken Cowan. While at Westminster, Stephen served as organ scholar at Trinity Episcopal Church, Princeton, and as director of music for the Episcopal Church at Princeton University. Stephen spent the last year in England as senior organ scholar at Wells Cathedral. Stephen is highly interested in church music, especially in promoting the Anglican choral tradition in America.

Katie Cadigan (MDiv) is a documentary producer/director whose credits include films for PBS and HBO. She is an Episcopalian postulant from the Diocese of California and intends to pursue a bivocational career once ordained.

Soprano **Megan Chartrand** (MM) comes to the ISM from Sherwood Park, Alberta, Canada. She earned her Bachelors of Music in vocal performance in 2010 from the University of Alberta, studying under Jolaine Kerley. An active soloist, Megan has made appearances with the Edmonton Symphony Orchestra Symphony for Kids and Midweek Classics series; the Alberta Baroque Ensemble, Pro Coro Canada, VoiceScapes, Scona Chamber Singers and the University of Alberta Madrigal Singers. Megan placed first in the 2010 Canadian Music Competition at the provincial level, and third at the national level. In June 2011, she was a



Katie Cadigan and Michael Madden.

finalist for the first annual CMC Handel Singing Competition in Toronto. She has participated in the Tafelmusik Baroque Summer Institute, the Victoria Conservatory Vocal Oratory Program, the Norfolk Chamber Music Festival and most recently, the Early Music Vancouver Baroque Vocal Programme. Other than music, Megan loves to cuddle with her three cats, spend an afternoon quilting in the sunroom, and hike in her beloved Rocky Mountains.

Justin Crisp (MDiv) joins the ISM community following undergraduate study at the University of Tennessee in Knoxville, where he majored in both English literature and religious studies with a shared focus on critical theory. He is particularly interested in the way that liturgical practices can both reinforce and challenge dominant social structures and, in his undergraduate work, attempted to think through what it would mean for liturgy to be a sacred space in which gender and sexuality, in particular, are deconstructed and re-contextualized. He hopes to continue this exploration while studying at the ISM, in addition to attaining a richer understanding of the intersection

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Merle-Marie Troeger and Benjamin Straley.

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Martin D. Jean, director

409 Prospect Street
New Haven, Connecticut 06511

telephone 203.432.5180

fax 203.432.5296

EDITOR Melissa Maier
melissa.maier@yale.edu

ALUMNI AND JOB PLACEMENT EDITOR Emily Floyd
emily.floyd@yale.edu

LAYOUT AND DESIGN Elaine Piraino-Holevoet, PIROET

New Organ at the ISM

by Martin Jean

The Yale Institute of Sacred Music is proud to announce the installation of a new pipe organ by Pasi Organ Builders of Roy, WA. Their Op. 20 now resides in the 25-seat organ studio at the ISM, and will be used for teaching and practice by Yale organ faculty and students. This new instrument will provide the versatility that students need to play a wide array of literature, and it will provide schedule relief for the excessively busy spaces on the central Yale campus, where the performing organs live.

The plan for this organ dates back to the 1990's when the new spaces for the Institute were being designed at the front of Sterling Divinity Quadrangle. ISM alums of the period will recall the Moeller organ that lived in the stairwell-converted-to-organ-studio in the old ISM building. That instrument was sold to a small church in Connecticut when the Institute moved, while for the new space a purpose-built instrument reflecting current building trends was envisioned. For a number of reasons, the project was delayed for several years, and during that time Lloyd and William Ortel, loyal Yale alumni and music-lovers (Lloyd Ortel had been an organ student at Yale), graciously donated the Flentrop house-organ from their home Sturbridge, MA. The Ortel Organ lived happily in the ISM Organ Studio until this summer; it has now been moved to a practice room in Woolsey Hall where it can be used by graduate and undergraduate music students alike.

Meanwhile, Professors Murray and Jean considered a number of builders to undertake the new project, and in 2009 recommended Pasi Organ Builders for the job.

Martin Pasi's work represents some of the finest organ building of its kind in the world



Photo © Andrew Gorn

today: beautiful though simple materials are crafted carefully into instruments that are pleasing both visually and aurally. Pasi hails from the Lake Constance region of Austria, where he apprenticed with the Rieger Organ Company. He came to the States in 1981, and after working with several North American builders, set up his own shop in the northwest, where he is now building his 22nd organ. His instruments are characterized by their exquisite craftsmanship, careful and sweet voicing, and superb mechanical action. The organ now being installed is six stops larger than the Flentrop, accounting for the increased height of the organ and allowing for more versatility of musical styles. The room itself has undergone modest acoustical improvements.

There is a computer generated image of the organ on Pasi's website where you can also view photos of other instruments he has built: www.pasiorgans.com/instruments/opus20.html. And there is a slideshow on the ISM website: www.yale.edu/ism/academics/PasiOrgan.html where you can see lots of photos of the building of the new organ.

The ISM is deeply grateful to Margot Fassler, director of the institute from 1994-2004, who procured approval and funding for this project. This splendid new organ will serve Yale students for many decades to come.



Photo by Thomas Murray

Above: The left jamb Below: The Pasi organ is delivered.



Photo by Derek Gretten-Harrison

God's House: A Reflection on the Congregations Project Summer Seminar

by Matt Cortese

There are few lunchtime conversations that effortlessly turn to the choice of hymns for one's own funeral. Yet midway through Yale's Institute of Sacred Music Summer Seminar, the cornerstone event of its Congregations Project, there occurred just such a conversation as I found myself humming for a Lutheran music minister from Chicago the songs I'd chosen for my Resurrection Mass. Your average person—even your average Christian!—might find this topic unpalatable, disturbing, even worrisome from a healthy twenty-four year old graduate student. My companion, however, did not bat an eyelash; indeed, she was equally eager to share her own Order of Service. Over a plate of skewered chicken we contemplated our own liturgical eschatology, and I couldn't help but feel that some common ground had been won, some Christian zeal shared across geographical, generational, and denominational lines. I left that lunch table feeling more known, with a deeper sense of Christian solidarity.

While considering how best to share the Congregations Project Summer Seminar experience with *Prism* readers, the text of that funeral tune I hummed for my Lutheran friend that day has kept running through my mind. The song lifts its lyrics from Psalm 27:

*One thing I ask, this alone I seek, to dwell
in the house of the Lord all my days. For
one day within your Temple heals every day
alone; O Lord, bring me to your dwelling!*

God's dwelling..... The House of the Lord..... From their earliest days, Christians have used household and dwelling language, borrowed both from descriptions of the Jerusalem Temple and of the Roman paterfamilias, to describe the experience of Christian community, liturgy, and eschatology. John 14:2 comes to mind immediately: "In my Father's house are many rooms; if it were not so, would I have told you that I go to prepare a place for you?"

The Congregations Project theme in 2011 was "Worshiping God in this Place." Participants in the Summer Seminar experienced the church's spaciousness, its embodiment in multiple local parishes with varied social and theological commitments. God has indeed prepared many rooms! Yet the participants equally experienced a unity of purpose, a harmony of hearts at prayer, a shared commitment to the Gospel. In this article and in two still forthcoming, I will introduce you to the seven congregations whose representatives gathered at Yale this past June to pray together, hear lectures, speak with one another, and share their current projects in worship, music, and the arts.

Each congregation's project was related to the 2011 theme. Lectures and conversations sometimes considered places much grander than these congregations' houses of worship—neighborhoods,



Martin Jean with Msgr. Torgerson, St. Monica Catholic Community, Santa Monica, CA.

ecologies, even the cosmos as a whole—but all shared the conviction that what happens there matters immeasurably. This too draws me to the image of the Christian church as God's House. This image may seem anachronistic or banal to some, but I believe it provides a window into the participating congregations and into what happened at the Summer Seminar.

God's house has a garden. **Luther Place Memorial Church in Washington, D.C.** sits in sight of the White House, and for years has witnessed to the evangelical mandate to serve in the heart of a city (in)famous for both poverty and power. Luther Place is well known for its outreach to disadvantaged populations through its N Street Village initiative, a nonprofit that offers a host of shelter, housing, and occupational services for

2011 Participating Congregations

THE UNITED CHURCH OF SANTA FE (UCC)
Santa Fe, NM

IDLEWILD PRESBYTERIAN CHURCH
Memphis, TN

ST. MICHAEL'S CATHEDRAL
Boise, ID

CENTRAL PRESBYTERIAN CHURCH
Atlanta, GA

LUTHER PLACE MEMORIAL CHURCH
Washington, DC

ST. MONICA CATHOLIC COMMUNITY
Santa Monica, CA

HOLY TRINITY LUTHERAN CHURCH
Chicago, IL

D.C.'s homeless community. Luther Place is also the home of Lutheran Volunteer Corps, an organization that places volunteers in a variety of social services and ministries, offering opportunities to cultivate life-long commitments to community, social justice, simplicity, and sustainability. With such a focus on works of justice and charity, Pastor Karen Brau notes how the physical space and environs of the church have been neglected or considered secondary: "It's a new thing to pay attention to our space!" Pastor Karen and a committed staff are attempting to beautify Luther Place's surroundings. Lutheran Volunteer Kristen Kane-Osorto has designed rainbow sunflower decorations out of recycled hubcaps to vivify the exterior. Staff member Amanda Weber (ISM '13) painted icon murals on the Church's doors depicting St. Francis of Assisi, Dorothy Day, and Martin Luther King, Jr. The images invite passersby both to learn the stories of these holy men and women, and to join Luther Place as it seeks to continue their legacy. The representatives from Luther Place came to Yale to cull ideas on how to further develop the church's sizable yard as a "Sacred Commons" for the neighborhood.

God's house has a front door. A number of years ago, **St. Monica Catholic Community in Santa Monica, CA**, suffered a devastating earthquake. Witnessing the broken church building, Msgr. Lloyd Torgerson heard death knells for the parish. "We lost this church," he thought to himself. But as the parish community gathered for Eucharist in a nearby auditorium in the earthquake's aftermath, parishioners began to look at each other for the first time as they gathered in a more informal, circular setting. "This became our model for parish life," Msgr. Torgerson notes. "A parish doing okay flowered into something so much more." The Christians at St. Monica's took what they'd learned to heart. They developed a robust ministry of hospitality that is a model both for the Archdiocese of Los Angeles and for Christian churches around the country. Operating out of the conviction that "every person is Jesus in disguise," a team of 150 hospitality volunteers meets and greets parishioners



Ted Gibboney, director of music and organist at Idlewild Presbyterian Church, Memphis with faculty member James Abbington, Emory University.

and visitors in the parking lot and at the doors of the church. The team also offers hospitality dinners for new members, and Msgr. Torgerson provides personalized phone calls. The staff at St. Monica's even consulted hospitality industry experts in order to make their ministry of hospitality as seamless and effective as possible. At 9,000 families and growing, the parish plans to build a parking garage to accommodate new members.

In coming issues of *Prism*, we'll continue our tour of God's House by looking at the five remaining congregational participants in the Summer Seminar. I'll also be showcasing some of the lectures our participants heard and the prayer experiences they shared, as well as highlights from their trip to New York City. In the meantime, keep an eye on the Congregations Project website for the latest information: www.yale.edu/ism/congregations/

Sources: www.stmonica.net; www.lutherplace.org

Matt Cortese '12, a student of liturgical studies at Yale, participated in the Congregations Project Summer Seminar as unofficial scribe.



Lucas Grubbs (STM '07), St. Michaels Cathedral, Boise, with faculty members Dorothy Bass, Valparaiso, and Benjamin Stewart, Lutheran School of Theology at Chicago.

Sensory Cultures of Religion: Upcoming Conference, Exhibition, and Web Launch

Sally M. Promey

The Initiative for the Study of Material and Visual Cultures of Religion (MAVCOR) will launch its website (<http://mavcor.yale.edu>) in late September, just in time to publicize the Initiative's first major conference at Yale University. The conference is free of charge but registration is required and can be accomplished on the website's conference pages, where detailed information about subjects and speakers as well as practical information can also be found.

Sensational Religion: Sense and Contention in Material Practice focuses on sensory cultures of religions as well as the degree to which the senses and sensation lie at the heart of contention over (religious) objects and spaces. The conference is equally about religion's material engagements of the senses and about controversy. In addition to these specific topics, this event also invites into public interaction people who might not ordinarily find space to engage one another on such subjects. Artists, curators, historians, religious practitioners, architects, critics, and theologians number among participants.

The public conference takes place from November 1-3, 2011 with most sessions located in the Sterling Memorial Library Auditorium. A book of the same title as the conference, and representing the collaborative work of this project, will go to press in 2012. Richard Meyer (University of Southern California) and Mia Mochizuki (Graduate Theological Union and Jesuit School of Theology), co-directors of the first Initiative project cycle, and Erinn Staley (Yale University), Initiative graduate associate, have joined me, the Initiative director, in planning this conference.

Sensational Religion is organized in three thematic sessions of scholarly papers and three conversational panels designed to elicit robust discussion among panelists from different vocations and religious traditions. A framing address and conference overview; an extended public exchange on art, religion, and display; a New Scholarship Roundtable; and an exhibition entitled *Making Sense of Religion in the Yale Archive: Themes and Contexts in American Christianity, Nineteenth Century – Present* contribute to the conference's formats for collaborative investigation.



Mandala, Washington, D.C., 2003.



Minaret, Sinasos, Turkey, March 2011.



Our Lady of Lourdes, Lahaina, Maui, May 2011.

The subjects of the three thematic conference sessions are: "Possessions," including spirit possession, self-possession, and material possessions; "Transgressions," including transgressions of/by objects, people, and/or spaces; and "Transformations," concerning material, spiritual, spatial metamorphoses. Conversational panels take up the subjects of "Devotional Bodies"; "Iconoclastic Objects"; and "Contested Grounds." "Devotional Bodies" focuses on an intersecting constellation of issues including ideas of embodiment, materiality, devotional/religious practice, sensory hierarchies, and cultural constructions of race and gender. "Iconoclastic Objects" engages sensory contentions more directly, examining objects that have, for a variety of reasons, elicited controversy and hostility among specific groups of people. "Contested Grounds" turns to spatial considerations of places, boundaries, barriers, bridges, and, in each case, especially those spaces considered sacred. Here the geographical or categorical movement of objects into specific conceptual, architectural, civic, or environmental spaces will also shape subjects.

A New Scholarship Breakfast and Roundtable on Thursday morning, November 3, provides an opportunity for networking and conversation about the shape of the field(s) with and among a group of invited scholars (graduate students and junior faculty) who are somewhat newer to this constellation of disciplines. Twenty individuals from the United States and abroad have accepted an invitation to present; many others will be involved in the more informal conversation that follows.

Observer/consultants play a key role in this conference and the larger Initiative event of which it is a part. These individuals represent various occupations, vocations, and religious traditions. They have taken on the task of being present for all conference deliberations in order to provide feedback and consultation on the conference and the shape of the Initiative and its activities in general. The consultation and Fellows seminar take place after the conclusion of the public events of the week.

"Sensational Religion" is sponsored by the Initiative for the Study of Material and Visual Cultures of Religion with the Yale Institute of



Altared Space, Oregon County Fair, July 2011.

Photo by Yui Suzuki

Sacred Music; Program in American Studies; Public Humanities Initiative; Department of Religious Studies; Department of History of Art; Program in Women's, Gender, and Sexuality Studies; Lesbian, Gay, Bisexual, Transgender Studies; and the Yale Divinity School.

The concurrent exhibition *Making Sense of Religion in the Yale Archive: Themes and Contexts in American Christianity, Nineteenth Century – Present* is co-curated by Yale graduate students Kati Curts (Religious Studies), Olivia Hillmer (Yale Institute of Sacred Music), and Michelle Morgan (American Studies). The exhibition will be installed in the Sterling Memorial Library Memorabilia Room from October 4, 2011 to February 3, 2012.

Making Sense of Religion in the Yale Archive emerged from the intersection of two deceptively simple questions: How do individuals make sense of religion, and how does religion make sense? Engaging the rich diversity of meanings evoked by the word “sense” invites examination of relations among religious sensibilities, sensing and sensual bodies, and sensationalized religious spectacle. The materials exhibited here, drawn from the Yale Manuscripts and Archives collection, the Beinecke Rare Books & Manuscript Library, the Yale Divinity School Archives, the Harvey Cushing/John Hay Whitney Medical Library, and private collections, provoke questions about scholarly ways of understanding and interrogating sensory cultures of religion. These materials also ask how notions of the sensational form and inform histories of religion, religious actors, and events. Wall text and objects checklist for the exhibition can be found on the Initiative website.

The larger **Initiative for the Study of Material and Visual Cultures of Religion**, introduced to *Prism* readers in the September 2008 issue, frames this current set of events and is characterized by its subjects of inquiry—material, visual, and sensory cultures of religions—and by the form of activity it promotes: scholarly, collaborative, multi-religious,

international, interdisciplinary. It is equally about the “stuff” of religious practice and about multiplying ways of being in conversation, of sharing information and producing knowledge, about this set of subjects.



The Powerful Hand, chalkware devotional object, 2010.



Signage at La'Aloa, Big Island, Hawaii, April 2011.

The Initiative imagines numerous arenas of activity, in real and virtual spaces. It shapes an interdisciplinary scholarly center for religion and visual/material culture studies at Yale University. From this local base in New Haven, it aims to facilitate a network of institutional and individual collaborators and imagines many partners in this work. In implementing this Initiative, we intend multiple audiences in varied settings, including higher education, religious community, arts and architectural professions, museums, and civic life, and we invite interaction with and among them.

Through its multi-layered structure, the Initiative:

- (1) Provides an interdisciplinary, scholarly, multi-religious, and international forum for the study and understanding of material and visual practices of religions;
- (2) Produces work of intellectual substance and practical use for wide and various audiences in such formats as books, articles, conferences, interviews, exhibitions, lectures, syllabi, film series, and web-based visual and textual resources;
- (3) Contributes to shaping the interdisciplinary academic specialization of religion and material/visual culture studies, including provisions for training new generations of scholars in these subjects;
- (4) Stimulates new conversations with and among scholars in a range of academic settings, religious practitioners from multiple traditions, artists, architects, museum curators and educators, and larger publics.

In its founding years and first program cycle, the Initiative is generously supported by the Henry Luce Foundation, the Yale Institute of Sacred Music (ISM), and Yale University.



Lakshmi Tree Shrine, Delhi, India, March 2010.

Photos by Sally M. Promeay unless otherwise noted.

Sally M. Promeay is Professor of Religion and Visual Culture (YDS and ISM) and Professor of American Studies (Faculty of Arts and Sciences). She also serves as deputy director of the ISM and director of the Initiative for the Study of Material and Visual Cultures of Religion.

Photo by Margaret Olin



The Spies Return from Canaan Carrying a Large Bunch of Grapes, detail of Aron HaKodesh (Holy Ark), 1913-23, Bezalel Institute Students and Faculty, under direction of Ze'ev Raban, collection of Spertus Institute for Jewish Studies, Chicago.

FACULTY NEWS



Societas Liturgica is an international ecumenical guild of liturgical scholars and holds its congress every two years. The theme for the 2011 meeting, held in Reims (France) in August, was Baptism, a theme last explored in the congress held in Canterbury, England back in 1977. ISM Professors **TERESA BERGER** and **BRYAN**

SPINKS attended the Congress and both gave papers. Professor Berger presented a paper on gender and baptism, exploring further some material in her recent book, *Gender Differences and the Making of Liturgical History* (Ashgate Publishing, 2011). Professor Spinks was asked to present a paper on how scholarly evaluation of the sources for baptism in the early period has changed since 1977. Some Friends of ISM and other members of the ISM extended family were also present, including **DON SALIERS** and **RITA FERRONE**, former Visiting Professor **GORDON LATHROP**, and current ISM Fellow Professor **BERT GROEN**.

The previous week Professor Spinks had attended the International Anglican Liturgical Consultation at Canterbury, England, where the Consultation was discussing and writing a report on the liturgical celebration of Christian Marriage.

Above: Bryan Spinks and Don Saliers at the Societas Liturgica banquet in Reims, France. Below: ISM Faculty, Friends, and Fellows at the Societas Liturgica banquet.

Photos by Care Goodstal Spinks



Calendar Highlights for October

Full calendar listings at www.yale.edu/ism/events/

COMMUNITY HYMN FESTIVAL

We Sing the Story of God's Love

October 9 | 5 PM

Woolsey Hall

BACH FAMILY MOTETS

October 15, 16

See p. 16

EMMA KIRKBY, JAKOB LINDBERG

Love Songs, Lute Solos, and Laments:

Music from 17th c. Europe

October 17 | 8 PM

Sprague Memorial Hall

BANARAS SOUL MUSIC 2011

Pandit Rabindra Goswami, sitar

Ramchandra Pandit, tabla

October 18 | 8 PM

Battell Chapel

GREAT ORGAN MUSIC AT YALE

Ken Cowan, organ

October 23 | 8 PM

Woolsey Hall



ISM Field Trip to Boston

Kristen Forman

Early on Saturday, September 10, nearly sixty ISM students, faculty, fellows, staff members, and spouses boarded two buses in New Haven and traveled northeast through Connecticut and Massachusetts for a day in Boston. The community excursion was planned, in part, as preparation for the 2012 study trip to Greece and Istanbul this spring.

The group spent the morning at the Boston Public Library, where Professor Sally Promey presented a lecture and tour of John Singer Sargent's mural series "The Triumph of Religion." A visit to the Museum of Fine Arts followed. Professor Emine Fetvaci of Boston University provided a guided tour of the Islamic Art collection and everyone had time to explore some of the museum's other vast treasures on their own. The third stop on the day's itinerary was Holy Cross Greek Orthodox School of Theology, a short ride away in Brookline. There, in the school's traditional chapel, Fr. Philip Zymaris shared background on the Greek Orthodox liturgy prior to the Great Vespers service following.

A three-course dinner at Saray restaurant provided a culinary taste of Turkey and a perfect end to a day of feasts for all the senses.

Clockwise from top right:

Sally Promey and ISMers admire the work of John Singer Sargent in the Boston Public Library.
Emine Fetvaci leads the tour of the Islamic art collection.
The ISM arrives at the Boston Museum of Fine Arts.
Fr. Philip Zymaris in the chapel of the Holy Cross Greek Orthodox School of Theology.

Photos by Care Goodstal Spinks unless otherwise noted.



Photo by Martin Jean



People, Piety, and Sacred Power in the Eastern Mediterranean

People, Piety, and Sacred Power in the Eastern Mediterranean, an exhibition of photographs curated by Vasileios Marinis and Linda Safran, is on display at the ISM from October 5 – March 2. Linda Safran, visiting fellow at the Pontifical Institute of Medieval Studies in Toronto, will give a talk on Eastern Christian art and architecture on Thursday, November 10 at 3 pm in the Great Hall, which will be followed by a reception. All the events are free and open to the public; no tickets are required.

Since the Middle Ages, the Orthodox faithful in the eastern Mediterranean area have expressed their piety in the form of images, words, objects, and monuments. They built and decorated places of worship, inserting images of themselves or loved ones as supplicants before Christ, his mother, and the saints. They inscribed prayers and dedicated offerings that range from

precious liturgical objects to wax figures of people and body parts. These photographs illustrate human interactions with the sacred in Istanbul (Constantinople), Mount Sinai, Hosios Loukas (Greece), and Cyprus. From the magnificent Hagia Sophia to paintings of individuals in a humble village church, these images document the ways in which the Orthodox faithful sought, and still seek, to proffer piety in exchange for sacred power.

The exhibition is open weekdays from 9 – 4 (except holidays; also closed Dec. 22 – Jan. 2).



Pantokrator, Byzantine Church, Panagia Phorbiotissa, Asinou, Cyprus, 14th c. Fresco.

Photo by Vasileios Marinis

NOTES ON THE STAFF

After collaborating with the German conductor and Bach specialist Helmuth Rilling this summer at the Oregon Bach Festival, **DANN COAKWELL** was thrilled to be invited by Mr. Rilling to be a tenor soloist for the Musikfest Stuttgart, an annual late-summer festival in Stuttgart, Germany, hosted by Rilling's Internationale Bachakademie (www.bachakademie.de).

Dann performed in four of Maestro Rilling's lecture concerts: Cantatas #81 "Jesus schläft, was soll ich hoffen?", #7 "Christ unser Herr zum Jordan kam", and #26 "Ach wie Flüchtig, ach wie nichtig" for the first three concerts; then sequential excerpts from Part I of Bach's St. Matthew Passion illustrating the festival's liturgical and musical themes of water (with Dann as Evangelist) for the fourth. In addition, there was a final joint recital given by the soloists, performing Lieder that tie in the theme of water.

Overall, according to Dann, "it was a thrilling and fulfilling experience, an honor to serve in Bach's homeland, soloing under the baton of a living legend and legacy of Bach scholarship. To put it mildly, it was certainly one of the highlights of my career so far!"

Etherea Vocal Ensemble, a treble chamber group founded and directed by ISM staff member **DEREK GRETEN-HARRISON**, has recorded a Christmas CD that will be released worldwide on the Delos label in November. The album features Benjamin Britten's *Ceremony of Carols*, John Rutter's *Dancing Day*, Charles Gounod's *Noël*, Reinhold Glière's *Impromptu for Harp*, and an assortment of John Rutter's a cappella carol arrangements for four-part treble ensemble. Other Yale-affiliated members of Etherea include **ARIANNE ABELA** (ISM/YSM '10), **AWET ANDEMICAEL** (ISM/YDS '10), harpist Grace Cloutier (YSM '05), Lucy Fitz Gibbon (Yale College '10), and Rebekah Westphal (Yale College Director of International Admissions). John Rutter has contributed notes to the album's booklet.



Looking East Interdisciplinary Conference

The greatest divide that separates modern Christians from their forebears in Christ is the rise of modernity: modern culture, modern ways of thinking. The advent of the modern worldview has posed fundamental challenges to Christian worship and its music. No segment of the Christian Church has remained entirely untouched by modern ideas, but those furthest removed from centers of modern culture have arguably been least of all affected by them: the Ethiopian Orthodox Church, the Coptic Church in Egypt, the Armenian Orthodox Church, the Jacobite (Syrian Orthodox) Church, the Church of Malabar in India — and others might be named, as well. A living experience and an investigation of those churches' liturgies and music might provide a window revealing the seamless unity of premodern worldview, culture, liturgy (acts, arts, words) and liturgical music, a window that may shed light on ideas and practices now atrophied in western Christianity, and offer a fresh perspective for the Church as it encounters and strives to find its place and role in the modern world.

These are some of the issues that will be explored Nov. 10 – 11 in a multidisciplinary conference *Looking East: A Window on the Eastern Christian Traditions of Epiphany* hosted by the Yale Institute of Sacred Music with support from the Ockeghem Foundation. Geared for an informed general audience as well as those with a scholarly interest in the subject, the conference will offer separate sessions on musical, liturgical, and artistic/architectural perspectives, a discussion with practitioners from local Orthodox congregations, Orthodox worship in Marquand Chapel, and a talk on teaching Coptic



11th century Orthodox Church.

chant illustrated by film clips. The conference will conclude with a public performance by Cappella Romana entitled *From Jerusalem to Constantinople: Byzantine Music for St. Catherine and Epiphany* on November 11 at 5PM at Christ Church Episcopal. The conference is being held in conjunction with the exhibition *People, Piety, and Sacred Power in the Eastern Mediterranean* (see p. 10).

Registration is free, and all are welcome (even without registering). Call the conference coordinator at 203.432.3220 for more information or to sign up.

ALUMNI AND STUDENT NEWS

ALUMNI NEWS

DIANNE BILYAK (MAR '06) has been nominated for a Pushcart Prize and beginning in September 2011, excerpts of her interviews with poets about writing and spirituality will appear as a series on the Poetry Society of America's website. Her book of poems, *Against the Turning*, is dedicated to the memory of **LANA SCHWEBEL**, a great influence on the poet. Schwebel was assistant professor of religion and literature at the ISM and Divinity School from 2002-2006; she died suddenly and tragically in 2007. The Schwebel Memorial Lecture in Religion and Literature was endowed in her honor.

PHILIP CORBETT (STM '04) has completed three years as Assistant Curate in the parish of Worksop Priory (Nottinghamshire, England). In September he will take up the post of Priest Librarian and Chaplain at Pusey House in the University of Oxford. He invites any ISM-ers from his time at Yale who find themselves in Oxford to be sure to look him up.

KEN COWAN (MM '99, AD '00) has been appointed to the organ faculty of Rice University's Shepherd School of Music. He will begin his appointment as associate professor of organ in the fall of 2012. He returns to Yale in October to give a recital in Woolsey Hall on the Great Organ Music at Yale series, performing music of Liszt, Mendelssohn, Dupré, Karg-Elert, and Wagner.

MATTHEW HAUGEN (MAR '07) recently began a new position as a cataloger for the Rare Book and Manuscript Library of Columbia University and the rare collections of the Burke Library at Union Theological Seminary.

MICHAEL SMITH (MM '03, '05) has recently taken up a new position as Director of Music at The Shipley School in Philadelphia, PA. He will work with the administration and music faculty to revamp the PreK-12 music curriculum and grow the ensembles, and conduct several instrumental and vocal ensembles. In addition, he will be working with fellow ISM graduate **MICHAEL DIORIO** (MM '02), who will be the Upper School choral director.

STUDENT NEWS

FRANK DODD (MM '12, organ) developed and led a Music Camp for children in grades 2 through 8, which took place at Christ Episcopal Church in Guilford, CT during the week of August 22. From 9 to noon each morning, students developed basic skills in singing, music theory, and teamwork. Beginning with rote singing, the students learned short songs and rounds. By the end of the week the students had acquired enough skills in music theory to enable them to successfully sing from a printed score. Also, daily in-house recitals provided the students with an environment to learn and practice proper concert etiquette.

JESSICA PETRUS (MM '12, soprano in the Voxtet) was one of the featured recitalists during the week. The average attendance each day was 25 children. These children came not only from the congregation of Christ Episcopal Church, but also from the wider Guilford community.

Special Opportunity SEARCH FOR A NEW HYMN

St. Paul's on the Green Episcopal Church in Norwalk, Connecticut, announces a search for a new hymn text in conjunction with our 275th Anniversary Celebration during 2012. The theme of our celebration, and of the hymn, is *feeding all of God's people in all of God's ways*: physically, spiritually, intellectually, and artistically as we come together to worship and share God's holy meal each week.

The winning text will receive a prize of \$500. The ideal entry will be written in a standard meter which may be sung to a familiar tune. Writers may suggest possible tunes, but we reserve the final decision on the tune that we will use.

St. Paul's on the Green is a diverse and inclusive church in the Anglo-Catholic tradition, committed to radical welcome. The hymn text should avoid non-inclusive and archaic language (e.g., "*Turn back, O man, forswear thy foolish ways*"). Please do not send texts that have been or are currently entered in other contests.

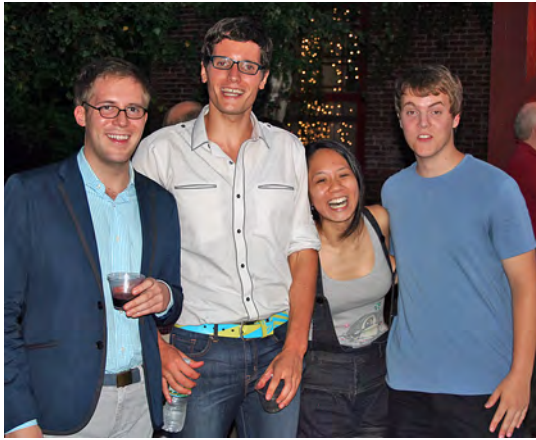
For more information on the search and our parish history please see our website at www.stpaulsnorwalk.org

There is an entry fee of \$3 for each text submitted (payable to St. Paul's on the Green and clearly marked "Hymn Search"). Entries must be submitted by mail and not electronically. Please supply five copies of your text, which should not include your name or other identifying information. A cover letter should include your name and address as well as the title of your entry. Receipt of your entry will be acknowledged by postcard.

All entries must be received by March 1, 2012. The judges will announce the winning text by early April. We also reserve the right not to choose a winner. All entrants will receive notification of the contest results.

The author will retain copyright of the text, but will agree to its use by St. Paul's on the Green for the life of the copyright period.

Please send entries to:
Hymn Search
St. Paul's on the Green
60 East Avenue
Norwalk, CT 06851



Benjamin Straley, Caleb Bennetch, Adrianna Tan, and Dan Moore.

of the arts and religion in general, as he seeks ordination as a priest in the Episcopal Church.

Abigail Dunn (MAR) was raised on the gulf coast of Florida in a town infamously nicknamed “Heaven’s Waiting Room.” This past May, Abigail graduated with her B.A. in English and American Literature from New York University. While at NYU, she wrote a thesis on Henry James and Walter Benjamin, wrote short stories, and studied religious themes as they appear in the works of William Faulkner, Flannery O’Connor, and James Joyce. At the ISM Abigail plans to study religion and Messianic theory as it emerges in 20th-century American Literature.

Peter Johnston (MDiv) attended Yale College, where he wrote for the newspaper, chaired a debating society, and led a pro-life activist group. After graduating in 2009, he worked as the parish administrator of Christ Church in New Haven. There, he joined the inaugural class of Saint Hilda’s House interns, serving the homeless of New Haven through Chapel on the Green. He is a postulant for holy orders in the Episcopal Diocese of Connecticut. Peter’s intellectual interests include the trinity and liturgy, genealogies of modernity, and Milton. On an ideal Friday evening, he will eat at Modern Apizza and cheer Yale Hockey to victory. An eagle scout, he enjoys hiking in New England on Saturdays.

James Lee (STM) hails from San Antonio, Texas. After graduating from Concordia University - River Forest in 2006, he matriculated at Concordia Theological Seminary, Fort Wayne, where he received an MDiv (2009) and completed the coursework for an STM. While at Fort Wayne, James developed a deep love for Lutheran theology and liturgics. He hopes his time the ISM will allow him to further his knowledge of these subjects, while gaining wisdom and insight from the unique perspectives of other traditions.

Benjamin Lindquist (MAR) grew up in the midwest, where he attended the School of the Art Institute of Chicago. After graduating with a BFA, Benjamin moved to the east coast where he eventually received an MFA in painting and printmaking from the Yale University School of Art. Before returning

to New Haven to study material culture of religion at the ISM, Benjamin taught studio art in the greater Boston area.

A native of Oklahoma, **Susanna Mayer** (MAR) has lived in many places ranging from New York City to West Africa before making the move to New Haven. She graduated from New York University in 2008 with a BA in English and American literature and a minor in classics. In her time at Yale, she hopes to pursue both her fascination with the ancient world and her interest in early modern literature. She will explore the ways in which literary expression confronts the unfathomable aspects of divine grace, and how Christian attitudes toward holy mystery differ from those espoused in the ancient world. She is very excited to pursue her interest in the intersection of religion and literature over the next two years at the ISM.

Dan Moore (MM), originally from Willow Street, PA, attended Temple University’s Boyer School of Music in Philadelphia, where he received a BM in Voice (2011) under the instruction of American baritones William Stone and Eric Owens. At Temple he sang in Temple Opera Theatre’s productions of *Le Nozze di Figaro* and *La Boheme*; however, his true passion lies in performing oratorio, art song, chamber music, and just about anything in between. In Philadelphia he sang and performed solo works with several different choirs including the Cathedral Basilica of SS Peter and Paul, St. Clement’s Church, Mendelssohn Club of Philadelphia, and St. David’s Episcopal Church. He enjoys learning about how the universe and human body work. Although he almost decided to study medicine after high school, and came even closer to going into music theory in college, he believes that “not studying voice would be a waste of my true talent and purpose.” He looks forward to new opportunities to make both personal and professional connections at Yale that will expand his horizons and develop his character.

Ryan Napier (MAR) is from Plant City, FL, the strawberry capital of the world. In 2010 he received a BA in English from Stetson University. After graduation he spent a year teaching English in

CONTINUED ON PAGE 14



James Lee, Tuesday Rupp, Nick Lewis, and Justin Crisp.

Hong Kong and Macau. He is interested in fiction writing and American and European literature, especially contemporary American fiction. For his undergraduate thesis, he combined these two interests and wrote both a critical essay on technique in postmodern fiction and a novella demonstrating those techniques. At Yale, he hopes to use the study of religion to continue his previous study and write deeper fiction and criticism.

Michael Salazar (MM) was born in Indonesia, but moved to the United States when he was nine. He currently resides in Prescott Valley, AZ. He recently graduated from the University of Evansville with a bachelors of music in organ performance, magna cum laude, a minor in theological studies, and the sacred music certificate. At the University of Evansville Michael studied organ and harpsichord with Douglas Reed and was heavily involved with the choral department, singing in the University Choir and select chamber ensemble, as well as accompanying the men's chorus and women's chorus. He earned several distinctions there for his academic and musical work including the Presser scholarship, Gumberts Award, the Kiwanis Achievement Award for Choir, and others. In addition, Michael has a particular interest in music theory and early music.

Andrew Schaeffer (MM), a native of Chicago, holds a Bachelors of Church Music degree from St. Olaf College where he studied organ with John Ferguson, and choral conducting with Christopher Aspaas and Anton Armstrong. While at St. Olaf he was a prizewinner in the Twin Cities AGO competition and accompanied the National Lutheran Choir for three years. Prior to attending St. Olaf, Andrew studied organ with Margaret Kemper of Northwestern University and choral conducting/accompaniment with Paul Lindblad. He also spent five summers at the Lutheran Summer Music Academy studying organ, harpsichord, and church music. As a church musician, he has held positions in a variety of denominations, most recently as organist at the Church of the Epiphany (Episcopal) in Plymouth MN, and then as organ scholar at the Church of Saint Louis, King of France in downtown



Dancing cheek to cheek: Derek Greten-Harrison with Jenifer Chatfield and family.

St. Paul. Andrew has a passion for congregational song, and has designed and presented hymn festivals for a variety of occasions. He has recently been appointed the Yale University Church Organist, and, while studying at the ISM, he looks forward to “digging deeper into the history of hymnody and exploring different expressions of hymnody across denominations.”

A native of New York, **Robert Strebendt (MM)** is a recent graduate of the Eastman School of Music where he studied vocal music education under Susan Conkling, and voice with Kathryn Cowdrick. While in Rochester he taught private voice and piano lessons at the Strike it up! Artistic Center, performed as a freelance musician in the Rochester area, and regularly sang with the “Voices” professional chamber ensemble directed by William Weinert. Along with teaching and performing, he regularly composes and has had works recorded and performed by various Eastman vocal ensembles.

Paul Thomas (MM) recently graduated magna cum laude from Furman University in Greenville, SC, where he studied organ with Charles Tompkins and Karen Eshelman, and voice with Gail Schoonmaker. While at Furman, he conducted the Furman Chancel Choir and accompanied the Furman Singers and Chamber Choir. As a solo organist he

Bert Groen, Sally M. Promey, Teresa Berger, and Anne McGowan.



Aaron Rosen with wife, Carolyn Kincade.



has performed recitals throughout the Carolinas, including a recent appearance at the Piccolo Spoleto Festival in Charleston, SC. This fall, Paul will be taking up positions at the Episcopal Church at Yale and Trinity Lutheran Church in Milford, CT. An aspiring church musician, Paul looks forward to the ISM's many offerings in choral music, liturgy, and theology.

Mezzo-soprano **Virginia Warnken** (MM) is known for her interpretations of the sacred works of Bach and Handel. A lifelong lover of both solo and chamber ensemble repertoire in the early music genre, she has been a soloist and ensemble member with the renowned Trinity Wall Street Choir, TENET, Clarion Music Society, Musica Sacra, Oratorio Society of New York, Green Mountain Project, and Vox Vocal Ensemble. In recent seasons, she has appeared on the main stage of Carnegie Hall as the alto soloist in Bach's Mass in B-Minor, Handel's *Messiah*, and Mozart's C Minor Mass. Virginia is also an advocate of contemporary music, and has performed and premiered works by numerous prominent composers including Louis Andriessen, Caleb Burhans, Merrill Garbus of tUnE-yArDs, Judd Greenstein, and Steve Reich.

Amanda Weber (MM) was born in Decorah, IA and grew up in Hickory, NC in a musical family. After years of musical saturation, she returned to Decorah to pursue a degree at Luther College in music and art. While at Luther, she discovered the

joys of the collaborative arts with a unique focus on synesthesia. After graduating in 2008, Weber moved to Washington, DC to complete a year of service at Luther Place Memorial Church through the Lutheran Volunteer Corps (LVC). Her placement was with the Steinbruck Center for Urban Studies, a ministry of Luther Place that facilitates experiential learning around urban homelessness and poverty. Shortly after beginning this position, Weber started teaching music to homeless women at N Street Village, a continuum of care begun by Luther Place in the 1970s. After her year with LVC, Weber was hired by Luther Place as Coordinator for Community Life and the Arts, where she stayed until May 2011. Her growing interest in the arts and social justice led her to pursue graduate studies in choral conducting here at Yale, where she believes "the interdisciplinary nature of the program will stretch me in delightful ways."

Photos for this article by Derek Greten-Harrison.

At right: Prof. Teresa Berger arrives under her own steam.


Below: And the band played on..... The Clamdiggers.





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Bach Family Motets and Cantatas

Masaaki Suzuki will conduct the Yale Schola Cantorum and members of the Yale Baroque Ensemble in a performance of motets and cantatas by members of the Bach family in Boston at Old West United Methodist Church at 8 pm on Saturday, October 15. The performance will be repeated on Sunday, October 16 at St. Mary's Church in New Haven at 8 pm.

Johann Sebastian Bach was one of a long line of musicians who worked as town and church musicians in a number of towns and cities in Germany during the 17th and 18th centuries. Three generations of the family are represented on this program: Johann Bach (1604-1673) was the brother of Johann Sebastian Bach's grandfather, and his motet "Unser Leben" is an expressive piece about the futility of human life; the next generation is represented by Johann Michael (1648-1694) and Johann Christoph Bach (1642-1703), two brothers who were both uncles of Johann Sebastian.

Both were also prolific composers, and Johann Sebastian would later characterize the latter as the great "expressive composer." The two pieces by Johann Sebastian Bach on the program are of a contemplative character: one is the famous funeral motet "Jesu meine Freude," an intriguing setting of one of the most popular hymns from the 17th century; and the other is one of Bach's earliest cantatas, "Ich hatte viel Bekümmernis."

The pieces on the program are united not only by their family name, but also by their common interest in expressivity, and the creative ways in which congregational hymns are woven into complex musical settings.

Both performances are free and open to the public; no tickets are required. More information is at 203.432.5062.
