

Prism

MUSIC • WORSHIP • ARTS

YALE INSTITUTE OF SACRED MUSIC COMMON GROUND FOR SCHOLARSHIP AND PRACTICE

Congratulations, Graduates!

Compiled by Emily Floyd

The newest ISM alumni, pictured below, were honored at the annual commencement banquet on Sunday, May 22 at the New Haven Lawn Club. Some of them accepted our invitation to share something about their experience at the Institute, and their plans and hopes for the future.



Photo by Robert A. Lisak

Andrew Barnett (MDiv) serves as music director at the Episcopal Church of St. Paul and St. James, where the Theodicy Jazz Collective leads worship every Sunday. Andrew continues an active career as a jazz pianist and band leader with Theodicy, including upcoming engagements at Trinity Church (Wall Street), the Cathedral of St. John the Divine, and a world premiere of “Canterbury Jazz Mass” in England. Canterbury Cathedral commissioned this work from the Theodicy Jazz Collective, and the June 2012 premiere will headline Theodicy’s European tour. Andrew has worked closely with professor Tom Troeger at the ISM.

Brian Bartoldus (MMA) plans on entering the workforce in the fall, and is currently “researching for the best means of doing so.” He also looks forward to marrying his fiancée Santana Haight, whom he met at Camerata auditions in his first year at Yale.

Dashon Burton (MM) will be entering the world of the freelance musician with a “great smile on my face” from his time at the ISM. Summer concert highlights include the Victoria Bach Festival (TX), Oberlin Baroque Performance Institute, and the Carmel Bach Festival (CA). Please visit www.dashonburton.com for more information. He will miss interacting with scholars from different fields, and the ensuing conversations which opened his mind to new and beautiful experiences.

Dann Coakwell (AD) will continue to make New Haven his home as he further pursues performing opportunities, both nationally and internationally, which have been empowered by his amazing

experience at the Yale Institute of Sacred Music. He is also joining the staff of the ISM as Concert Production Assistant (see Notes on the Staff).

“Studying with an internationally recognized performer such as James Taylor has honed my expertise as a soloist, and having the honor of performing under such renowned conductors as Masaaki Suzuki, Simon Carrington, and a whole list of others, has propelled my sensibilities and connections in the field to a whole new level.” Dann is most grateful to the Yale ISM for the “unforgettable training and enlightenment that it has brought me, and I hope to show that gratitude with the future successes of my singing career.”

Barton Creeth (MAR) received a Fulbright scholarship to study Irish at a language school in the Donegal Gaeltacht (Irish-speaking region). He plans to be involved with the development and promotion of the Irish language in Protestant churches in Northern Ireland over the course of the next year. During this time he will be working on his PhD proposal, intending to research Protestant liturgies in the Irish language. During his time in the ISM, Barton discovered Sacred Harp singing, an American folk tradition of sacred choral music that places emphasis on collective participation rather than performance. When he gets to Belfast, Barton hopes to start a Sacred Harp group there.

Judith Dupré (M.Div.) hopes to develop and produce arts programming that illuminates the abiding relationship between creativity and spirituality. She will continue to write about art, architecture, and the nature of ethical community building, her perceptions honed by her studies at Yale and enlivened by the stunning array of scholars who have presented at the ISM. She remains deeply grateful for the inspiring journeys to the Balkans and Germany, and for the ISM’s help in bringing the *Global Village Shelters*, *14 Stations* by David Michalek, and *Luminous Transportations* installations to campus.

Nathaniel Gumbs (MM - Organ) thoroughly enjoyed his ISM experience and is immensely grateful for the endless support he received from both faculty and colleagues. Nathaniel would like to give a special thanks to Martin Jean, his principal teacher, for his immeasurable patience, motivating words, and belief in him. Some of his best and most memorable ISM experiences include coaching with Tom Murray, studying conducting with Maggie Brooks, singing in Camerata, accompanying Marquand Chapel services, performing on the Newberry organ, and attending weekly student recitals. Nat plans to continue to work for the church and keep up with his organ studies before applying to DMA programs in the fall.

Amanda Mole (MM - Organ) will continue her studies this fall, studying with David Higgs in the doctoral program at the Eastman School of Music. She is grateful to the ISM for having provided the opportunity to go to Germany and to explore art, religion, and some of the history of the organ. She would like to thank Martin Jean for a wonderful

two years of organ study, as well as her family and friends for their support.

Sherezade Panthaki (AD- Early Music, Voice) will keep New Haven as her base while continuing to pursue an active performing career. She has recently signed on with a prominent artist management agency in New York City; her solo contracts for the upcoming year include work with Simon Carrington at the Norfolk Summer Music Festival, Julian Wachner at Trinity Church Wall Street in New York City, Nicholas McGegan with Philharmonia Baroque in San Francisco, and John Scott at St. Thomas Church Fifth Avenue in New York City. She is delighted to be able to maintain her connection with Yale, working with Professor Ellen Rosand as a coach for undergraduate students in the Yale Baroque Opera Project. She is deeply grateful to the ISM faculty, particularly Professors James Taylor and Markus Rathey, for providing her with extraordinary learning opportunities, and extends her heartfelt thanks to her colleagues in the Yale Voxtet for their support and talents.

Hannah Peck (M.Div.) plans to remain in New Haven for the next year and is currently in the process of job hunting. She is considering work both in the non-profit sector and the academic world. Hannah is not quite sure what form that work will take, but she is “very sure it will be thrilling.” The many opportunities she received to travel last summer turned her thoughts towards advocacy work, particularly with women and children around the world.

Spencer Reece (M.Div) will be ordained an Episcopal priest on September 29th at the Episcopal Cathedral in Madrid. His ISM presentation on Benjamin Britten’s *Abraham and Isaac* was a high point in his educational experience. The project explored the relationship between art and biography. It was an academic investigation that led in unexpected directions; prior to the project he knew nothing about Britten. The ISM provided Spencer with many opportunities and his formation as a priest was changed by the experience.

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Remarks to the ISM Graduating Class of 2011

Offered at the Commencement Banquet on May 22

Martin D. Jean



I don't know why, but in my mind's eye a film clip has been playing over and over lately. It's an early happy scene from the otherwise troubling movie *The Lovely Bones*. The disturbing emotions evoked by this frightening film fade when I recall the early part of the story: just before dinnertime father Jack Salmon and daughter Susie are hunched over a project they've labored on for months. They've been building a ship in a bottle, a tiny model of a schooner with full masts and sails, lovingly constructed with surgical tools through the narrow mouth of an old bottle. We understand that Dad perhaps did most of the work when Susie asks him why he has worked so hard at it. "Perseverance," he replies. "Finish what you start no matter how long it takes and how hard the job." The fruit of this labor is soon revealed, for just as Mom calls them both to dinner, the very last piece is put in place. The model's sails have been lying flat to make the job of construction possible, and before going to dinner, Jack shows Susie how to pull the string that dramatically raises the masts to full sail. It's a breathtaking moment, not only because the model is flawless – which it is – but also because as father and daughter witness the perfect unfolding of the ship, Jack isn't even looking at it. Instead, he's staring intently at his daughter. Her eyes widen and she gasps in delight at the thing she has helped to build, perhaps never expecting to see the end of the job. She is grinning from ear to ear, clearly proud to have been part of something so wondrous. And as Susie smiles, still gazing at the ship, Jack looks directly into her amazed eyes and says quietly, "Now THAT's a thing of beauty."

Now, we faculty are not your parents, and you are not our children. Each of us is motivated to teach you for a variety of reasons, but surely one of them is to have the privilege of seeing your eyes widen as you realize what you have accomplished. But Jack and Susie's shipbuilding, here *you* are the ones who have done virtually all the work. Slaving away in the library, over your desk or computer, in a practice room or the studio, rehearsal space, or chapel, *you* have done it. You have labored hard, and along the way we have been honored to greet you at the other end of this work: when you have turned a phrase or played a passage in lessons or rehearsals in a way you never thought was in you; when you have wrestled with a text or image and finally had an "aha!" moment; when you have worked on a paper for so long your eyes hurt, and then at last you found a truly original thought; when you have preached a sermon that changes people's lives; or when you have finished a performance that clearly has moved you that much closer to being the kind of musician you have been called to be. That unmistakable look in your eyes is our privilege to see and our duty to remind you about. I wish I had a mirror to show each of you the expression of pride and gratitude on your face when a task has been masterfully completed.

It is these "things of beauty," these accomplishments and watershed moments in your lives, that we honor this weekend – tomorrow as you receive your degrees, and now as you receive this certificate from the ISM that we bestow with the same seriousness. You have all become more than you were when you first walked through our doors. We congratulate you. We celebrate with you, and we now send you forth to change the world.

Graduating students Brian Bartoldus, Michael Sansoni, and Andy Barnett are applauded at the Banquet.



Photo by Robert A. Lisak

2011 Prizes and Scholarships

The Hugh Giles Prize
Frank Dodd

The Hugh Porter Prize
Judith Dupré

The Edwin Stanley Seder Prize
Max Blum and Kathryn Zukaitis

The Aidan Kavanagh Achievement Prize
Rachel Kerrisk Teubner

The Director's Prize (best Colloquium presentation)
Sherezade Panthaki and Katharine Arnold

The Richard Paul DeLong Prize
Noah Horn

Liturgical Studies Prize
Jenifer Chatfield

The Faculty Prize
Brian Bartoldus

The Margot Fassler Prize in the Performance of Sacred Music

Sherezade Panthaki and Daniel Coakwell

Students' Choice for Best Colloquium Presentation
Sherezade Panthaki and Katharine Arnold

The Robert Baker Scholarship
Joshua Stafford

The Mary Baker Scholarship in Organ Accompanying
Samuel Backman

The Hugh Porter Scholarship
Blenda Im and Simon Jacobs

The E. Stanley Seder Scholarship
Ashley Makar and Steven Soph

The Louise E. MacLean Scholarship
Marilyn Kendrix

The Dominique de Menil Scholarship
Elizabeth Rodrick

Thomas Russell (MM) has been appointed organist at Covenant Presbyterian Church in Nashville, TN where he will play for weekly services on the Fisk Op. 134 organ, accompany the Chancel Choir, direct the handbell choir, and assist with the brass quintet. Thomas greatly appreciates the way his organ skills have improved in all directions while at the ISM, but especially in learning to play “off the page” in the Liturgical Keyboard Skills and Organ Improvisation courses.

Shakira Sanchez-Collins (MDiv) will begin her Doctor of Medicine degree studies at the Duke University School of Medicine in the fall. She thanks the ISM for many opportunities to explore the great possibilities of liturgy and worship. More specifically, from the ISM Shakira received her inspiration to pursue her interests in utilizing liturgy and worship as tools for health promotion. In October 2011, Shakira will complete the ordination process in the African Methodist Episcopal Church.

Rachel Kerrisk Teubner (MAR) will live in Cambridge, England for the next several years continuing her studies in literature and religion at the University of Cambridge, where she is currently Visiting Scholar in Italian. She plans to focus on Dante and intertextuality, looking particularly at the formal influence of Dante on contemporary poetry. She also plans to continue writing poems and singing with regional choirs. Rachel would like to thank ISM faculty, staff and students particularly for the many musical and literary opportunities the ISM presented to her, and also, in general, for three wonderful years.

Kat Zukaitis (MAR) plans to spend the next year in Krems an der Donau, Austria, where she will teach high school English and run an after-school drama program as part of a teaching fellowship through the Austrian Ministry of Education, Arts, and Culture. She hopes to further her acquaintance with European languages and literatures — particularly German literature, which she began studying in Heidelberg as an ISM/YDS exchange student — and aspires to remain active in local dance and theatre communities.

Thomas Murray toasts organists Sam Backman, Noah Wynne-Morton, and Nat Gumbs.



Photo by Robert A. Lisak

Welcome, New Faculty and Fellows

Martin D. Jean

This year we welcome four new visiting faculty to the ISM, and welcome back two others, to share their knowledge and experience with us. In addition, our 2011-2012 Fellows in Music, Worship, and the Arts have faculty appointments and will be teaching courses in several departments throughout the University.

Stefanos Alexopoulos, Visiting Assistant Professor of Liturgical Studies, received a Ph.D. in theology (liturgical studies) from the University of Notre Dame, where he studied under Maxwell Johnson and taught a theology course, *The Spirituality of the Christian*



East: Experience, Form, and Expression, for which he received the Outstanding Graduate Student Teacher Kaneb Award for Excellence in Teaching. Since 2007 he has been teaching courses on the Orthodox Church and the Byzantine liturgical tradition for the College Year in Athens Program as well as for St. Benedict's College/St. John's University, Collegeville, Minnesota, in their Rome-Athens program. He has been recently elected assistant professor of liturgy at the Ecclesiastical Academy of Athens and is a member of the North American Academy of Liturgy and the Society of Oriental Liturgy, of which he is the secretary.

Since September of 2009 he has participated as an expert on issues of Byzantine liturgical history in the project New Catalogue of Byzantine Manuscripts of the Protestant Theological University (Kampen, Holland), funded by the Netherlands Organization for Scientific Research (NWO). And since 2010 he has participated in a joint project of the Protestant Theological University (Kampen, Holland), the School of Theology of the University of Athens, and the Ecclesiastical Academy of Athens on exploring the possibility of creating a global catalogue of Byzantine liturgical manuscripts, also funded by the Netherlands Organization for Scientific Research (NWO).

His work has appeared in English, Greek, German, and Russian. He is the author of *The Presanctified Liturgy in the Byzantine Rite: A Comparative Analysis of Its Origins, Evolution, and Structural Units* in the series *Liturgia Condenda 21* (Peeters Publishers, 2009), based on his dissertation. He is currently working on his second book, on the history of the private office of holy communion in the Byzantine rite. He is an ordained Greek Orthodox priest, serving in the Archdiocese of Athens, and since 2010 has been appointed full member of the Special Synodical Committee on Liturgical Renewal of the Holy Synod of the Church of Greece. He will assist with the ISM's 2012 Study Tour to Greece and Turkey.

Edmund Ryder, Visiting Assistant Professor of Christian Art and Architecture, received his doctorate from New York University's Institute of Fine Arts in 2007. Prof. Ryder's research focuses on the art and architecture of the Late Byzantine Period, and his work has been supported by a Jane and Morgan Whitney Fellowship from the Metropolitan Museum of Art, a Byzantine Summer Fellowship from Dumbarton Oaks, and an A. G. Leventis Foundation Fellowship.



Prof. Ryder's dissertation, *Micromosaic Icons of the Late Byzantine Period*, analyzes a small corpus of devotional panels commissioned by elite patrons. These panels are carefully analyzed in art historical terms, and the thesis also presents the first translations of a number of epigrams written by the Court Poet Manuel Philes (1275-ca. 1350), which were composed to be placed on the frames of micromosaic icons and icons in other media.

Prof. Ryder has published an article in the *Journal of Modern Hellenism* entitled "The Despoina of the Mongols and Her Patronage at the Church of the Theotokos ton Mougoulion," released in May 2010, and an essay entitled "An Epigram in Honor of Saint Anastasia Pharmakolitra Commissioned by the Panhypersebaste Eirene Palaiologina," which appeared in *Anathemata Eortika: Early Christian, Byzantine and Armenian Studies in Honor of Thomas F. Mathews*, in the fall of 2009.

These printed works complement a number of internet essays, which are currently found on the Metropolitan Museum of Art's Timeline of Art and the website for the exhibition *Byzantium: Faith and Power*. These essays include "Byzantine Ivories," "Popular Religion: Magical Uses of Imagery in Byzantine Art," "Nudity and Classical Themes in Byzantine Art," "Visual Expressions of the Faith: Liturgical Objects," "Miniature Mosaic Icons," and "Vestments and Textiles."

Prof. Ryder is completing an article for *Sinaiticus*, focusing on the mosaic icons found at the Monastery of Saint Catherine on Mount Sinai. He continues to explore the poetic texts of Manuel Philes, many of whose epigrams reveal many insights into patronage patterns during the Late Byzantine period, and much regarding the social, philosophical and theological beliefs of the Byzantines. At Yale, he will teach in place of **Vasileios Marinis**, who is on leave for the 2011-2012 year (see Faculty News, p.6).

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FACULTY NEWS

Photo by Tom Murray



Faculty members Stefanos Alexopoulos, James Taylor, Vasili Marinis, and Bryan Spinks kick the tyres on Tom Murray's Rolls.

TERESA BERGER's 2005 book *Fragments of Real Presence: Liturgical Traditions in the Hands of Women*, which won two Catholic Press awards, is being published in an expanded Japanese translation by the Tokyo publisher Akashi Shoten Co. The book's translator, Kazuyo HiRose, studied with Professor Berger at Duke Divinity School in Durham, NC in 2004, and upon her return to Japan, began her work of translation. Kazuyo HiRose is a member of a Catholic parish in Nara, near Kyoto, where she also served as an organist.



In July, **MARTIN JEAN** served on the jury for the 2011 Competitions of the St. Albans International Organ Festival. The annual 10-day festival draws young organists from around the world who compete in various categories.

VASILEIOS MARINIS will be on sabbatical leave as a member of the School of Historical Studies at the Institute of Advanced Study in Princeton, NJ, for the 2011-2012 academic year. Professor Marinis's major study on medieval burial practices entitled "Tombs and Burials in the Monastery *tou Libos* in Constantinople" appeared in *Dumbarton Oaks Papers* 63 (2009). He was the editor of *Byzantium: Essays in Honor of Angela Constantinides Hero* [*Journal of Modern Hellenism* 27 (2009-2010)] for which he wrote an article on the *vita* of Anna/Euphemitianos, an eighth-century Byzantine saint. He contributed a chapter to a collection of essays entitled *New Approaches to Medieval Architecture*, which will appear in June 2011 from Ashgate.

Yale University Organist **THOMAS MURRAY** was honored by the American Guild of Organists in 2011 and gave a recital (in Woolsey Hall) in May under AGO auspices as part of their gala benefit.



THE YALE INSTITUTE OF SACRED MUSIC CONGRATULATES

THOMAS MURRAY

Yale University Organist and Professor of Organ

on 30 years at Yale and a lifetime of achievement celebrated by the American Guild of Organists

May 15, 2011



Larry Smith is Professor Emeritus of Organ at the Jacobs School of Music, Indiana University. For most of his twenty-seven years on the Bloomington faculty, he served as chair of the organ department. He also maintained a career as a nationally recognized

concert organist, performing solo recitals for three consecutive national American Guild of Organists' conventions in 1982, 1984, and 1986. Professor Smith began his study of the organ in Guttenberg, Iowa, with John G. Lammers, and studied with Russell Saunders at Drake University, Arthur Poister at Syracuse University, and David Craighead at the Eastman School of Music, where he earned the prized Performer's Certificate in Organ. He served on the faculties of Converse College and Kent State University. Prior to his work in academe, he was full-time director of music at the First United Methodist Church in Des Moines, Iowa. He joins us for the fall semester during the leave of Prof. Thomas Murray.



In the spring, **Christian Wiman** will return to the ISM – he gave the Lana Schwebel Memorial Lecture in Religion and Literature in 2010 – as Visiting Lecturer in Religion and Literature while **Peter Hawkins** is on leave. He was born and raised in West Texas and

studied English at Washington and Lee University. He has lived in England, Mexico, Guatemala, and the Czech Republic and has taught at several universities, including Northwestern, Lynchburg College, and Stanford, where he was Jones Lecturer in Poetry. Since 2003 he has been the editor of *Poetry* magazine, which will celebrate its centennial in 2012. Mr. Wiman is the author of three collections of poetry, *The Long Home* (1998), *Hard Night* (2005), and *Every Riven Thing* (2010), as well as an autobiographical collection of essays, *Ambition and Survival: Becoming a Poet* (2007).

Robin Leaver, Visiting Professor of Music History, and **David Mahan**, Visiting Lecturer in Religion and Literature, will return to the ISM to teach in the spring of 2012.

The **ISM Fellows in Sacred Music, Worship, and the Arts** are established scholars, religious leaders, or artists whose work is in or is turning toward the fields of sacred music, liturgical/ritual studies, or religion and the arts. The Fellows have numerous opportunities to share their work with the community and to teach, as well as to work on their individual projects using Yale's vast resources. Following in the footsteps of the inaugural class of three fellows during the last academic year, the four 2011-2012 fellows represent a cross-section of cultures and disciplines.



The musicologist **Hana Vlhová-Woerner** was most recently Lecturer in Music at the University of North Carolina at Chapel Hill. In New Haven, she will continue work on her book *Chant and Its Transformations in Late-Medieval Bohemia*, investigating the

development of music repertoires in Bohemia from the "restoration" of Gregorian chant in the newly-founded Prague Archbishopric in the middle of the fourteenth century to the creation of the Czech (Hussite) vernacular liturgy. Her work will present a direct connection between the reestablishment of the plainchant tradition in the fourteenth century and the ambitious project of the vernacular liturgy from ca 1420, the first vernacular liturgy in European history intended for use in a parish church.

Basilus Jacobus Groen is a scholar of liturgical and ritual studies, who focuses on the role of language (both verbal and nonverbal) in the various Eastern and Western liturgical traditions, past and present. His research project on *Adequate Liturgical Language and Vernacular Tongues* will examine the tension



between the language used in worship and the actual vernacular tongue, an issue having to do with cultural and religious identity, questions of unity and uniformity of ecclesiastical worship, and with the intelligibility of liturgical rites. In 2010 he was a guest speaker on the Institute's Liturgy Symposium series. He visits Yale from the University of Graz, where he is the UNESCO Chair of Intercultural and Interreligious Dialogue in Southeastern Europe at the Institute for Liturgy, Christian Art, and Hymnology.

Ronald Grimes will spend the fellowship year writing, teaching, interviewing, and filming about ritual and improvisation. Among the core questions he will attempt to answer are: what counts as improvisation in the performing arts?



What kinds of cuing enable individuals to stay on track? Under what other labels might one find improvisational processes? What are the functions of improvisation in the training of actors and musicians? In what cultural circumstances is improvisation taught and learned? If one's aim is to clarify improvisation's role in ritual construction, what kinds of improvisation are most suitable for study? What kinds of rituals typically include or preclude improvisation? Among ritual leaders, what are the arguments for and against improvisation? What is gained and lost theoretically by defining ritual in a way that includes or precludes improvisation? Under what conditions are improvised rituals credible? Prof. Grimes is currently Professor and Chair of Ritual Studies at Radboud University Nijmegen in the Netherlands.



Aaron Rosen is the Albert and Rachel Lehmann Junior Research Fellow in Jewish History and Culture at the University of Oxford. *The Hospitality of Images: Modern Art and Interfaith Dialogue* is his current book project. It will consider shared themes and dilemmas in works

by modern Jewish, Christian, and Muslim artists. Based on the premise that the visual arts can offer uniquely hospitable spaces for interreligious dialogue by encouraging genuinely new ways of *seeing* the Other, the project takes its theoretical grounding from a rereading of the Jewish philosopher Emmanuel Levinas, picking up on a disregarded visual dimension in the philosopher's work to argue that he also provides a compelling inspiration for using visual art in service of interfaith dialogue.

In addition to these visiting faculty, the Institute is welcoming its **first post-doctoral associate** to this year.

Anne McGowan received her PhD from the University of Notre Dame in May. During her Yale fellowship year she will expand upon the work of her dissertation, entitled "In Search of the Spirit: The Epiclesis in Early Eucharistic Praying and Contemporary Liturgical Reforms," to



explore the textual and dialogical engagement of liturgical matters among various Christian traditions, East and West, ancient and modern (and points in between). She will lay the groundwork for a book-length study of the Western interpretation, incorporation, and occasional exploitation of Eastern liturgical theologies and practices from the sixteenth century to the present. She will also present a paper on the Liturgy Symposium Series.

The Institute is delighted to welcome these newest members of the community, and looks forward to a rich and profound dialogue that reflects the breadth and diversity of its mission.

ALSO OF INTEREST

WILLIAM I. MILLER, a business leader and former member of the Yale Corporation and the son of ISM founding benefactor **J. IRWIN MILLER**, has been appointed President of the Wallace Foundation. The Wallace Foundation is an independent, national foundation dedicated to supporting and sharing effective ideas and practices that expand learning and enrichment opportunities for children. The Foundation maintains an online library of lessons at www.wallacefoundation.org about what it has learned, including knowledge from its current efforts aimed at: strengthening educational leadership to improve student achievement; helping disadvantaged students gain more time for learning through summer learning and an extended school day and year; enhancing out-of-school time opportunities; and building appreciation and demand for the arts. The ISM has maintained strong ties with Mr. Miller and his family, and looks forward to continued fruitful collaboration.



The Cathedral and neighboring Durham University Department of Music viewed from Palace Green.

ISM Travel Seminar to Durham and York

Contributed by Benjamin Straley (MM-o '10; M.Div '12)

Ed. note: This year, the ISM sponsored its first intensive cross-disciplinary travel seminar, this one designed to bring together music and theology students. The hope is to continue a pattern of these in the future for the ISM and other Yale entities.

This spring semester, the ISM seminar had as its focus Durham Cathedral and its contributions to the legacy of Christianity in the north east of England. Led by Professors Robin Leaver and Bryan Spinks, students enrolled in the course travelled to Durham and York in March to do more in depth study of the topics discussed in the seminar, attending a host of lectures while still being provided much time for “hands on” experience and exploration.

One of the lecturers from Durham University, the Rev. Professor Chris Cook, described the never-failing actions of passengers on the train line that runs through Durham as they come into the city, heads inevitably all turning to take in the breathtaking view of the Cathedral. Our group was certainly no exception, for as the train approached on a high viaduct, all ground dropping away to reveal the Cathedral on its peninsula, nestled in a bend on the River Wear, our travel-weary eyes widened, and we began to understand the magnitude and importance of Durham Cathedral, along with what Canon Rosalind Brown calls its “seductiveness.”

Canon Brown, herself a graduate of Yale Divinity School, is responsible for the public face of the Cathedral’s life including pastoral care and relationships with the wider community. She described the Cathedral as “a serious house on

serious earth,” and noted how one cannot come in and make one’s own meaning of the place, for simply by entering it one becomes instantly aware that the Cathedral already has meaning all its own. Begun in 1093, the present Cathedral building was largely completed in only 40 years, partly in an effort to establish Norman political power in the north of England, and is one of the finest (if not *the* finest) examples of Norman architecture

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Rosalind Brown (YDS '97), explains the Rule of St. Benedict.

still remaining. It also functioned as a shrine for the tombs of St. Cuthbert and the Venerable Bede, which to this day draw thousands of pilgrims.

Given the initial *raison d'être* of the site's existence, with the body of St. Cuthbert having been translated to Durham from Lindisfarne for protection during the Viking raids, it was appropriate that our first full day in Durham began by trying to reimagine life at the Cathedral as it was when it was a monastic foundation, on one of the Cathedral's monthly Benedictine Days. After Morning Prayer, we were led on a tour by Michael Sadgrove, Dean of the Cathedral. Rosalind Brown then took us through the Rule of St. Benedict, and reflected on the many ways in which the life of the Cathedral community still pulses with the rhythm of Benedictine spirituality, given its work which ultimately still revolves around the Daily Office and Eucharistic worship.

Photo by Robin Leaver



The ancient monastic foundation still bustles with activity. Choristers processing back to school following rehearsal in the Cathedral.

Other highlights of the trip included lectures on the theology of music by Prof. Bennett Zon, a presentation on hymnology by J.R. ("Dick") Watson, and a riveting lecture by Prof. Jeremy Dibble on English Church music in the nineteenth century. Aspects of Durham's contributions to the music and hymnody of England were also examined, with our visit coinciding with the celebration of the music of Sir John Stainer. Other precious moments included viewing and handling fifteenth and sixteenth century manuscripts and liturgical books in the Cathedral Library, a small excursion to Lindisfarne ("Holy Island"), and seeing treasures and artifacts from throughout the Cathedral's history, including the remnants of Cuthbert's original coffin. What stood out for many of us, however, was the privilege

of being near the tomb of Cuthbert at the east end of the Cathedral, (behind the High Altar) and the tomb of Bede in the Galilee Chapel which occupies the westernmost portion of the Cathedral. Alluding to the hymn derived from Cardinal Newman's epic poem, "The Dream of Gerontius," Rosalind Brown poignantly described the two saints at the two ends of the Cathedral as "wisest Love" (Cuthbert) and "loving Wisdom" (Bede). Indeed, in her lectures to us, Canon Brown displayed a singular gift for capturing images in poetic terms, which should come as no surprise, as she herself is a prolific and renowned hymn writer. Many of us were especially struck by her description of the Cathedral as a *sursum corda* in stone ("Lift up your hearts," from the opening dialogue of the Eucharistic prayer). The Cathedral does indeed compel one to lift the eyes heavenwards, and with that, one's thoughts. Chris Cook echoed this when he said in his lecture to us, "Holy places shepherd our thoughts, and lead them in a particular direction."

At first, I felt that this was at odds with what Rosalind Brown had earlier said to us: yes, we cannot make our own meaning out of a place so steeped and sanctified in prayer and history as Durham Cathedral. Yet, in entering the space and allowing our thoughts and minds to be transformed, whatever meaning we have made of our own lives becomes inextricably linked with the meaning of the greater Christian narrative the Cathedral nave tells in stone and glass. With the Tree of Jesse window at the West end and Christ in Glory at the East end, and numerous saints depicted in the windows of the north and south aisles, one cannot help but begin to sense the place of one's life as a mere thread in the rich tapestry which is the mystical body of the Faithful, that "cloud of witnesses" who have gone on before. And in evoking this Eucharistic reality, the Cathedral is most profoundly a *sursum corda* in stone.

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Photo by Benjamin Shalev

The ruins of the Abbey at Lindisfarne, the "Holy Island."

Photo by Robin Leaver



Brian Crosby explains the liturgical books and manuscripts on display in the Cathedral Library.

This sense of one’s place in the present in relation to everything that has gone before became the way in which I started to make meaning of the course itself – for in covering everything from Anglo-Saxon origins to the contemporary scholarship of Bishop N.T. Wright and Dr. David Kennedy, there was necessarily a wide range of topics in the Seminar with sometimes very little to connect them. And yet, it is in all these parts coming together to make a whole that the legacy of Durham Cathedral has come to be what it is. For my own paper topic, looking at the hymn tunes of John Bacchus Dykes, a Canon of the Cathedral and Vicar of St. Oswald’s in Durham (famous for “Holy,

holy, holy” and “Eternal Father, strong to save”), I was struck by the way in which he can be viewed in relation to past figures such as Cuthbert, who – like Dykes – was known for his peaceful and pastoral nature; John Cosin, who – like Dykes – sought to enrich and beautify the worship of the Church against criticisms from Puritans and Low Churchmen; and even the present Cathedral Canon, Rosalind Brown, who – like Dykes – creates new hymns to meet specific occasions and has done much for the national life of the Church while still exercising a pastoral ministry in Durham.

As future leaders of the Church, whether musician, priest, poet, or scholar, those of us who went on the trip came back with a better sense of the place our work occupies in the grand scheme of things, and why the mission of the ISM is so important. Like those scholars and artists we studied, and even the Cathedral building itself, we strive to make others aware of the presence of the Divine – of God – in whatever unique way our gifts enable us. Whether through sermon, musical offering, or scholarly endeavor, we stand on the shoulders of the wise and Venerable Bede, the scholarly and pastoral legacies of the many influential Bishops of Durham, and the music and prayers of the Cathedral’s worship life which has continued on a daily basis for over a thousand years.

ISM Congregations Project

Worshiping God in this Place was the theme for the first gathering of congregations from around the U.S. for a weeklong seminar in June. In the next issue of *Prism* look for a full report on this new initiative. You can meet the 2011 participating congregations online at <http://www.yale.edu/ism/congregations/congregations.html>

Applications are now open for the 2012 seminar *Keeping Time/Life Passages*, to be held June 25 – 29. The deadline is October 1. Visit www.yale.edu/ism/congregations for more information, or call the Congregations Project Coordinator at 203.432.3187.

ALUMNI NEWS

ANDREW HENDERSON (MM '01) is assistant organist at Congregation Emanu-El, New York, NY. He will assist the Organist & Choirmaster, K. Scott Warren, with Shabbat, Holy Day and festival services, working with the professional Temple Emanu-El choir in what is the largest Jewish house of worship in the world. Andrew is entering his seventh year as Director of Music & Organist at New York's Madison Avenue Presbyterian Church, and continues as organ instructor at Teacher's College, Columbia University, and as an adjunct assistant professor at Westminster Choir College, where he teaches graduate-level courses in organ literature. His first solo CD, "Andrew Henderson at St. John's, *Elora*," was released last year: www.andrewhenderson.net

Bass baritone **DOUGLAS WILLIAMS** (MM '06) has recently received critical acclaim for his roles in Handel's *Acis and Galatea*, Monteverdi's *Ballo della Ingrate*, and Gretry's *Le Magnifique*. The *New York Times* writes of his performance in *Acis and Galatea*, "But the most powerful singer here was Douglas Williams, a bass-baritone with a superb sense of drama. His portrayal painted Polyphemus as monstrous, yet also a bit pathetic (at least until he kills Acis)." In the next season he will make his European stage debut in the role of Orcone in Alessandro Scarlatti's *Il Tigrane*, with Opéra de Nice.

COLIN LYNCH (MM '06) has been appointed Assistant Director of Music and Organist at Trinity Church, Copley Square in Boston. This past March, he led the St. Paul's School Madrigal Singers and String Ensemble on tour to Cuba where their concerts were televised nationally and were filled to capacity. They also spent time visiting Cuban Schools for musical exchanges. This spring, Colin will complete an Artist Diploma at Oberlin Conservatory, having studied with James David Christie and Olivier Latry.

After 18 years of serving as co-pastor at Tabor Lutheran Church in Branford, **MARJO ANDERSON** (M.Div., '80) has accepted a call as pastor to Salem Lutheran Church in Bridgeport. While she will be the only pastor on staff, she will be working with a full-time rostered Associate in Ministry who has been at Salem for over 30 years — and that person just happens to be one of her classmates at the ISM, **LIZ FROHRIP** (MM '79, MAR '80)! The two alumnae are looking forward their reunion and to an exciting partnership in ministry.

PAUL JACOBS, MM '02; AD '03, has won the 2011 Grammy for Best Instrumental Soloist Performance without an orchestra for his performance of Messiaen's *Livre du Saint-Sacrement*.

Send your alumni updates now!

Online at:

www.yale.edu/ism/alumni/newsform.htm

Or send to:

PRISM Editor

Yale Institute of Sacred Music

409 Prospect St. New Haven CT 06511

News from Yale Schola Cantorum

Yale Schola Cantorum, conducted by its music director Masaaki Suzuki, joined forces with Juilliard⁴¹⁵ and the Yale Baroque Ensemble, with Robert Mealy as concertmaster, to perform Bach's monumental St. Matthew Passion in May. As well as performances in New York and New Haven, the ensembles toured Italy with stops in Rome, Florence, and Milan.

The collaboration with Juilliard will continue in 2011-2012 with performances of Haydn's *Die Schöpfung* in the spring.



The New York performance of the St. Matthew Passion received a favorable review from Zachary Woolfe in the May 10, 2011 edition of the *New York Times*.

Early-music training at conservatories has become practically an industry. It is no longer a question whether young performers will be able to find a historically informed group to join, but rather which they will choose from among their many options.

You got a sense of those options on Saturday evening, when members of the Yale Schola Cantorum, Yale Voxtet and Yale Baroque Ensemble — just three of Yale's myriad early-music ensembles — joined players from Juilliard⁴¹⁵, the Juilliard School's excellent historical performance group, for a performance of Bach's "St. Matthew Passion" conducted by the Schola Cantorum's director, Masaaki Suzuki.

The founder and director of the acclaimed Bach Collegium Japan, Mr. Suzuki brought long, almost tidal phrasing to this monumental work, a sense of steady momentum that encompassed both Bach's gently reflective and his furiously intense passages. As the Evangelist, the tenor Dann Coakwell was clear-voiced and eloquent as well as a vivid storyteller in the second part, where the plot grows more urgent. The bass Dashon Burton sang with nobility and rich tone, and the luminous soprano Sherezade Panthaki floated her arias with pure, penetrating tone, mining deep emotion from the subtle shaping of the lines.

The orchestra played vibrantly, with particularly exciting work from the cellist and violist da gamba Beiliang Zhu, and the Schola Cantorum sang with warm energy. The sound of a motorcycle revving out on Park Avenue during the chorus that ends Part 1 fitted in perfectly with the intensity of the playing and singing.

The same performance, repeated in Florence during the Italian tour, was reviewed by the *Washington Examiner's* Meghan Cox Gurdon on May 14, 2011. The full text can be found on the ISM website at www.yale.edu/ism/events/CDReview.html

Schola's recording of the Biber *Vesperae longiores ac breviores* was released to acclaim on the Carus label. Shirley Ratcliffe reviewed the CD for *Choir and Organ* (July/August 2011).

... Scored for four voices (solo and tutti), two violins, two violas and continuo, the Biber settings include two of his instrumental sonatas suitable for church use. It is a well-thought-out compilation, the young yet mature sounding voices of Yale Schola Cantorum suiting the clarity of the writing under the masterly direction of Simon Carrington. The very competent soloists are drawn from the choir and the music flows seamlessly. Outstanding is the virtuosic playing of violinist Robert Mealy, who also directs the players: he throws off Biber's extremely difficult, ornate writing with an extraordinary depth of feeling and consummate care.



Schola Italian Style. Photos provided by ISM students.



NOTES ON THE STAFF

The ISM is pleased to welcome **DANN COAKWELL** (Artist Diploma, '11), who joins our staff on Wednesday as the new Concert Production Assistant. He replaces **REBECCA HENRIKSEN** (MAR '10), who is leaving the ISM to pursue a Ph.D. in Theatre Arts and Performance Studies at Brown University.

Dann is no stranger to our community. In addition to the Artist Diploma from Yale, Dann also holds a Master of Music degree in Vocal Performance from Texas Tech University (2008), and a Bachelor of Music degree from the University of Texas at Austin (1999).

As a professional tenor soloist, Dann has performed under internationally acclaimed conductors including Helmuth Rilling, Masaaki Suzuki, Simon Carrington, Matthew Halls, and Craig Hella Johnson. He made his solo debut at Carnegie Hall in New York in February 2010 as the lead role of Andrey in the world premiere of Prokofiev's newly discovered and reconstructed opera fragment *Dalyekie Morya* ("Distant Seas"), and he is a featured soloist on the 2009 Grammy Award-nominated album *Conspirare: A Company of Voices*, on the Harmonia Mundi record label.

In the non-music world, Dann served as project manager of health research, heading two large, NIH-funded studies of the longitudinal health behaviors of children and homeless adolescents at the University of Texas at Austin School of Nursing from 2002 until 2006. In his new role at the ISM, he is eager to combine the management skills gained in that experience with his passion for music and the arts.



Photo by Robert A. Lisk

ISM staff members Kristen Forman and Jacque Campoli with Rebecca Henriksen at the Commencement banquet

Applications Open for ISM Fellows in Sacred Music, Worship, and the Arts

As the ISM welcomes its four fellows for 2011 (see *Welcome, New Faculty*, pp. 7-8), we are also accepting applications for the 2012-2013 academic year. Scholars, religious leaders, or artists whose work is in or is turning toward the fields of sacred music, liturgical/ritual studies, or religion and the arts are invited to apply. Scholars in the humanities or in the social or natural sciences whose work is directly related to these areas are also encouraged to apply. Fellows will

have the opportunity to pursue their scholarly or artistic projects within a vibrant, interdisciplinary community. They may have the option to teach. Fellows will be chosen for the quality and significance of their work. The Institute maintains a commitment to living religious communities and seeks diversity of every kind, including race, gender, and religion.

More information is online at <http://www.yale.edu/ism/fellows/>

Upcoming Events: September

The ISM Calendar, online at <http://calendar.yale.edu/cal/ism/>, is full of events that reflect the multidisciplinary mission of the Institute.

The season begins September 9 with a performance of eastern European music by the Kitka Slavic Ensemble entitled *Sanctuary: A Cathedral Concert*.

Kitka is an American women's vocal arts ensemble inspired by traditional songs and vocal techniques from Eastern Europe. Dedicated to developing new audiences for music rooted in Balkan, Slavic, and Caucasian women's vocal traditions, Kitka also strives to expand the boundaries of folk song as a living and evolving expressive art form. Kitka's activities include an Oakland-based home series of concerts and vocal workshops; regional, national, and international touring; programs in the schools; recording, publication, and broadcast projects; master artist residencies; commissioning; community service work; and adventuresome collaborations.

On September 18, the Great Organ Music at Yale series gets underway with a recital in Marquand Chapel by **James David Christie**, internationally acclaimed as one of the finest organists of his generation. He has performed around the world with symphony orchestras and period instrument ensembles as well as in solo recitals. He is Music Director of Ensemble Abendmusik, a Boston-based period instrument orchestra and chorus specializing in sacred music of the 17th and 18th centuries, and has recorded for Decca, Philips, Nonesuch, JAV, Northeastern, Arabesque, Denon, RCA, Dorian, Naxos, Bridge and GM, receiving several awards for his solo recordings, including the *Preis der Deutschen Schallplatten Kritik* and the Magazine d'Orgue: *Coup de Coeur*.



Top: Kitka Slavic Ensemble;
Left: Yale Camerata;
Right: James David Christie


On September 23, **Yale Camerata** will perform Beethoven's Ninth Symphony with the Glee Club as guests of the Yale Philharmonia. Shinik Hahm will conduct.

The ISM sends out weekly e-mail notices of our events. To be added to the e-list, drop us a line at ismevents@yale.edu



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Upcoming Conferences

SENSATIONAL RELIGION

Sense and Contention in Material Practice

An interdisciplinary conference and conversation at Yale University

Nov. 1 – 3 | Sterling Memorial Library Lecture Hall
Accompanied by the exhibition *Making Sense of Religion*

Registration to open in mid-September

(for details see September issue of PRISM or call 203.432.3220)

A project of the Initiative for the Study of Material and Visual Cultures of Religion (MAVCOR)

LOOKING EAST

A Window on the Eastern Christian Traditions of Epiphany

An interdisciplinary conference

Nov. 10 – 11 | ISM Great Hall

Presented in conjunction with a public performance by Cappella Romana

Free registration. Call 203.432.3220

CAPPELLA ROMANA

Alexander Lingas, director

**From Jerusalem to Constantinople:
Byzantine Music for St. Catherine
and Epiphany**

Nov. 11 | 5 PM | Battell Chapel

Free and open to the public.

No tickets required.



Presented by Yale Institute of Sacred Music with support from the Ockeghem Foundation
