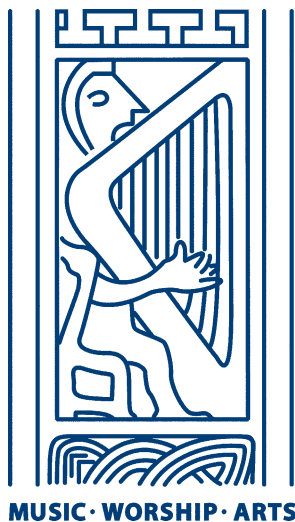


Institute of Sacred Music

2013–2014



BULLETIN OF YALE UNIVERSITY

Series 109 Number 14 September 1, 2013

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For additional information, please visit www.yale.edu/ism or call the Office of Admissions at 203.432.9753. Postal correspondence should be directed to Office of Admissions, Yale Institute of Sacred Music, 409 Prospect Street, New Haven, Connecticut 06511.

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Institute of Sacred Music

2013–2014

Church Music Studies

Choral Conducting

Liturgical Studies

Organ

Religion and the Arts

Voice: Early Music, Oratorio, and Chamber Ensemble

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Contents

Fall 2013 Calendar	5
Spring 2014 Calendar	7
The President and Fellows of Yale University	9
The Officers of Yale University	10
Institute of Sacred Music Administration and Faculty	11
The Mission of the Institute of Sacred Music	14
The Institute Past and Present	15
Sacred Music at Yale before the Institute of Sacred Music	16
Meanwhile in New York City: The School of Sacred Music	16
The Institute of Sacred Music Today	17
Performing Ensembles Sponsored by the Institute	20
Performances and Special Events	21
Lectures Sponsored by the Institute	21
International Activities and International Representation in the Institute	22
The ISM Fellows	23
Degrees	24
Degrees with Yale School of Music	24
Master of Music	
Doctor of Musical Arts	
Artist Diploma	
Degrees with Yale Divinity School	24
Master of Arts in Religion	
Comprehensive Master of Arts in Religion	
Concentrated Master of Arts in Religion	
Master of Divinity	
Master of Sacred Theology	
Transfer Students	
Joint Degrees	25
Programs of Study	26
The Institute of Sacred Music Core Curriculum	26
The Institute of Sacred Music and the School of Music	26
Choral Conducting	
Organ	
Voice	
Church Music Studies	
The Institute of Sacred Music and the Divinity School	31
Liturgical Studies	
Religion and the Arts	
Other M.A.R. Programs	
Ministerial Studies (M.Div.)	
The Institute of Sacred Music Colloquium	35
Faculty Profiles	36
Courses Taught by Institute Faculty, 2013–2014	48

Facilities	56
Libraries	56
Music Facilities	57
Divinity School Facilities	57
Housing	58
Admissions	59
General Information and Requirements	59
Institute of Sacred Music/School of Music Application Requirements	59
Institute of Sacred Music/Divinity School Application Requirements	60
Audition/Interview	61
Graduate Record Examination	62
Tests of English for Speakers of Other Languages	62
International Students	63
Transfer Applicants	63
Expenses and Financial Aid	64
Tuition and Fees	64
Financial Aid	64
Employment	65
Named Scholarships	66
Special Awards for Music Students	66
Fifth Semester for Church Music Certificate Course	67
Special Awards for Divinity Students	67
Special Support for Students	67
Student Accounts and Bills	67
Tuition Rebate and Refund Policy	69
Leave of Absence	69
Yale University Resources and Services	70
A Global University	70
Health Services	71
Resource Office on Disabilities	74
Resources on Sexual Misconduct	75
Office of International Students and Scholars	77
Cultural, Religious, and Athletic Resources	78
The Work of Yale University	82
Travel Directions	85
Campus Map	86

Fall 2013 Calendar

EVENT	INSTITUTE OF SACRED MUSIC	DIVINITY SCHOOL	SCHOOL OF MUSIC	FACULTY OF ARTS & SCIENCES
<i>Orientation</i>	SA, Aug. 24	M–F, Aug. 19–23	T, Sept. 3	M–F, Aug. 19–23
<i>Fall-term classes begin</i>	w, Aug. 28, 8:30 a.m.	w, Aug. 28, 8:30 a.m.	F, Sept. 6, 8:20 a.m.	w, Aug. 28, 8:20 a.m.
<i>Placement examinations and advisories</i>	T–F, Sept. 3–6		T–F, Sept. 3–6	
<i>M.A.R. extended and M.Div. transfer applications due (Divinity School internal candidates)</i>	T, Oct. 1			
<i>Fall convocation</i>		w–F, Oct. 23–25	M, Sept. 9	
<i>ISM Fellows application deadline</i>	T, Oct. 15			
<i>Reading period</i>		F, Oct. 18, 9 p.m.–M, Oct. 28, 8:20 a.m.		
<i>October recess begins</i>				T, Oct. 22, 5:20 p.m.
<i>October recess ends</i>				M, Oct. 28, 8:20 a.m.
<i>Reading period</i>		F–W, Nov. 22–27		
<i>November recess begins</i>		w, Nov. 27, 9 p.m.	SA, Nov. 23	F, Nov. 22, 5:20 p.m.
<i>November recess ends</i>		M, Dec. 2, 8:20 a.m.	M, Dec. 2, 8:20 a.m.	M, Dec. 2, 8:20 a.m.
<i>Application deadline (School of Music: M.M., D.M.A.)</i>	SU, Dec. 1		SU, Dec. 1	
<i>Fall-term classes end</i>		T, Dec. 3, 9 p.m.	F, Dec. 13	w, Dec. 11, 5:20 p.m.
<i>Labor Day classes rescheduled</i>		w, Dec. 4		
<i>Reading period</i>		w, Dec. 4, 6 p.m.–w, Dec. 11, 8:20 a.m.		

<u>EVENT</u>	<u>INSTITUTE OF SACRED MUSIC</u>	<u>DIVINITY SCHOOL</u>	<u>SCHOOL OF MUSIC</u>	<u>FACULTY OF ARTS & SCIENCES</u>
<i>Fifth Semester in Church Music Studies application deadline</i>	F, Dec. 6			
<i>Fall-term exams</i>		w, Dec. 11, 8:30 a.m.– T, Dec. 17, 6 p.m.	M–F, Dec. 16–20	TH–T, Dec. 12–17
<i>Fall term ends</i>		T, Dec. 17, 6 p.m.	SA, Dec. 21	T, Dec. 17

Spring 2014 Calendar

EVENT	INSTITUTE OF SACRED MUSIC	DIVINITY SCHOOL	SCHOOL OF MUSIC	FACULTY OF ARTS & SCIENCES
<i>Spring-term classes begin</i>	M, Jan. 13, 8:30 a.m.	M, Jan. 13, 8:30 a.m.	M, Jan. 13, 8:20 a.m.	M, Jan. 13, 8:20 a.m.
<i>Registration for spring term 2014</i>		M, Jan. 13, 8:30 a.m.		M, Jan. 13
<i>Martin Luther King, Jr. Day. Classes do not meet</i>	M, Jan. 20	M, Jan. 20	M, Jan. 20	M, Jan. 20
<i>Application deadline (Divinity School)</i>		SA, Feb. 1		
<i>Reading period</i>		T, Feb. 11, 8:20 a.m.–M, Feb. 17, 8:20 a.m.		
<i>Written comprehensive exams for M.M.A. candidates in residence</i>	F–M, Feb. 7–10		F–M, Feb. 7–10	
<i>School of Music auditions</i>	W–M, Feb. 26–Mar. 3		M–SA, Feb. 24–Mar. 1	
<i>D.M.A. entrance exam</i>			SA, Mar. 1	
<i>M.A.R. extended applications due</i>		SA, Mar. 1		
<i>Spring recess begins</i>		F, Mar. 7, 9 p.m.	SA, Mar. 8	F, Mar. 7, 5:20 p.m.
<i>Spring recess ends</i>		M, Mar. 24, 8:20 a.m.	M, Mar. 24, 8:20 a.m.	M, Mar. 24, 8:20 a.m.
<i>Good Friday. Classes do not meet</i>		F, Apr. 18		
<i>Spring-term classes end</i>		TH, Apr. 24, 9 p.m.	F, May 2	W, Apr. 30 5:20 p.m.
<i>Good Friday classes rescheduled</i>		F, Apr. 25		
<i>Reading period</i>		F, Apr. 25, 9 p.m.–TH, May 1, 8:20 a.m.		

<u>EVENT</u>	<u>INSTITUTE OF SACRED MUSIC</u>	<u>DIVINITY SCHOOL</u>	<u>SCHOOL OF MUSIC</u>	<u>FACULTY OF ARTS & SCIENCES</u>
<i>Spring-term exams</i>	TH–F, May 1–9	TH, May 1, 8:30 a.m.– T, May 6, 6 p.m.	M–F, May 5–9	TH–T, May 1–6
<i>M.M.A. oral exams</i>	M–W, May 5–7		M–W, May 5–7	
<i>Spring term ends</i>	F, May 9	T, May 6, 6 p.m.	F, May 9	T, May 6
<i>University Commencement</i>	M, May 19	M, May 19	M, May 19	M, May 19

The President and Fellows of Yale University

President

Peter Salovey, A.B., M.A., Ph.D.

Fellows

His Excellency the Governor of Connecticut, *ex officio*

Her Honor the Lieutenant Governor of Connecticut, *ex officio*

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Joshua Bekenstein, B.A., M.B.A., Wayland, Massachusetts

Jeffrey Lawrence Bewkes, B.A., M.B.A., Old Greenwich, Connecticut

Maureen Cathy Chiquet, B.A., Purchase, New York

Francisco Gonzalez Cigarroa, B.S., M.D., San Antonio, Texas (*June 2016*)

Peter Brendan Dervan, B.S., Ph.D., San Marino, California (*June 2014*)

Donna Lee Dubinsky, B.A., M.B.A., Portola Valley, California

Charles Waterhouse Goodyear IV, B.S., M.B.A., London, England

Catharine Bond Hill, B.A., B.A., M.A., Ph.D., Poughkeepsie, New York (*June 2019*)

Paul Lewis Joskow, B.A., Ph.D., New York, New York

Neal Leonard Keny-Guyer, B.A., M.P.P.M., Portland, Oregon (*June 2015*)

Margaret Hilary Marshall, B.A., M.Ed., J.D., Cambridge, Massachusetts

Indra Nooyi, B.S., M.B.A., M.P.P.M., Greenwich, Connecticut

Emmett John Rice, Jr., B.A., M.B.A., Bethesda, Maryland (*June 2017*)

Kevin Patrick Ryan, B.A., M.B.A., New York, New York (*June 2018*)

Douglas Alexander Warner III, B.A., Locust Valley, New York

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Institute of Sacred Music

Administration and Faculty

Administration

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Benjamin Polak, B.A., M.A., Ph.D., Provost of the University
Emily P. Bakemeier, A.B., M.F.A., Ph.D., Deputy Provost for the Arts and Humanities
Martin D. Jean, B.A., A.Mus.D., Director of the Institute of Sacred Music
Robert Blocker, D.M.A., Lucy and Henry Moses Dean of Music, Yale School of Music
Gregory E. Sterling, B.A., M.A., M.A., Ph.D., The Reverend Henry L. Slack Dean of
Yale Divinity School

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Rita Ferrone, Writer and Lecturer
Ena Heller, Cornell Fine Arts Museum, Rollins College
Don E. Saliers, Emory University (Emeritus)
John D. Witvliet, Calvin Theological Seminary
Nicholas Wolterstorff, Yale University (Emeritus)

Faculty Emeriti

Simon Carrington, M.A., Professor Emeritus in the Practice of Choral Conducting
John W. Cook, Ph.D., Professor Emeritus of Religion and the Arts
Margot E. Fassler, Ph.D., Robert S. Tangeman Professor Emerita of Music History

Faculty

Teresa Berger, L.Th., M.Th., Dr.Theol., Dipl.Theol., Dr.Theol.Habil., Professor of
Liturgical Studies
Jeffrey Brillhart, M.M., Lecturer in Organ Improvisation
Marguerite L. Brooks, M.M., Associate Professor (Adjunct) of Choral Conducting and
Coordinator of the Program in Choral Conducting
Peter S. Hawkins, B.A., M.Div., Ph.D., Professor of Religion and Literature
David Hill, M.A., Professor (Adjunct) of Choral Conducting and Principal Conductor
of Yale Schola Cantorum
Martin D. Jean, B.A., A.Mus.D., Professor of Organ, Professor in the Practice of Sacred
Music, and Director of the Institute of Sacred Music
Judith Malafrente, M.A., Lecturer in Voice
Vasileios Marinis, D.E.A., M.A.R., L.M.S., Ph.D., Assistant Professor of Christian Art
and Architecture
Mark Miller, M.M., Lecturer in Sacred Music
Walden Moore, B.M., M.M., Lecturer in Organ

Thomas Murray, A.B., Professor in the Practice of Organ, University Organist, and
Coordinator of the Program in Organ

Sally M. Promey, B.A., M.Div., Ph.D., Professor of Religion and Visual Culture,
Coordinator of the Program in Religion and the Arts, Professor of American
Studies, and Deputy Director of the Institute of Sacred Music (on leave, 2013–2014)

Markus Rathey, Ph.D., Associate Professor (Adjunct) of Music History

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Bryan D. Spinks, B.A., Dip.Th., M.Th., B.D., D.D., Bishop F. Percy Goddard Professor
of Liturgical Studies and Pastoral Theology and Coordinator of the Program in
Liturgical Studies

James Taylor, B.Mus., M.Dipl., Associate Professor (Adjunct) of Voice and
Coordinator of the Program in Voice: Early Music, Oratorio, and Chamber
Ensemble

Ted Taylor, M.M., Lecturer in Voice

Thomas H. Troeger, B.A., B.D., S.T.D., J. Edward and Ruth Cox Lantz Professor of
Christian Communication (on leave, spring 2014)

Christian Wiman, B.A., Senior Lecturer in Religion and Literature

Visiting Faculty

Awet Andemicael, A.B., M.F.A., M.A.R., Lecturer in Sacred Music (spring 2014)

M. Jennifer Bloxam, B.Mus., Ph.D., Visiting Professor of Music History (spring 2014)

Afshan Bokhari, B.A., M.Des., M.A., Ph.D., Lecturer in Art History (spring 2014)

Örgü Dalgıç, B.A., M.A., Ph.D., Lecturer in Art History (spring 2014)

Nina Glibetić, Ph.D., Lecturer in Liturgical Studies (spring 2014)

David Mahan, B.A., M.A.R., Ph.D., Lecturer in Religion and Literature (spring 2014)

Mark Oppenheimer, B.A., Ph.D., Lecturer in Religion and Literature (fall 2013)

Baby Varghese, Ph.D., Visiting Professor of Liturgical Studies (spring 2014)

Affiliated Faculty

Karla Britton, B.A., M.A., Ph.D., Lecturer in Christian Art and Architecture

Maggi E. Dawn, B.A., M.A., Ph.D., Associate Dean for Marquand Chapel and
Associate Professor (Adjunct) of Theology and Literature

Executive Committee

Professors Berger, Hawkins, Jean, Murray, Promey, Spinks, and Troeger

ISM Fellows in Sacred Music, Worship, and the Arts

M. Jennifer Bloxam, B.Mus., Ph.D., Music History

Afshan Bokhari, B.A., M.Des., M.A., Ph.D., Art History

Daniel J. DiCenso, B.A., Ph.D., Music History

Cécile Fromont, B.A., Ph.D., Art History (spring 2014)

Patricia Ann Hardwick, B.A., Ph.D., Folklore and Anthropology

Baby Varghese, Ph.D., Liturgical Studies

Postdoctoral Associates

Nina Glibetić, Ph.D., Liturgical Studies

Gabriel Radle, Ph.D., Liturgical Studies

Örgü Dalgıç, B.A., M.A., Ph.D., Christian Art and Architecture

Staff

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Jacqueline Campoli, Senior Administrative Assistant

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Sachin Ramabhadran, Technical/AV Coordinator

Melissa Rooklidge, Concert Assistant

Elizabeth Santamaria, Financial Assistant

Glen Segger, ISM Fellows Coordinator; ISM Congregations Project Coordinator

Brett Terry, Interim Director of Chapel Music

The Mission of the Institute of Sacred Music

The Yale Institute of Sacred Music, an interdisciplinary graduate center, educates leaders who foster, explore, and study engagement with the sacred through music, worship, and the arts in Christian communities, diverse religious traditions, and public life. Partnering with the Yale School of Music and Yale Divinity School, as well as other academic and professional units at Yale, the Institute prepares its students for careers in church music and other sacred music, pastoral ministry, performance, and scholarship. The Institute's curriculum integrates the study and practice of religion with that of music and the arts. With a core focus on Christian sacred music, the ISM builds bridges among disciplines and vocations and makes creative space for scholarship, performance, and practice.

THE DIRECTORS OF THE INSTITUTE

1973–1976	Robert Baker
1976–1982	Jon Bailey
1982–1983	Aidan Kavanagh (Interim Director)
1983–1984	Harry B. Adams (Interim Director)
1984–1992	John W. Cook
1992–1994	Harry B. Adams (Interim Director)
1994–2004	Margot E. Fassler
2005–	Martin D. Jean

Acting Directors: Aidan Kavanagh, Paul V. Marshall, Harry B. Adams, Bryan D. Spinks

The Institute Past and Present

Psalm 21

*“To the chiefe Musician
a psalme of David”*

1. Jehovah, in thy strength
the King shall joyfull bee;
and joy in thy salvation
how vehemently shall hee?
The Bay Psalm Book, 1640

The Yale Institute of Sacred Music is an interdisciplinary graduate center for the study and practice of sacred music, worship, and the related arts. Founded with a core focus on the Christian tradition of sacred music, the Institute also seeks to engage with other forms of sacred art and other religious traditions. David, the prototypical representative in the Judeo-Christian world of the church or synagogue musician, dominates the logo of the ISM because he and the Psalms conventionally ascribed to him have been continually reshaped to suit linguistic needs, liturgical taste, and historical understanding. Indeed, the Psalms have formed the basic materials for Jewish and Christian worship throughout the centuries. The Institute’s primary mission is to music students whose vocation is to conduct, play, and sing for the worshiping assembly, and who have keen interest in the religious and theological contexts of the sacred music they perform. Likewise, the Institute trains divinity students preparing for leadership roles in the churches, whether as lay people, as ordained clergy, or as scholars developing specialties in liturgical studies and in religion and the arts. As an independently endowed entity at Yale University, the Institute of Sacred Music provides generous financial support for those talented students who believe in the importance of interactive training for church musicians and clergy, a training that fosters mutual respect and common understanding. David, if one stretches him a bit, stands for the many activities supported at Yale through the Institute.

Through its mission to church musicians, the training for ministry, and the lives of the churches, the Institute has a unique position, not only at Yale, but in this country and in the world at large. At Yale, we link the resources of two extraordinary professional schools, the Yale School of Music and the Yale Divinity School. Institute students receive degrees in one or the other of these schools, and, if they elect to do so, joint degrees from both. The certificate additionally received from the Institute signifies that students have gained more than the training either school alone can offer. Students acquire a sense of the partnership between churches, and a working knowledge of the changing synthesis of music, text, ceremony, and liturgical space, which has taken place in the assemblies of all faiths and denominations since their beginnings. Now in its fourth decade, the Institute occupies its present position because many persons understood the importance of a shared process of formation for ministers and musicians.

SACRED MUSIC AT YALE BEFORE THE INSTITUTE OF SACRED MUSIC

Timothy Dwight's Yale was, as Yale had been since 1701, a school for the training of Christian ministers. President from 1795 until 1817, Dwight was a patriot who had been the chaplain of General Putnam's camp, a place commemorated more than one hundred years later in Charles Ives's *Three Places in New England*. Timothy Dwight believed that as much of the education of ministers took place in the chapel as in the classroom: his interest in sacred music was powerful (as was his voice), and he edited a collection of Watts's psalms for the Connecticut Congregational churches, appending a collection of 264 hymn texts, an unheard of number, in a service book for that denomination. He was an outstanding preacher and wrote a book of sermons, designed for use over the course of two years, for the Yale chapel. Perhaps he would have agreed with Thomas Troeger that the singing of hymns is one of the best ways to "knock loose the debris of verbosity that often clogs a preacher's spiritual springs."

The education of all undergraduates in Yale College continued to be shaped throughout the nineteenth century by the practices of earlier times: daily chapel services were mandatory, as was the Sunday service, which slowly decreased from the six or seven hours in Timothy Dwight's time. Singing of hymns by all, and of anthems by a student choir, was regular practice, although the organ was forbidden until mid-century. In Gustave Stoeckel (1819–1907), who had been a church musician in his native Germany, Yale acquired an energetic organist, choirmaster, and leader of the Beethoven Glee Club, the forerunner of Yale's famed singing association. Stoeckel taught both in the College and in Yale Divinity School. He secured the funding for Yale's Department of Music, founded in 1890, and served as the first Battell Professor of Music. Formal study of music at Yale, which eventually led to the foundation of the Yale School of Music as a professional graduate school, and the continuation of the Department of Music within Arts and Sciences, entered Yale through the door of the chapel.

Prior to the turn of the last century, in the very year that Gustave Stoeckel's name no longer appeared on the faculty list of the Divinity School, a church musician named John Griggs gave a series of ten lectures at the Divinity School, accompanied by the undergraduate Charles Ives. The Divinity School hired musicians to teach its students, while Horatio Parker and other teachers in the Department of Music taught some of their courses with divinity students in mind. Hymn playing and singing remained a part of the Divinity School curriculum, with Henry Hallam Tweedy, professor of homiletics and an accomplished musician, as instructor in this subject. He was also the resident liturgiologist, and took professional interest in the history of Christian architecture. Tweedy's role in instructing Divinity School students in liturgy, music, and the arts was part of a long tradition, to which the teaching of his contemporary, Charles Allen Dinsmore, who taught courses in religion and literature, also belonged.

MEANWHILE IN NEW YORK CITY: THE SCHOOL OF SACRED MUSIC

Union Theological Seminary in New York City, like the Yale Divinity School, had a long tradition of offering musical instruction to its students. Three seminal figures, Henry

Sloane Coffin, Union president from 1926 to 1945, Clarence Dickinson, who became professor of church music at Union in 1912, and his wife, Helen Snyder Dickinson, established the School of Sacred Music at Union in 1928. The impact that the graduates of the school had upon American musical and religious life during the middle decades of the last century would be difficult to overestimate. Clarence Dickinson taught both organ and composition, and published collections of music and textbooks; Helen Dickinson taught liturgy and used the slide collections of New York libraries and museums to show her students how liturgy and architecture worked together in the Christian tradition and in other faiths as well.

Graduates of the School of Sacred Music received the finest professional musical training available, with the musical riches of the city at their feet. The Dickinsons insisted that their students know and respect Western European art and music, and also the best of simpler traditions: the hymns, anthems, and monophonic chant repertoires. In addition, musicians were taught the foundations of liturgical history and were required to take a small number of courses in the seminary. Seminary students simultaneously encountered music students through social interaction in their classes and when performing at common worship services. Church musicians and ministers – lifelong career partners – learned at Union how to understand each other better. In 1945 Hugh Porter became director of the School of Sacred Music; he was succeeded in 1960 by the distinguished organist Robert Baker, who also became the school's first dean in 1962–63.

Their successful experiment in sacred music at Union did not survive the political turmoil of the late 1960s: funding was withdrawn in the early 1970s, and the school was closed. Shortly thereafter, in 1973, Professor Baker, together with the music historian Richard French, the seminary chaplain Jeffery Rowthorn, and the administrator Mina Belle Packer, migrated to Yale University to begin a similar venture: the Institute of Sacred Music. The new entity was endowed by Clementine Miller Tangeman, whose husband, Robert, had been professor of music history at Union before his untimely death in 1964, and by her brother J. Irwin Miller, a Yale graduate, musician, and patron of the arts. Yale, the leading research university in the Northeast with professional schools of both music and divinity, seemed the ideal place to recreate the concepts and visions of the School of Sacred Music. Yale's President Kingman Brewster worked with Colin Williams, dean of the Divinity School, and with the dean of the School of Music, Philip Nelson, to realize that ideal, and in 1974 the Institute's first students were admitted to Yale.

THE INSTITUTE OF SACRED MUSIC TODAY

The Institute has grown from a group of three faculty and seven students in the first graduating class to twenty-four resident and visiting faculty who teach throughout the University, and seventy students. The ISM maintains administrative and teaching space in the Sterling Divinity Quadrangle. Institute faculty are appointed to the Institute jointly with either the School of Music or the Divinity School (or both), and some have appointments in other departments at Yale. Students are admitted jointly to the Institute and either the School of Music or the Divinity School, or, occasionally, all three.

The Institute of Sacred Music and the Yale School of Music

Joining forces with the considerable resources of the School of Music, the ISM trains musicians for careers in church music, performance, and teaching. Students majoring in organ, choral conducting, and voice will go on to careers in churches and schools, playing or conducting ensembles there or on the concert stage. Some students elect the specialized track in church music studies in order to study liturgy, Bible, and theology along with the more standard music curriculum.

All ISM music students receive a broad musical education equal to that of any Yale School of Music student, but they are also trained with an eye toward understanding the religious and liturgical roots of the music they perform. The young composer with a serious interest in writing sacred music and music for specific liturgical traditions is also occasionally admitted to the Institute. Six concert and liturgical choirs (Yale Camerata, Schola Cantorum, Recital Chorus, Repertory Chorus, Marquand Choir, and Marquand Gospel Choir) have their home in the Institute and count many Institute students among their members.

Institute faculty and students concentrate on the music of the churches through performance and through repertorial, analytical, and historical studies. As both performers and scholars, our faculty and students form a bridge between the School of Music and the Department of Music and are committed to demonstrating the connection of music with culture, liturgy, and religious thought. The repertories studied are of two broad types: (1) cantatorial and congregational song; and (2) Western art-music, including masses, motets, oratorios, art song, and vocal chamber music; and organ repertory in all styles and from all periods. The Institute also encourages serious study of music from other faiths and non-Western traditions.

At a time when the state of music in churches and synagogues pleads for various kinds of well-informed change, it is crucial that talented students who have vocations in sacred music be prepared for challenges both musical and theological. These students must have the finest musical training; they must also argue persuasively for music of authority, knowing enough of liturgical and church history, and of theology, to do so. Thus, although the Institute's choral conducting, organ performance, and voice performance majors are fully enrolled in the School of Music, they are encouraged to elect courses in liturgics, theology, biblical study, and religion and the arts.

In its broadest sense, the Institute of Sacred Music's presence at the heart of a major school of music is a reminder that secular repertories — from madrigals and opera to chamber music and symphonies — were brought to their first heights by musicians trained in the churches, and that composers make frequent and conscious returns to the traditions of liturgical music. Mendelssohn's resurrection of Bach's choral works, Brahms's patient studies and editions of medieval and Renaissance repertories, Stravinsky's use of Russian Orthodox chant in his Mass, and Ives's deeply religious "secular" works all reclaim the musical materials of congregational song. The Institute thus upholds the importance of the churches and religious institutions for the teaching and preservation of great musical repertories, whether simple or complex, music of the past or contemporary compositions, the concert mass, fugue, hymn tune, or psalm setting.

The Institute of Sacred Music and the Yale Divinity School

As the direct descendant of the School of Sacred Music at Union Seminary, the Institute is deeply committed to its affiliation with the Yale Divinity School. Institute faculty affiliated with the Divinity School are concerned with the history and present life of the churches, and especially with worshiping congregations in a broad spectrum of Western Christian denominations, as well as Judaism and Eastern Christianity. The program in liturgical studies at the Institute and Divinity School has faculty who are historians of liturgical texts, music, and ceremony, but who are also keenly interested in and knowledgeable about the worship of the contemporary churches. The student who studies religion and the arts at the ISM has access to faculty and courses in the history of the visual, literary, and musical arts. Students at the Divinity School can matriculate through the Institute with concentrations in either of these two programs.

Institute/Divinity faculty focus on four broad subject areas: the Bible in liturgy and religious art; hymnology; the history of Christian denominations; and theology, politics, and the arts. These subject areas intersect with and augment the work of colleagues in other disciplines at the Divinity School. Thus, students at the Institute learn through programs at the Divinity School how canonical texts have gone forth to the assembly, and how, from patristic times to the present, these texts have been learned and reinterpreted by the worshiping community. Classes at the Divinity School in liturgical subjects, including music history, religious poetry and drama, iconography, and architectural history, stress encounters with primary source materials, manuscript and archival study, as well as trips to museums, galleries, and architectural sites. All are possible through Yale's great libraries and collections, the many historic churches in the region, and New Haven's proximity to New York City.

Students at the Institute may also participate in daily worship in Marquand Chapel. The chapel program is a partnership of Yale Divinity School and the Institute. It is rich in variety, and the ecumenical nature of the Institute and Divinity School is expressed in the leadership and content of the services. In keeping with the esteemed heritage of preaching at Yale and the Divinity School, sermons are offered twice a week by faculty, students, staff, and invited guests from beyond campus. On other days the rich symbolic, artistic, and musical possibilities of the Christian tradition are explored and developed. The assembly's song is supported by the Marquand Chapel Choir, the Marquand Gospel Choir, two a cappella groups, many and various soloists, and occasional ensembles. Many avenues for musical leadership are open to the student body by volunteering, as are many avenues of leadership through the spoken word.

The Common Experience

Students at the Yale Institute of Sacred Music and either professional school, Music or Divinity, have many unparalleled opportunities for interdisciplinary exchange: through Colloquium, in which all Institute students enroll, through courses taught by Institute faculty, through team-taught travel seminars, and through other offerings including faculty-led study tours every two years open to all Institute students. Tour participants have traveled to Mexico (2006); Bosnia and Herzegovina, Serbia, and Croatia (2008); Germany (2010); and Greece and Turkey (2012). The destination in 2014 is Italy. These

tours offer rich opportunities to see, hear, and learn in the primary areas of the ISM—sacred music, worship, and the arts. The ISM covers most expenses of the tours for its students.

PERFORMING ENSEMBLES SPONSORED BY THE INSTITUTE

Yale Camerata Marguerite L. Brooks, conductor. Founded in 1985, the Yale Camerata is a vocal ensemble whose more than sixty singers are Yale graduate and undergraduate students, faculty, staff, and experienced singers from the New Haven community. The Camerata performs a widely varied spectrum of choral literature, with a special commitment to choral music of our time. The Camerata has collaborated with the Yale Glee Club, Yale Philharmonia, Yale Symphony, Yale Band, Yale Chamber Players, Yale Collegium Musicum, the New Haven Chorale, and the symphony orchestras of Hartford, New Haven, and Norwalk. The ensemble has also performed for Yale Music Spectrum and New Music New Haven. The chamber choir of the Yale Camerata has performed at the Yale Center for British Art and at Lincoln Center’s Alice Tully Hall, and has traveled to Germany to perform the Berlioz Requiem with choirs from Germany, Japan, the Netherlands, Israel, Great Britain, and the Ukraine. In 2001 the group spent a week in residence at Saint Paul’s Cathedral in London. The Camerata has been heard on Connecticut Public Radio and national broadcasts of National Public Radio’s program “Performance Today.” Guest conductors have included Robert Shaw, Jaap Schröder, George Guest, Sir David Willcocks, Sir Neville Marriner, Helmuth Rilling, Krzysztof Penderecki, Nicholas McGegan, Dale Warland, Erwin Ortner, and Simon Carrington. With the Institute of Sacred Music, the Camerata has commissioned and premiered works of Martin Bresnick, Daniel Kellogg, Aaron J. Kernis, Stephen Paulus, Daniel Pinkham, and Ellen Taaffe Zwilich, among others. The chorus has sung first performances of works by many composers including Francine Trester, Julia Wolfe, and Kathryn Alexander.

Yale Schola Cantorum Yale Schola Cantorum, founded in 2003 by Simon Carrington, is a twenty-four-voice chamber choir that sings in concerts and choral services. Supported by the Yale Institute of Sacred Music with the School of Music and open by audition to all Yale students, it specializes in music from before 1750 and from the last hundred years. Schola Cantorum was under the direction of conductor Masaaki Suzuki from 2009 until 2013. Beginning in 2013–2014, Schola’s principal conductor is David Hill, while Suzuki remains affiliated as principal guest conductor.

In addition to performing regularly in New Haven and New York, the choir records and tours nationally and internationally. Schola Cantorum’s live recording with Robert Mealy and Yale Collegium Musicum of Heinrich Biber’s 1693 *Vesperae longiores ac breviores* received international acclaim from the early music press, as have subsequent CDs of J.S. Bach’s rarely heard 1725 version of the St. John Passion and Antonio Bertali’s *Missa resurrectionis*. A commercial recording on the Naxos label of Mendelssohn and Bach Magnificats was released in fall 2009. Schola Cantorum has toured internationally in England, Hungary, France, China, South Korea, Italy, Greece, and Turkey, and traveled to Japan and Singapore in June 2013. In recent years, the choir has sung under the direction of the internationally renowned conductors Helmuth Rilling, Krzysztof Penderecki, Sir

Neville Marriner, Stephen Layton, Paul Hillier, Nicholas McGegan, Dale Warland, James O'Donnell, Simon Halsey, David Hill, and Stefan Parkman.

Battell Chapel Choir Conducted by graduate choral conducting students, Battell Chapel Choir is open to all Yale students. The choir sings for Sunday services in the University Chapel during term time and offers two or three additional concerts. Members are chosen by audition and paid for singing in the choir.

Marquand Chapel Choir The choir, conducted by graduate choral conducting students, sings for services in the Divinity School Chapel as well as for two special services during the year. Members of the choir, chosen by audition, receive credit for participation; section leaders may elect to receive either credit or remuneration for their participation.

Marquand Gospel Choir Mark Miller, conductor. Open to all Yale students, the choir sings for services in Marquand Chapel once a week as well as for special services during the year. Section leaders are paid for singing in the choir.

Repertory Chorus and Recital Chorus Conducted by graduate choral conducting students, these choruses give up to six performances per year. Members are chosen by audition and may elect to receive either credit or remuneration for their participation.

PERFORMANCES AND SPECIAL EVENTS

As an interdisciplinary center and major arts presenter in New Haven, the Institute offers a full schedule of concerts (some featuring Yale faculty and guest performers), drama, art exhibitions, films, literary readings, lectures, and multimedia events during the year. In 2012–2013 the Institute sponsored sixty events open to the public (in addition to forty student recitals), which were attended by an estimated 22,500 people.

LECTURES SPONSORED BY THE INSTITUTE

The Institute sponsors three annual lectures. The Tangeman Lecture is named for Robert Stone Tangeman, professor of musicology at Union Theological Seminary, in whose name the Institute's founding benefactor endowed the Institute at Yale. Recent Tangeman lecturers include Jeremy Begbie, Mervyn Cooke, Christopher Dustin, Wendy Heller, Jeffrey Kurtzman, Melanie Lowe, Daniel Melamed, Peter Mercer-Taylor, Markus Rathey, and Elaine Sisman. In fall 2013 the lecture will be given by Glenn Watkins.

The Kavanagh Lecture, named for the late Professor Emeritus of Liturgics Aidan Kavanagh, is given in conjunction with Convocation Week at Yale Divinity School. Lecturers in this series include Paul Bradshaw, John Baldwin, Margot Fassler, Ronald Grimes, Jeffrey Hamburger, Lawrence Hoffman, Maxwell Johnson, Nathan D. Mitchell, Don Saliers, Robert F. Taft, S.J., Janet Walton, Gabriele Winkler, and John Witvliet. In fall 2013 Karen Westerfield Tucker will deliver the Kavanagh Lecture.

The Lana Schwebel Memorial Lecture in Religion and Literature was established in 2008 in memory of former faculty member Lana Schwebel, who died suddenly and tragically in 2007. Lecturers in this series include Robert Alter, Peter Cole, Robert Pinsky, Christian Wiman, and Helen Whitney. Fanny Howe will be the Schwebel Lecturer in 2014.

INTERNATIONAL ACTIVITIES AND INTERNATIONAL REPRESENTATION IN THE INSTITUTE

The ISM draws its students and faculty from all over the world. Currently, more than ten percent of students come from outside the United States, as do six faculty members. ISM Fellows and postdoctoral associates have come to the Institute from Austria, Canada, the Czech Republic, France, India, New Zealand, Serbia, and the United Kingdom.

Faculty and students at the Yale Institute of Sacred Music work together to create a vital network of international exchange between performing musicians and scholars in liturgical studies and religion and the arts. The ISM's Colloquium series has engaged broad themes of inculturation, and the liturgical and musical heritage and contemporary practice worldwide. As noted above, every two years ISM students and faculty travel together on international tours.

The Institute has a tradition of sponsoring, sometimes in collaboration with other entities, musicians, artists, and scholars from around the world to perform, exhibit, and lecture at Yale. Visitors have included the Tuks Camerata from South Africa; the Westminster Choir, the Collegium Regale, the Clare College Choir, and the early music ensembles I Fagiolini and Stile Antico from England; the Ensemble européen William Byrd from France; the Calmus Ensemble Leipzig from Germany; the Orthodox Singers and Heinavanker Ensemble from Estonia; the Singhini Ensemble of Kathmandu from Nepal; Rabindra Goswami and Ramchandra Pandit from India; Nyoman Sedana and family from Bali; Didik Nini Thowok from Indonesia; Bach Collegium Japan from Japan; Cappella Pratensis from the Netherlands; and the Yonsei University Concert Choir from South Korea; guest composers James MacMillan from Scotland and Tarik O'Regan from England; hymnographer I-to Loh from Taiwan; choral conductors Carl Høgset from Norway, Stefan Parkman from Sweden, Krzysztof Penderecki from Poland, Erwin Ortner from Austria, Helmuth Rilling from Germany, and, from England, Sir David Willcocks, Sir Neville Marriner, Stephen Layton, Nicholas McGegan, Paul Hillier, Simon Halsey, Simon Carrington, and James Vivian; singers Dame Emma Kirkby and Robin Blaze from England; artists Nalini Jayasuriya from Sri Lanka, Sawai Chinnawong from Thailand, Wisnu Sasongko from Indonesia, He Qi and Huibing He from China, Adrian Paci from Albania and Italy, Hanna Cheriyan Verghese from Malaysia, Soichi Watanabe from Japan, Jae-Im Kim from Korea, and Emmanuel Garibay from the Philippines; and organists Michael Gailit from Austria, Grethe Krogh from Denmark, Hans-Ola Ericsson from Sweden, Jon Laukvik from Norway, Harald Vogel from Germany, Rachel Laurin from Canada, Francesco Cera from Italy, Vincent DuBois and Sophie-Véronique Cauchefer-Choplin from France, and, from England, Gerard Brooks, Thomas Trotter, Dame Gillian Weir, and Simon Preston. The Institute also hosted an exhibition of *molas* by anonymous artists from the San Blas Islands off the coast of Panama and cosponsored an exhibition of works by contemporary women artists from the Islamic world. In fall 2009 the annual Kavanagh Lecture was presented by Gabriele Winkler from Germany.

In preparation for the Institute's 2006 study trip to Mexico, the Colloquium speaker series featured Mexican scholars, artists, and practitioners: Ricardo Valenzuela, Edward Pepe, Carlos Touché-Porter, and Clara Bargellini. Leading up to the 2008 study tour to the Balkans, speakers included Ivica Novakovic, Bogdan Lubardic, Slobodan Curcic, Enes

Karic, and Katarina Livljanic. In 2011–2012 Colloquium presentations by Sefika Sehvar Besiroğlu from Turkey and Stefanos Alexopoulos from Greece helped prepare students for visiting those countries. We have also brought Canadian and American artists and scholars who specialize in various traditions of world music, art, and liturgy: Craig Russell and Lorenzo Candelaria (lecturers on topics of Mexican musical traditions), Ray Dirks (a painter of works about Africa focusing on Ethiopia), Laura James (a painter of Antiguan heritage with works forging links between African Americans and their countries of origin), and the late Jaroslav Pelikan, who offered a lecture to complement a concert by Simon Carrington and the Schola Cantorum of creeds from around the world. In 2005 the ISM collaborated with other departments to present an international interdisciplinary conference, “Sex and Religion in Migration,” examining the development of religious and gender identities in the context of globalization, and bringing together scholars, authors, artists, and filmmakers from all over the world. In 2006 a collaboration with Amherst College brought scholars and practitioners from around the world to Yale for the conference “Sacred Music in Transition: Ethnomusicological Perspectives on Religion, Ritual, and Society.” In 2008 the Institute hosted an international liturgical conference entitled “The Spirit in Worship and Worship in the Spirit.” Another conference in 2011, entitled “Liturgy in Migration: Cultural Contexts from the Upper Room to Cyberspace,” brought speakers from the U.K., Germany, Russia, and the United States to Yale. The next liturgy conference will take place in 2014, with scholars from Australia, the U.K., France, Germany, and Austria joining their counterparts from the United States.

Yale Schola Cantorum has toured internationally, performing in Italy, Hungary, France, South Korea, China, Greece, Turkey, Japan, Singapore, and Myanmar. Schola will return to Italy in 2014.

THE ISM FELLOWS

General Information

The Yale Institute of Sacred Music inaugurated its residential fellows program in 2010. The Institute selects a group of fellows from around the world to join its community of scholars and practitioners for one-year terms. Scholars, religious leaders, and artists whose work is in or is moving to the fields of sacred music, liturgical/ritual studies, or religion and the arts are invited to apply. Scholars in the humanities or the social or natural sciences, whose work is directly related to these areas, are also encouraged to apply. Fellows have the opportunity to pursue their scholarly or artistic projects within a vibrant, interdisciplinary community. They are 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.

The international cohort of scholars and practitioners joins the Institute’s community of faculty and students to reflect upon, deepen, and share their work. Fellows work together in weekly meetings and have access to the extensive Yale collections and facilities, and some may also teach in various departments or professional schools.

The annual application deadline is October 15. More information about the ISM Fellows is available online at www.yale.edu/ism/fellows or by calling the ISM Fellows coordinator at 203.432.3187.

Degrees

Institute students are enrolled both in the Institute and in the School of Music and/or the Divinity School. Institute students must follow the curriculum of their respective schools to receive their degrees. They must also follow the curriculum of the ISM to receive the ISM Certificate and maintain their financial aid. See the chapter Programs of Study for information about the ISM program requirements.

DEGREES WITH YALE SCHOOL OF MUSIC

Master of Music

A two-year postbaccalaureate degree in musical performance, this program includes intensive study of a primary discipline (e.g., keyboard, conducting, composition), augmented with theoretical and historical studies.

Doctor of Musical Arts

The Doctor of Musical Arts degree provides intensive training in the student's major field—performance, conducting, or composition—supported by studies in theoretical and historical subjects. Yale University awards the D.M.A. degree to those who have successfully completed four terms of residential requirements; who, during a three-year postresidential period, demonstrate their qualifications for the doctorate through distinguished achievements in the profession; and who successfully complete the final recital and oral examination. More information about the D.M.A. can be found in the bulletin of the School of Music.

Artist Diploma

This diploma is offered to applicants who hold a master's degree or the professional equivalent. Although a fundamental knowledge of musicianship and the history of Western music is presumed, candidates will be tested in these areas when they enter the program. Minimum performance requirements for each year of residence are one solo recital, one major ensemble performance, and one performance of a work for soloist and orchestra. Students who have completed the Master of Music degree at Yale may complete the work in one academic year; those who have earned the M.M. or its equivalent elsewhere will be in residence for two years.

DEGREES WITH YALE DIVINITY SCHOOL

Master of Arts in Religion

This two-year program offers the opportunity to prepare for new and special forms of ministry that do not require ordination. Students may elect to complete either a comprehensive program that introduces the basic theological disciplines, or a concentrated program of study in preparation for one of the many forms of lay ministry or service.

THE COMPREHENSIVE MASTER OF ARTS IN RELIGION (M.A.R.)

The Comprehensive M.A.R. Program emphasizes general studies in the basic theological disciplines and offers maximum curricular flexibility. Institute students in this program use their electives for further graduate-level study in music and the arts. Some matriculate in doctoral programs in religious studies or musicology or other fields.

THE CONCENTRATED MASTER OF ARTS IN RELIGION (M.A.R.)

The Concentrated M.A.R. Program in Religion and the Arts (either the visual arts, literature, or music) or in Liturgical Studies integrates basic course work at the Divinity School with studies on the graduate level within the professional schools and the Graduate School department appropriate to the concentration. Sufficient undergraduate preparation in the concentration for work on the graduate level is required.

Extended degree program An extended degree program is offered for selected students in the concentrated M.A.R. programs. This allows students to take up to six additional three-hour courses during a third academic year in the program. There are two selection rounds, the first in the fall term and the second in the spring term. Information about application procedures and deadlines is found in the chapter Admissions.

Master of Divinity

The degree of Master of Divinity (M.Div.) certifies completion of a program of theological studies designed primarily, although not exclusively, to prepare the candidate for ordination to the Christian ministry. ISM students pursuing the M.Div. will demonstrate an interest in interdisciplinary study in sacred music, worship, and the arts.

Master of Sacred Theology

This program is available to graduates of theological schools who have completed the Master of Divinity degree or equivalent. It is designed to provide advanced training for a specialized form of service. The area of specialization should be proposed at the time of application. ISM provides a maximum of one year or equivalent of financial support to students in this degree.

Transfer Students

All YDS students who transfer to the ISM shall attend the ISM Colloquium for the remaining time in their program. The requirements for the number of ISM courses and the Colloquium presentation may be adjusted. The students are otherwise required to fulfill all curricular requirements expected of ISM students.

M.A.R. students in the ISM who wish to transfer to the M.Div. program must apply to the ISM faculty for admission and a third year of ISM funding. Applications are due by October 1 of the third term of a student's concentrated M.A.R. program. Admission and funding decisions will be announced by November 15 of that term.

JOINT DEGREES

The School of Music and Divinity School participate in a number of joint-degree programs. Institute students interested in applying to such programs should consult the ISM director.

Programs of Study

THE INSTITUTE OF SACRED MUSIC CORE CURRICULUM

Institute students are enrolled both in the Institute and in the School of Music and/or the Divinity School. Institute students must follow the curriculum of their respective schools to receive their degrees. They must also follow the curriculum of the ISM to receive the ISM Certificate and maintain their financial aid.

Institute students must pass all terms of the ISM Colloquium. Students are required to give a joint colloquium presentation in their final year in the ISM. Students whose presentations do not pass do not receive credit for the term of colloquium in which they presented; therefore they do not receive the ISM Certificate.

THE INSTITUTE OF SACRED MUSIC AND THE SCHOOL OF MUSIC

Students should also consult the bulletin of the School of Music for degree requirements and other course information.

Choral Conducting

MISSION

The program prepares students for careers as professional conductors in many contexts, particularly educational, civic, and church settings. A primary emphasis of the master's degree is laying the foundation for continued work in a doctoral program. Students are expected to expand their musicianship skills and develop the broad knowledge of repertoire required of conductors.

PROGRAM REQUIREMENTS

The program for choral conductors includes individual lessons with the choral conducting faculty, and lessons during regularly supervised sessions with the repertory and recital choruses. Attendance at a weekly seminar, Repertory Chorus rehearsals, and membership in the Yale Camerata are required each term, as is participation as a singer in either the Yale Schola Cantorum or the Repertory Chorus. First-year students conduct Repertory Chorus in two shared performances. Second- and third-year students present a degree recital with the Recital Chorus. Choral conducting students are required to study voice as a secondary instrument for two terms and are encouraged to pursue other secondary instrumental studies. For more information about curriculum and degree requirements of the Yale School of Music, please see the School of Music bulletin. Students who are enrolled in the School of Music and the Institute of Sacred Music may have additional requirements as specified by the Institute. All students are expected to avail themselves of the offerings of the University, particularly courses in the Department of Music. Of particular interest to choral conductors are the music and theology courses listed under the Program in Religion and the Arts.

Choral conductors are advised to observe rehearsals of each of the various vocal and instrumental ensembles. Further conducting experience is gained by serving as assistant conductor for one of the faculty-led choruses, and by directing the Battell Chapel and Marquand Chapel choirs. Visiting guest conductors have included Sir David Willcocks, Robert Shaw, Krzysztof Penderecki, James MacMillan, Sir Neville Marriner, Stephen Layton, Helmuth Rilling, Nicholas McGegan, Paul Hillier, Dale Warland, Simon Carrington, Simon Halsey, Andrew Megill, James O'Donnell, David Hill, and Stefan Parkman.

Working with their adviser, choral conducting majors elect two courses from the ISM, Yale Divinity School, or Department of Religious Studies course guides. With the approval of the adviser and ISM director, required School of Music Hearing and History courses may take the place of one or more of these electives. Students may petition the ISM director for exceptions to these expectations.

Organ

MISSION

The major in organ prepares students for careers as informed church musicians, soloists, and teachers, and for doctoral-level programs.

PROGRAM REQUIREMENTS

Organ students may enroll in the Institute of Sacred Music for all degree programs—M.M., D.M.A., and Artist Diploma.

The departmental seminar is devoted to a comprehensive survey of organ literature from the seventeenth century to the present. For one week each year the department invites a visiting artist/teacher to be in residence. These have included Daniel Roth, Marie-Claire Alain, Catharine Crozier, Martin Haselböck, Thomas Trotter, Naji Hakim, David Craighead, Olivier Latry, Susan Landale, Ludger Lohmann, Jon Gillock, Michael Gailit, Karel Paukert, Thomas Trotter, Hans-Ola Ericsson, Jon Laukvik, Dame Gillian Weir, Rachel Laurin, Sophie-Véronique Cauchefer-Choplin, Simon Preston, and Vincent DuBois. Typically, they teach a week of individual lessons and an organ seminar and perform an organ recital. The visiting artist in residence in 2013–2014 will be Peter Planyavsky; and Gwen Toth, David Zaretsky, and Yale faculty will also perform in the annual Great Organ Music at Yale series.

Students have the opportunity for practice and performance on the extensive collection of fine instruments at the University: the H. Frank Bozyan Memorial Organ in Dwight Memorial Chapel (Rudolph von Beckerath, three manuals, 1971); the organ in Battell Chapel (Walter Holtkamp, Sr., three manuals, 1951); the organ in Marquand Chapel (E. M. Skinner, three manuals, 1932); and the Newberry Memorial Organ in Woolsey Hall (E. M. Skinner, four manuals, 1928), one of the most famous romantic organs in the world. The 2007–2008 academic year saw the inauguration of the Krigbaum Organ (Taylor & Boody, three manuals, meantone temperament, 2007) in Marquand Chapel. The Institute also possesses a Taylor & Boody continuo organ (2004). Two-manual practice instruments by Flentrop, Holtkamp, Casavant, and others are located in Woolsey Hall and at the Institute of Sacred Music, which also houses five Steinway grand pianos,

a C.B. Fisk positive, a Dowd harpsichord, a two-manual Richard Kingston harpsichord, and a two-manual organ by Martin Pasi, which was installed in the Organ Studio in 2011.

Working with their adviser, organ majors elect three courses from the ISM, Yale Divinity School, or Department of Religious Studies course guides. With the approval of the adviser and ISM director, required School of Music Hearing and History courses may take the place of one or more of these electives. Students may petition the ISM director for exceptions to these expectations.

Voice

Students majoring in vocal performance at Yale are enrolled in one of two separate and distinct tracks: the Opera track (sponsored entirely by the School of Music, with Doris Yarick-Cross as program adviser), and the track in Early Music, Oratorio, and Chamber Ensemble (sponsored jointly by the Institute of Sacred Music and School of Music, with James Taylor as program coordinator).

The Yale community and the New Haven area offer ample opportunities for solo experience with various Yale choral and orchestral ensembles, as well as through church positions and professional orchestras. Close proximity to New York and Boston makes attendance at performances and auditions in those cities convenient. Additionally, students have the opportunity to teach voice to undergraduates in Yale College and to non-majors in the Yale School of Music.

Information about the Opera track can be found in the bulletin of the Yale School of Music.

VOICE: EARLY MUSIC, ORATORIO, AND CHAMBER ENSEMBLE

This vocal track, leading to the M.M., D.M.A., or Artist Diploma, is designed for the singer whose interests lie principally in the fields of early music, oratorio, art song, contemporary music, and choral chamber ensembles.

Mission Like the opera track, the ISM's voice track is designed to enhance and nurture the artistry of young singers by developing in them a secure technique, consummate musicianship, stylistic versatility, performance skills, and comprehensive performance experience. In both tracks there is a strong emphasis on oratorio and the art song repertoire, and each student is expected to sing a recital each year.

Program requirements Private voice lessons are supplemented by intensive coaching in art song and oratorio literature and by concentrated study of ensemble techniques in the chamber ensemble Yale Schola Cantorum, directed by David Hill. Schola's touring and recording schedules provide invaluable professional experiences, and singers' activity in Schola offers the opportunity of working with such renowned conductors as Sir David Willcocks, Sir Neville Marriner, Valery Gergiev, Jeffery Thomas, Nicholas McGegan, Helmuth Rilling, Stephen Layton, Paul Hillier, and Simon Carrington. Schola's performances feature these voice students in the various solo roles.

Weekly seminars and voice classes provide in-depth instruction in performance practices, diction, and interpretation, and singers have the opportunity to participate in

master classes by internationally renowned artists, such as Russell Braun, David Daniels, Christian Gerhaher, Emma Kirkby, Donald Sulzen, and Lawrence Zazzo. Students are encouraged to avail themselves of the offerings of the University, particularly courses in the Department of Music. Additionally, a vocal major enrolling in the Institute of Sacred Music must take two academic courses taught by Institute faculty by the time of graduation, as well as the ISM Colloquium each term.

Working with their adviser, ISM voice majors elect two courses from the ISM, Yale Divinity School, or Department of Religious Studies course guides. With the approval of the adviser and ISM director, required School of Music Hearing and History courses may take the place of one or more of these electives. Students may petition the ISM director for exceptions to these expectations.

For more precise information about the courses and requirements in this track, contact the Institute's Office of Admissions at 203.432.9753.

Church Music Studies

MISSION

Training tomorrow's professional church musician is one of the core elements of the Institute's mission. Church Music Studies is an optional certificate program designed for organ, choral, and/or vocal majors enrolled in the Master of Music program in the Institute of Sacred Music and School of Music. By electing courses from a broad set of categories, taking a proseminar in church music (see below), and participating in selected worship opportunities, the student will gain an understanding of the history, theology, and practice of the variety of Christian liturgical traditions. Music students will work side by side with Divinity students as they together develop the skills and vocabulary necessary for vital and effective ministry.

Students interested in pursuing the Certificate in Church Music Studies should consult with the program adviser as soon as possible after matriculation. Second-year voice or choral conducting students who wish to elect the fifth term must state their intention of doing so by December 10.

CURRICULUM

An organ, choral, or vocal major follows the normal programs for the Master of Music degree as required by the School of Music. The electives in the program are guided by the requirements for Church Music Studies. Students will develop their individual program of study in collaboration with the Church Music adviser.

The curriculum is designed so that an organ major can complete it concurrently with the M.M. degree program in two years of full-time enrollment. A choral or vocal major will need to enroll for a fifth term as a nondegree student following graduation with the Master of Music in order to complete the requirements. For information about enrolling for the fifth term, see the special section under Expenses and Financial Aid. Students will not continue studio lessons during this fifth term.

4-credit courses Students will elect one course from each of the following four categories (4 credits each). Some examples of prior years' courses are given to show how the

individualized program might look. Consult the bulletins of the School of Music and Divinity School for current course offerings.

Biblical Studies

One course from the O.T./N.T. Interpretation sequence

Liturgical Studies

Foundations of Christian Worship

Prayer Book

History of Sacred Music or Religion and the Arts

J.S. Bach's First Year in Leipzig

Mozart's Sacred Music

Music and Theology in the Sixteenth Century

From House Churches to Medieval Cathedrals: Christian Art and Architecture
from the Third Century to the End of Gothic

Art of Ministry

Hymnody as Resources for Preaching and Worship

The Parish Musician

2-credit courses Students will also elect three skills-based courses (2 credits each); for example:

Elements of Choral Conducting (for organ majors)

Voice for Non-Majors

Improvisation at the Organ

Choral Ensembles

Organ for Non-Majors

Leading Congregational Song (a course team-taught by an organist and one skilled in global hymnody)

Church Music Skills (administration, working with instruments, handbells, praise band, etc.)

Proseminar A 1-credit course will be offered each year for Divinity and Music students alike, in which issues including the theology and practice of liturgy, music, and the arts, as well as program development and staff leadership, will be addressed. Participation in selected worship opportunities will be a key component in these discussions.

CHURCH MUSIC INTERNSHIPS

The Institute partners with a number of major churches and cathedrals around the country to offer internships in church music for music graduates of the ISM who have completed the Church Music Studies curriculum. Students may apply for these internships in their second year and spend one to two terms immediately following graduation from Yale learning firsthand the skills needed of professional church musicians. Working with their mentor on-site, they focus their attention on service playing, conducting, administration, planning, and staff relations. Interns report back to the Institute their weekly progress. Interested students should see the ISM director for details.

THE INSTITUTE OF SACRED MUSIC AND THE DIVINITY SCHOOL

Institute faculty are responsible for the programs in Liturgical Studies and Religion and the Arts at the Divinity School. Outside of those specialized programs, ISM/Divinity students may also pursue the Comprehensive Master of Arts in Religion or the M.Div. (see the chapter Degrees). Students should also consult the bulletin of the Divinity School for degree requirements and other course information.

Liturgical Studies

MISSION

The program offers a sustained and broad-ranging education in historical, theological, and practical aspects of liturgical studies. Drawing on the strengths of both Yale Institute of Sacred Music and Yale Divinity School faculty, as well as faculty from cognate fields, the program is rich in focus and interdisciplinary vision. Numerous electives supplement the core courses of study, ensuring that students not only gain a broad understanding of liturgy and of approaches to its study but also encounter the remarkable diversity of liturgical patterns in the Christian tradition. The faculty emphasizes connections with biblical studies and church history as well as theology, contemporary liturgical practice, and the practice of sacred music and other art forms.

This program in liturgical studies seeks to serve students who are preparing for doctoral work and those with ministerial vocations, lay or ordained, especially parish ministers and church musicians.

Students in the Liturgical Studies program may be candidates for either the M.A.R., with a concentration in liturgical studies, or the S.T.M. degree. (All other Yale students, especially those in the Divinity School's M.Div. program, are welcome to elect liturgy courses.) A liturgical studies major enrolling in the Institute of Sacred Music will elect the ISM Colloquium each term in addition to other courses.

The Institute sponsors two postdoctoral fellowships in liturgical studies awarded for one academic year.

PROGRAM REQUIREMENTS

Master of Arts in Religion, Concentration in Liturgical Studies This concentration requires 18 credit hours of study in the major area, including the introductory core course of the program, Foundations of Christian Worship, REL 682. Students must take 9 credit hours of limited electives in liturgical studies, 3 with a historical focus, 3 with a theological focus, and 3 with a strong methodological or practical component. The remaining 6 credits may be taken as electives, but students are strongly encouraged to seek out a course in their own denominational worship tradition.

The remaining 30 credits required for the M.A.R. with a concentration in liturgical studies will be taken in the various areas of study of the Divinity School and Institute curricula, according to a student's academic interests and professional goals and in consultation with faculty in the area of concentration.

Master of Sacred Theology Candidates for the concentrated S.T.M. in Liturgical Studies must complete 24 credit hours of study, 18 of which must be in the major area. Six credits may be satisfied by reading courses and/or thesis work. If not previously taken, the following courses are required: the introductory core course, Foundations of Christian Worship, REL 682; and 9 credits of limited electives in liturgical studies, 3 with a historical focus, 3 with a theological orientation, and 3 with a strong methodological or practical component. An extended paper or an independent thesis (one- or two-term option) is required for the S.T.M. degree. In addition, ISM students also present their work at the Institute Colloquium.

The work for this degree may be regarded as a fourth year of preparation for the Christian ministry. The S.T.M. program may also be used as a year of specialized work in one of the theological disciplines or as preparation for doctoral studies. The schedule of courses may involve offerings in other schools or departments of the University.

Each candidate is required to plan, submit for approval, and pursue an integrated program designed to serve either of the purposes stated above. A minimum of three-fourths of the courses taken must be related to a designated field of concentration.

A candidate for the S.T.M. degree must complete the equivalent of at least twenty-four term hours of graduate study beyond the B.D., M.Div., or equivalent degree. Only course work graded High Pass or above is credited toward the S.T.M. degree. A thesis, major paper in a regular course, or other acceptable project in the selected field of study is required. It must demonstrate the ability to do independent research. Students writing theses or projects are required to register in REL 3999, S.T.M. Thesis or Project.

The work for the degree may be taken in one year, or distributed over two, three, or four years; it must be completed within four years of matriculation. In the case of students who wish to extend their studies, nine term hours is the minimum course load that can be regarded as a full-time program of studies. Normally, no work taken prior to matriculation will be counted toward the degree, nor will credit be transferred from other schools unless approval to utilize a course to be taken elsewhere has been given in advance.

As previously noted, ISM provides a maximum of one year or equivalent of financial support to students in this program. More detailed information about the S.T.M. degree and requirements is in the Yale Divinity School bulletin.

Religion and the Arts

MISSION

The program enables students to pursue concentrated study in religion and literature, religion and music, or religion and the visual arts. Students declare their concentration at the time of application. Courses in these areas are taken principally from faculty in the Divinity School and Institute of Sacred Music; electives are taken elsewhere in the University: in the Graduate School (e.g., the departments of English, Comparative Literature, Music, American Studies, History of Art) or in the schools of Art and Architecture. In addition, students study the traditional curriculum of divinity: Bible, theology, history of Christianity, liturgics. Students are encouraged to attain reading proficiency in a second language relevant to their field of study.

PROGRAM REQUIREMENTS

Master of Arts in Religion, Concentration in Religion and the Arts Students in the Religion and Arts concentration elect one of three tracks: Literature, Visual Arts, or Music. The emphasis in each track is upon history, criticism, and analysis of past and present practice. Each requires 21 credits in the area of concentration: in visual arts or music, 12 of these credits must be taken with ISM faculty; in literature, 6 must be taken with ISM faculty. In addition, at least 15 credits shall be devoted to general theological studies: 6 credits in Area I, 6 credits in Area II, and 3 credits in Area III. Twelve credits of electives may be taken from anywhere in the University, though the number of electives allowed in studio art, creative writing, or musical performance is at the discretion of the adviser and permission of the instructor. In total, one-half of the student's course load must be Divinity School credits. An undergraduate major in the field of concentration or its equivalent is required.

A limited number of studio art classes may be taken for academic credit by students in the visual arts track, and they must demonstrate the relevance of this study to theology. Admission to studio art courses depends entirely on the permission of the studio teacher and is customarily granted only to those with strong portfolios.

Students preparing for doctoral work will be encouraged to develop strong writing samples and foreign language skills. ISM students may apply to the Institute for study in Yale's summer language program.

Other M.A.R. Programs

Master of Arts in Religion, Comprehensive By the time of graduation, all ISM/YDS students in the Master of Arts in Religion comprehensive program will have taken four 3-credit courses from ISM faculty. One course may be substituted with participation for one year in one of the following vocal ensembles: Marquand Choir, Marquand Gospel Choir, Recital Chorus, Repertory Chorus, Yale Schola Cantorum, Yale Camerata.

Master of Arts in Religion (other concentrations) By the time of graduation, all ISM/YDS students in all concentrations other than those listed above will have taken at least two 3-credit courses from ISM faculty. (Participation in a vocal ensemble does not count toward this requirement.)

Ministerial Studies (M.Div.)

ISM students pursuing the M.Div. are offered many electives to explore the full range of studies in sacred music, worship, and the arts. By the time of graduation, all ISM/YDS students in the Master of Divinity program will have taken one 3-credit course from ISM faculty in each of the following areas:

- Sacred Music
- Worship
- Religion and the Arts (Visual Arts or Literature)

In addition, students will have taken a total of 9 credits in other ISM courses. This requirement may be fulfilled by applied music lessons for credit; by upper-level homiletics courses; or by participation in any of the following vocal ensembles: Marquand Choir,

Marquand Gospel Choir, Recital Chorus, Repertory Chorus, Yale Schola Cantorum, Yale Camerata. (Those pursuing the Berkeley certificate are only required to take 3 credits in other ISM courses.)

The Institute of Sacred Music Colloquium

Colloquium is central to the purpose of the Institute and to the faculty's involvement in, and personal attention to, how ISM students are trained. Colloquium is the meeting ground for all Institute students and faculty, the place where we study together, grapple with major issues, and share our work as students of sacred music, worship, and the arts.

The Institute of Sacred Music Colloquium is a course, taken for credit, that meets every Wednesday from 3:30 until 5 p.m., with informal discussion from 5 to 5:30 p.m. It is divided into two term-long parts, with responsibility for the fall term resting primarily with the faculty and outside presenters, and for the spring term primarily with the students.

One of the primary tenets of the Institute's mission is to bring into conversation the broad fields of arts and religion. To this end, ISM students from the two partner schools of Music and Divinity collaborate on a presentation to be given in their final year. In their penultimate year, student pairings are made, and as a team they develop a topic and thesis to which they both can contribute significantly and collaborate equally. This process is advised and monitored by ISM faculty, and at the end of the year they award the Faculty Prize for the best student presentation.

Student presentations are graded on the system: fail, credit, or credit with distinction. All ISM faculty members will grade the presentations and submit remarks. The director collates all the information, adjudicates the grade, and conveys the faculty comments to the students. Students whose presentations do not pass do not receive credit for the term of Colloquium in which they presented; therefore they do not receive the ISM Certificate.

We videotape all presentations for our archives.

Faculty Profiles

The Institute is shaped by its faculty. All offer courses that enhance the curricula of their respective schools and reflect the mission of the Institute. As the following profiles indicate, the faculty bring a variety of gifts and expertise, representing the finest in their disciplines.

Teresa Berger Professor of Liturgical Studies. Originally from Germany, Professor Berger holds doctorates in both liturgical studies and constructive theology. Her scholarly interests lie at the intersections of these disciplines with gender theory, specifically gender history. Her most recent book, *Gender Differences and the Making of Liturgical History*, was published in the Ashgate series Liturgy, Worship and Society in 2011. Previous publications include *Dissident Daughters: Feminist Liturgies in Global Context* (2001); *Fragments of Real Presence: Liturgical Traditions in the Hands of Women* (2005); and a video documentary, *Worship in Women's Hands* (2007). Professor Berger has also written on the hymns of Charles Wesley and on the liturgical thought of the nineteenth-century Anglo-Catholic revival. She coedited, with Bryan Spinks, the volume *The Spirit in Worship – Worship in the Spirit* (2009) and is editor of the volume of essays from the most recent ISM Liturgy Conference, titled *Liturgy in Migration: From the Upper Room to Cyberspace* (2012). An active Roman Catholic, Professor Berger has produced (with MysticWaters Media) a CD-ROM, *Ocean Psalms: Meditations, Stories, Prayers, Songs and Blessings from the Sea* (2008), and she contributes to the liturgy blog *Pray Tell*. Professor Berger has been a visiting professor at the Universities of Mainz, Münster, Berlin, and Uppsala. In 2003 she received the distinguished Herbert Haag Prize for Freedom in the Church. L.Th. St. John's College, Nottingham; M.Th. Johannes Gutenberg-Universität, Mainz; Dr.Theol. Ruprecht Karl-Universität, Heidelberg; Dipl.Theol. Johannes Gutenberg-Universität, Mainz; Dr.Theol. and Habilitation Westfälische Wilhelms-Universität, Münster

Jeffrey Brillhart Lecturer in Organ Improvisation. Jeffrey Brillhart has performed throughout the United States, South America, South Africa, and Europe as conductor and organist and is known for his musical versatility. He was awarded first place at the American Guild of Organists National Competition in Organ Improvisation in 1994. Mr. Brillhart is director of music and fine arts at Bryn Mawr Presbyterian Church, where he oversees music, education, and arts programs that involve more than 500 children, youth, and adults each week. He is also music director of Philadelphia's acclaimed Singing City Choir, one of the first integrated community choirs in the United States. At Singing City he follows a distinguished line of conductors that includes Elaine Brown and Joseph Flummerfelt. Under his direction, his choral ensembles have performed with the Kronos Quartet, the Philadelphia Orchestra, Symphony in C, the Chamber Orchestra of Philadelphia, Ignat Solzhenitsyn, Bobbie McFerrin, Dave Brubeck, Helmuth Rilling, and Rossen Milanov, and on tours to Cuba, Northern Ireland, Brazil, and the Balkans. Mr. Brillhart maintains an active schedule as conductor, organist, competition adjudicator, and clinician, most recently at the Curtis Institute of Music, the Eastman School of Music, Westminster Choir College, Furman University, Walla Walla College, and Baylor University. His organ improvisation textbook, *Breaking Free: Finding a Personal Language*

for *Organ Improvisation through 20th-Century French Improvisation Techniques*, was published by Wayne Leupold Editions in 2011. M.M. Eastman School of Music

Marguerite L. Brooks Associate Professor (Adjunct) of Choral Conducting. Professor Brooks was named to the faculty in 1985 to chair Yale's graduate program in choral conducting and to direct the Institute's choral activities. She conducts the Yale Camerata and serves as director of music at the Church of the Redeemer (UCC) in New Haven. She has taught at Mount Holyoke College, Smith College, and Amherst College, and was director of choral music at the State University of New York at Stony Brook. B.A. Mount Holyoke College; M.M. Temple University

Peter S. Hawkins Professor of Religion and Literature. Professor Hawkins's work has long centered on Dante, most recently in *Dante's Testaments: Essays on Scriptural Imagination* (winner of a 2001 AAR Book Prize), *The Poets' Dante: Twentieth-Century Reflections* (2001), coedited with Rachel Jacoff, and *Dante: A Brief History* (2006). The poet features as well in his expansion of his 2007 Lyman Beecher Lectures on Preaching in *Undiscovered Country: Imagining the World to Come* (2009). His research in the history of biblical reception has led to three coedited volumes to which he also contributed essays: *Scrolls of Love: Ruth and the Song of Songs* (2006), *Medieval Readings of Romans* (2007), and *From the Margins I: Women of the Hebrew Bible and Their Afterlives* (2009). Together with Paula Carlson he has edited the Augsburg Fortress four-volume series *Listening for God: Contemporary Literature and the Life of Faith*. He has also written on twentieth-century fiction (*The Language of Grace*), utopia (*Getting Nowhere*), and the language of ineffability (*Ineffability: Naming the Unnamable from Dante to Beckett*). Professor Hawkins's essays have dealt with such topics as memory and memorials, televangelism, scriptural interpretation, and preaching. From 2000 to 2008 he directed the Luce Program in Scripture and Literary Arts at Boston University. While at BU he won the Metcalf Award for Excellence in Teaching. He has served on the editorial boards of *PMLA* and *Christianity and Literature* and on the selection committees of both the Luce Fellows in Theology and the Dante Society of America. In spring 2012 he was a research fellow in Italy at the Centro Studi Ligure in Bogliasco (Genoa) and a senior visiting professor at Pembroke College, Cambridge. He has chapters forthcoming in the *Oxford Handbook of the Psalms* and in a Cambridge University Press volume, *Dante in Context*. Professor Hawkins is a fellow of Jonathan Edwards College and also teaches regularly in the Directed Studies Program in Yale College. B.A. University of Wisconsin at Madison; M.Div. Union Theological Seminary; Ph.D. Yale University

David Hill Professor (Adjunct) of Choral Conducting and Principal Conductor of Yale Schola Cantorum. Professor Hill has a long and distinguished career as one of the leading conductors in Europe. He has held appointments as chief conductor of the BBC Singers, musical director of the Bach Choir, chief conductor of the Southern Sinfonia, music director of the Leeds Philharmonic Society, and associate guest conductor of the Bournemouth Symphony Orchestra. In 2002 he was awarded an honorary doctorate by the University of Southampton in recognition of his services to music. In 2007 he was named an honorary member of the Royal School of Church Music and in 2010 an honorary fellow of the Royal Academy of Music. With more than seventy recordings to his credit, Professor Hill

has performed virtually every style and period in the choral repertoire from Gregorian chant to Renaissance polyphony, from baroque oratorios to modern masterpieces for chorus and orchestra. He has commissioned dozens of works from leading composers, including Judith Bingham, Francis Pott, Patrick Gowers, Sir John Tavener, and Philip Wilby. Previously, he was master of music at Winchester and Westminster Cathedrals, music director of the Waynflete Singers, artistic director of the Philharmonia Chorus, and director of music at St John's College, Cambridge. M.A. University of Cambridge

Martin D. Jean Professor of Organ, Professor in the Practice of Sacred Music, and Director of the Institute of Sacred Music. Professor Jean has performed widely throughout the United States and Europe and is known for his broad repertorial interests. He was awarded first place at the international Grand Prix de Chartres in 1986, and in 1992 at the National Young Artists' Competition in Organ Performance. A student of Robert Glasgow, in the fall of 1999 he spent a sabbatical with Harald Vogel in North Germany. He has performed on four continents and in nearly all fifty states. In 2001 he presented a cycle of the complete organ works of Bach at Yale, and his compact discs of *The Seven Last Words of Christ* by Charles Tournemire and the complete Six Symphonies of Louis Vierne, both recorded in Woolsey Hall, have been released by Loft Recordings. Recordings of the organ symphonies and *Stations of the Cross* of Marcel Dupré are forthcoming on the Delos label. Professor Jean is on the board of directors of Lutheran Music Program. A.Mus.D. University of Michigan

Judith Malafronte Lecturer in Voice. Judith Malafronte has an active career as a mezzo-soprano soloist in opera, oratorio, and recital. She has appeared with the San Francisco Symphony, the Los Angeles Philharmonic at the Hollywood Bowl, the St. Louis Symphony, the St. Paul Chamber Orchestra, the Handel and Haydn Society, and Mark Morris Dance Group. She has sung at the Tanglewood Festival, the Boston Early Music Festival, the Utrecht Early Music Festival, and the Göttingen Handel Festival. Winner of several top awards in Italy, Spain, Belgium, and the United States, including the Grand Prize at the International Vocal Competition in Hertogenbosch, Holland, Ms. Malafronte holds degrees with honors from Vassar College and Stanford University, and studied at the Eastman School of Music, in Paris and Fontainebleau with Mlle. Nadia Boulanger, and with Giulietta Simionato in Milan as a Fulbright scholar. She has recorded for major labels in a broad range of repertoire, from medieval chant to contemporary music, and her writings have appeared in *Opera News*, *Stagebill*, *Islands*, *Early Music America Magazine*, *Schwann Inside*, and *Opus*. Ms. Malafronte also teaches undergraduate music courses in Yale College. B.A. Vassar College; M.A. Stanford University

Vasileios Marinis Assistant Professor of Christian Art and Architecture. Professor Marinis has been the recipient of numerous grants and fellowships including the Aidan Kavanaugh Prize for Outstanding Scholarship at Yale, a Junior Fellowship at Dumbarton Oaks in Washington, D.C., the S.C. and P.C. Coleman Senior Fellowship at the Metropolitan Museum of Art, and a membership at the Institute for Advanced Study in Princeton. He has published on a variety of topics ranging from early Christian tunics decorated with New Testament scenes to medieval tombs and Byzantine transvestite nuns. His monograph on the interchange of architecture and ritual in the medieval churches of

Constantinople is forthcoming from Cambridge University Press. Before coming to Yale he was the first holder of the Kallinikeion Chair of Byzantine Art at Queens College, CUNY. B.A. University of Athens; D.E.A. Université de Paris I Panthéon-Sorbonne; M.A.R. Yale University; L.M.S. Pontifical Institute of Mediaeval Studies, University of Toronto; Ph.D. University of Illinois at Urbana-Champaign

Mark Miller Lecturer in Sacred Music. Since 1994, Mark Miller has served on the faculty of Drew Theological School in Madison, New Jersey, where he is director of music, composer in residence, and instructor in church music. He is also the minister of music at Christ Church in Summit, New Jersey; minister of music at Covenant United Methodist Church in Plainfield, New Jersey; and composer in residence for the Harmonium Choral Society, based in Morris County, New Jersey. From 2002 to 2007 he was director of contemporary worship at Marble Collegiate Church, and from 1999 to 2001 was music associate and assistant organist at the Riverside Church, both in New York City. He travels regularly around the country to perform concerts and lead worship. He has published music with Abingdon Press, Choristers Guild, and Pilgrim Press, and his songs are found in the hymnals *The Faith We Sing, For Everyone Born, Zion Still Sings, Sing! Prayer and Praise, Amazing Abundance*, and others. His organ work, Toccata on “God Rest Ye Merry” (recorded in 2000 on Gothic’s label) was featured on National Public Radio’s program *Pipe Dreams*. James Earl Jones was the narrator of his original work *Let Justice Roll: Song from a Birmingham Jail*, which was also featured on NBC’s program *Positively Black*. B.A. Yale University; M.M. The Juilliard School

Walden Moore Lecturer in Organ. Walden Moore graduated from the ISM/School of Music in 1980, after organ studies with Robert Baker and Gerre Hancock. He has been organist and choirmaster of Trinity Church, New Haven, since 1984, where he works with the renowned Choir of Men and Boys, the Choir of Men and Girls, and the parish mixed-adult choir in a regular schedule of parish services and outside appearances. He has served as clinician, guest conductor, and organist for choir festivals across the nation. He is past chair of the Music Commission of the Episcopal Diocese of Connecticut, and has served on the Executive Board of the Connecticut Chapter of the American Choral Directors Association. He has also served as consultant in organ design for several churches in Connecticut. Since January 2007 he has been team-teaching a course in service playing with fellow Baker student Mark Miller. B.M. University of Kentucky; M.M. Yale University

Thomas Murray Professor in the Practice of Organ. Professor Murray has been a member of the faculty since 1981 and was appointed University organist in 1990. Successor to Charles Krigbaum and Robert Baker as the senior professor of organ, he teaches the organ literature seminar and gives instruction to graduate organ majors. His performing career has taken him to all parts of Europe and to Japan, Australia, and Argentina. He has appeared as a soloist with the Pittsburgh, Houston, Milwaukee, and New Haven symphony orchestras, the National Chamber Orchestra in Washington, D.C., and the Moscow Chamber Orchestra during its tour of Finland in 1996. The American Guild of Organists named him International Performer of the Year in 1986. The Royal College of Organists in England awarded him an FRCO diploma *honoris causa* in 2003, and in

2007 the Yale School of Music awarded him the Gustave Stoeckel Award for excellence in teaching. During his years at Yale he has at times been active as a choral conductor, and prior to joining the faculty he was organist and choirmaster at the Cathedral Church of St. Paul (Episcopal) in Boston. Professor Murray is principal organist and artist-in-residence at Christ Church Episcopal in New Haven, where he mentors a current ISM organ major. A.B. Occidental College

Sally M. Promey Professor of Religion and Visual Culture (ISM/YDS), Professor of American Studies (Faculty of Arts and Sciences), and Deputy Director of the Institute of Sacred Music. Professor Promey is director of the Initiative for the Study of Material and Visual Cultures of Religion (<http://mavcor.yale.edu>), generously supported by a grant awarded in 2008 from the Henry Luce Foundation. She convenes the Sensory Cultures of Religion Research Group at Yale. Prior to arriving in New Haven in 2007, she was chair and professor in the Department of Art History and Archaeology at the University of Maryland, where she taught for fifteen years. Her scholarship explores relations among visual/material cultures and religions in the United States from the colonial period through the present. Current book projects include volumes titled “Religion in Plain View: The Public Aesthetics of American Belief” and “Written on the Heart: Sensory Cultures, Material Practices, and American Christianities.” She is editing, with Richard Meyer and Mia Mochizuki, a volume titled “Sensational Religion: Sense and Contention in Material Practice,” under contract with Yale University Press; and coediting, with Leigh Eric Schmidt, a volume titled “American Religious Liberalism Revisited.” Among earlier publications, *Painting Religion in Public: John Singer Sargent’s “Triumph of Religion” at the Boston Public Library* received the American Academy of Religion Award for Excellence in the historical study of religion, and *Spiritual Spectacles: Vision and Image in Mid-Nineteenth-Century Shakerism* was awarded the Charles C. Eldredge Prize for outstanding scholarship in American art. Recent articles and book chapters include essays titled “Hearts and Stones: Material Transformation and the Stuff of American Christianities”; “Sensory Cultures: Material and Visual Religion Reconsidered” (coauthored with Shira Brisman); “Mirror Images: Framing the Self in Early New England Material Piety”; and “Taste Cultures and the Visual Practice of Liberal Protestantism, 1940–1965.” Professor Promey is the recipient of numerous grants and fellowships including a Guggenheim Fellowship, a residential fellowship at the Woodrow Wilson International Center for Scholars, two Ailsa Mellon Bruce Senior Fellowships (1993 and 2003) at the Center for Advanced Study in the Visual Arts, and a National Endowment for the Humanities Fellowship for University Teachers. In 2001 she received the Regent’s Faculty Award for Research, Scholarship, and Creative Activity from the University System of Maryland, and in 2002 the Kirwan Faculty Research and Scholarship Prize, University of Maryland. She was codirector (with David Morgan, Duke University) of a multiyear interdisciplinary collaborative project, “The Visual Culture of American Religions,” funded by the Henry Luce Foundation and the Lilly Endowment Inc. A book of the same title, coedited by Professors Promey and Morgan, appeared in 2001 from University of California Press. In 2004 she was senior historian in residence for the Terra Summer Residency Program in Giverny, France. She serves on the editorial boards of *Material Religion*, *American Art*, and *Winterthur Portfolio*, and the Advisory Committee of the Center for Historic

American Visual Culture at the American Antiquarian Society. Professor Promey is a fellow of Berkeley College. B.A. Hiram College; M.Div. Yale University; Ph.D. University of Chicago

Markus Rathey Associate Professor (Adjunct) of Music History. Professor Rathey studied musicology, Protestant theology, and German philology in Bethel and Münster. He taught at the University of Mainz and the University of Leipzig and was a research fellow at the Bach-Archiv, Leipzig, before joining the Yale faculty in 2003. His research interests are music of the seventeenth, eighteenth, and early nineteenth centuries, Johann Sebastian Bach, and the relationship among music, religion, and politics during the Enlightenment. Recent publications include the books *Johann Rudolph Ahle (1625–1673): Lebensweg und Schaffen* (Eisenach, 1999), an edition of Johann Georg Ahle's *Music Theoretical Writings* (Hildesheim, 2007, 2nd edition 2008), and *Kommunikation und Diskurs: Die Bürgerkapitänsmusiken Carl Philipp Emanuel Bachs* (Hildesheim, 2009). He was guest editor of a volume of the German journal *Musik und Kirche* (2005) on church music in the United States. He has contributed numerous articles to *Die Musik in Geschichte und Gegenwart*, the *Laaber Lexikon der Kirchenmusik*, and the handbook for the new German Hymnal (*Liederkunde zum Evangelischen Gesangbuch*). Recently, Professor Rathey published a chapter on Bach's chorale cantatas in the new *Laaber Bach-Handbuch*. He has published numerous articles on music by Bach and his contemporaries in scholarly journals such as *Eighteenth-Century Music*, *Early Music History*, *Bach-Jahrbuch*, and *Schütz-Jahrbuch*. Professor Rathey is vice-president of the American Bach Society and past president of the Forum on Music and Christian Scholarship (2009–2011); currently he serves on the editorial board of *BACH: Journal of the Riemenschneider Bach Institute* and the board of directors for the Society for Eighteenth-Century Music. Ph.D. Westfälische Wilhelms-Universität, Münster

Melanie Ross Assistant Professor of Liturgical Studies. Professor Ross received her doctorate in Liturgical Studies from the University of Notre Dame, where she studied under Nathan Mitchell and Maxwell Johnson. Before coming to Yale, she was assistant professor of worship leadership at Huntington University and taught courses in worship, theology, and pastoral ministry. A member of the Evangelical Free Church of America, Professor Ross pursues research that facilitates the intersection of popular American evangelicalism and academic liturgical theology. Her articles have been published in the journals *Worship*, *Pro Ecclesia*, *Liturgy*, and the *Scottish Journal of Theology*. In 2010, with Simon Jones, she edited *The Serious Business of Worship: Essays in Honour of Bryan D. Spinks* (Continuum Books). Her first authored book, "Evangelical vs. Liturgical? Defying a Dichotomy," is under contract with Eerdmans Press. B.S. Messiah College; M.A.R. Yale University; Ph.D. University of Notre Dame

Bryan D. Spinks Bishop F. Percy Goddard Professor of Liturgical Studies and Pastoral Theology. Professor Spinks teaches courses on marriage liturgy; English Reformation worship traditions; the eucharistic prayer and theology, Christology, and liturgy of the Eastern churches; and contemporary worship. Research interests include East Syrian rites, Reformed rites, issues in theology and liturgy, and worship in a postmodern age. His most recent books are *Early and Medieval Rituals and Theologies of Baptism: From the*

New Testament to the Council of Trent (2006); *Reformation and Modern Rituals and Theologies of Baptism: From Luther to Contemporary Practices* (2006); and *Liturgy in the Age of Reason: Worship and Sacraments in England and Scotland, 1662–c. 1800* (2008). *The Worship Mall: Liturgical Initiatives and Responses in a Postmodern Global World* was published by SPCK (London 2010; New York 2011). He coedited, with Teresa Berger, *The Spirit in Worship—Worship in the Spirit* (2009). Other recent publications include “Liturgical Theology and Criticism—Things of Heaven and Things of the Earth: Some Reflections on Worship, World Christianity, and Culture” in *Christian Worship Worldwide: Expanding Horizons, Deepening Practices*; “Renaissance Liturgical Reforms: Reflections on Intentions and Methods” in *Reformation & Renaissance Review*; “Eastern Christian Liturgical Traditions, Oriental Orthodox” in *The Blackwell Companion to Eastern Christianity*; and “The Growth of Liturgy and the Church Year” in *The Cambridge History of Christianity, Vol. II: Constantine to c. 600*. He is currently writing a book on the eucharist and working on the Syriac Liturgy of St. James. Professor Spinks is coeditor of the *Scottish Journal of Theology*, a former consultant to the Church of England Liturgical Commission, president emeritus of the Church Service Society of the Church of Scotland, and a fellow of the Royal Historical Society and of Churchill College, Cambridge. He is a regular Sunday Presbyterian in the Middlesex Area Cluster Ministry. Professor Spinks is a fellow of Morse College. B.A. (Hons), Dip.Th. University of Durham; M.Th. University of London; B.D., D.D. University of Durham

James Taylor Associate Professor (Adjunct) of Voice. With an extensive repertoire ranging from the Renaissance to the twenty-first century, tenor James Taylor devotes much of his career to oratorio and concert literature. One of the most sought-after Bach tenors of our time, he performed the *St. Matthew Passion* for his debut with the New York Philharmonic under Kurt Masur. His career has taken him throughout the United States, South America, Japan, Israel, and to virtually all the major concert halls of Europe with conductors such as Rilling, Harnoncourt, Herreweghe, Jacobs, Suzuki, Koopman, Labadie, Welser-Möst, Nézet-Séguin, and Christophers. His artistry has been documented on more than thirty professional CD and DVD recordings for labels such as Sony, Hänssler, harmonia mundi, and Naxos. He joined the Yale faculty in 2005 and serves as adviser for the voice program in Early Music, Oratorio, and Chamber Ensemble. B.Mus. Texas Christian University; Master’s Diploma, Hochschule für Musik, Munich

Ted Taylor Lecturer in Voice. Equally at home in the pit conducting a repertoire of more than fifty operas and musicals or on the stage accompanying some of the world’s preeminent vocalists, Ted Taylor enjoys a varied international career. As pianist he has appeared with such luminaries as Sylvia McNair, Christine Schäfer, Ben Heppner, Kathleen Battle, Eileen Farrell, Elisabeth Schwarzkopf, Régine Crespin, and Carlo Bergonzi, and as a conductor who has appeared with many American opera companies, he made his New York City Opera debut in 2003 conducting *La Traviata*. Mr. Taylor has been a member of the conducting staffs of the Metropolitan Opera and Lyric Opera of Chicago and also served as music director of the New York City Opera National Company. In April 2009 he conducted the world premier of Libby Larsen’s *Picnic* for the University of North Carolina at Greensboro. He has recorded for Phillips, CRI, BBC Worldwide, and Leonarda labels. In the field of contemporary opera, Mr. Taylor served as assistant to

Academy Award-winning composer Tan Dun for the premiere of his first opera, *Marco Polo*, at the Munich Biennale and prepared the Hong Kong Philharmonic and Tokyo Philharmonic orchestras for subsequent performances. This fall marks his thirteenth year on the faculty of the Opera Program at Mannes College The New School for Music in New York City and his seventh year with the Institute of Sacred Music. He has guest conducted at such music schools as Indiana University and Cincinnati Conservatory of Music. This summer found him teaching for the third time in the University of Houston's seminar *Le Chiavi di Bel Canto*, and he returned for his sixth year as master coach for CoOPERative at Westminster Choir College in Princeton. Next spring he will return to coach and play at the Metropolitan Opera National Council Grand Final Awards for the third year. A native Texan, he makes his home in Manhattan, where he maintains an active studio as coach and teacher. B.M. George Peabody College, Vanderbilt University; M.M. Indiana University

Thomas H. Troeger J. Edward and Ruth Cox Lantz Professor of Christian Communication. Professor Troeger has written twenty-two books in the fields of preaching, poetry, hymnody, worship, and the theology of music; is a frequent contributor to journals dedicated to these topics; and is a monthly columnist for *Lectionary Homiletics*. His most recent books include *Music as Prayer: The Theology and Practice of Church Music* (forthcoming); *Sermon Sparks: 156 Ideas to Ignite Your Preaching*; *Wonder Reborn: Creating Sermons on Hymns, Music and Poetry*; *God, You Made All Things for Singing: Hymn Texts, Anthems, and Poems for a New Millennium*; *So that All Might Know: Preaching that Engages the Whole Congregation* (with H. Edward Everding, Jr.); *Preaching while the Church is under Reconstruction: The Visionary Role of Preachers in a Fragmented World*; and *Above the Moon Earth Rises: Hymn Texts, Anthems, and Poems for a New Creation*. He is also a flutist and a poet whose work appears in the hymnals of most denominations and is frequently set as choral anthems. For three years Professor Troeger hosted the *Season of Worship* broadcast for Cokesbury, and he has led conferences and lectureships in worship and preaching throughout North America, as well as in Denmark, Holland, Australia, Japan, and Africa. Ordained in the Presbyterian Church in 1970 and in the Episcopal Church in 1999, he is dually aligned with both traditions. He is a former president of the Academy of Homiletics (the North American guild of scholars in homiletics) and of Societas Homiletica (the international guild of scholars in homiletics). He has served as the national chaplain to the American Guild of Organists. He was awarded an honorary D.D. degree from Virginia Theological Seminary. Professor Troeger is a fellow of Silliman College. B.A. Yale University; B.D. Colgate Rochester Divinity School; S.T.D. Dickinson College

Christian Wiman Senior Lecturer in Religion and Literature. Christian Wiman is the author, editor, or translator of eight books including, most recently, *My Bright Abyss: Meditation of a Modern Believer* (Farrar, Straus and Giroux, 2013). His most recent book of poems, *Every Riven Thing* (Farrar, Straus and Giroux, 2010), won the 2011 Ambassador Book Award for poetry and was listed as one of the eleven best poetry books of 2010 by *The New Yorker*. Mr. Wiman has been a Jones Lecturer in Poetry at Stanford and a visiting assistant professor of English at Northwestern, and for three years he served as a visiting scholar at Lynchburg College in Virginia. From 2003 until 2013 he was the editor of *Poetry* magazine, the premiere magazine for poetry in the English-speaking world. During that

time the magazine's circulation tripled, and it garnered two National Magazine Awards from the American Society of Magazine Editors. For the magazine's centennial year, Mr. Wiman edited, with Don Share, *The Open Door: One Hundred Poems, One Hundred Years of Poetry Magazine* (University of Chicago Press, 2012). Mr. Wiman has written for *The New Yorker*, the *New York Times Book Review*, *The Atlantic*, and numerous other publications. He is a former Guggenheim Fellow and holds an honorary doctorate of humane letters from North Central College. His particular interests include modern poetry, the language of faith, "accidental" theology (that is, theology conducted by unexpected means), and what it means to be a Christian intellectual in a secular culture. B.A. Washington and Lee University

VISITING FACULTY, 2013–2014

Awet Andemicael Lecturer in Sacred Music. Active as a performer, writer, consultant, and educator, Awet Andemicael works primarily at the intersection of music and theology. As a concert and operatic soprano, she has sung at festivals and concert venues across North America, Europe, and Japan. She has received music awards from numerous organizations, including the Metropolitan Opera National Council, the Lee Schaenen Foundation, and the Oratorio Society of New York. As a writer, researcher, and consultant, she works in the fields of music and theology, peace studies, refugee studies, and interfaith engagement. She is a member of the Mellon Foundation Working Group on Music and Religion, through the University of Notre Dame, and is a scholar in the Jerusalem-based Elijah Interfaith Institute. Publications include essays in the journal *Worship*; *The Christian Century*; the Refugee Studies Centre's *Forced Migration Review* (University of Oxford); and *KANERE*, a refugee-run independent news magazine based in Kakuma, Kenya. Her research study, *Positive Energy: A Review of the Role of Artistic Activities in Refugee Camps*, was published by the United Nations High Commissioner for Refugees, and she has authored a chapter in the upcoming anthology "For Such a Time as This: Young Adults on the Future of the Church" (Judson Press, 2014). Committed to education and mentoring, she has taught courses on music and worship and theologies of reconciliation at the Université Chrétienne Bilingue du Congo in Beni and has led master classes on singing in Brittany, France, and at the University of Notre Dame. A.B. Harvard University; M.F.A. University of California, Irvine; M.A.R. Yale University; Certificate, Yale Institute of Sacred Music

M. Jennifer Bloxam Visiting Professor of Music History. M. Jennifer Bloxam is professor of music at Williams College, where she has taught since 1986. As a musicologist focused on sacred music of the Christian West before the Reformation, she is most intrigued by the ritual and liturgical contexts of sacred polyphony, the interactions between plainsong and polyphony in mass and motet, and the techniques of narrative and exegesis in sacred music and the arts. Her research has been supported by fellowships from the National Endowment for the Humanities, and her multimedia collaboration with Stratton Bull and the Dutch vocal ensemble Cappella Pratensis – the CD/DVD *Missa de Sancto Donatiano (Bruges 1487)* by Jacob Obrecht (Challenge Records, 2010) – was awarded a *Diapason d'Or découverte*. Professor Bloxam's work appears in a variety of journals, including *Journal of the American Musicological Society*, *Journal of the Alamire Foundation*, and *Early Music*

History; in essay collections such as *The Josquin Companion* (ed. Richard Sherr, 2000) and *Early Musical Borrowing* (ed. Honey Meconi, 2004); and reference works such as *Grove Dictionary of Music and Musicians*. She lectures widely at conferences and universities in the United States and Europe and has appeared as guest lecturer with Cappella Pratensis on three U.S. tours. At Yale she will work on a multifaceted project entitled Recapturing the Ritual Context of Renaissance Sacred Music, an interlocking set of case studies situating selected masses and motets within the social and religious framework of their place and time through essays, lectures, performances, and film. B.Mus. University of Illinois at Urbana-Champaign; Ph.D. Yale University

Afshan Bokhari Lecturer in Art History. Afshan Bokhari is assistant professor of art history at Suffolk University in Boston, teaching courses on South Asian and Islamic cultures from classical to contemporary periods. An art historian with broad interests, she focuses on the intersections of the visual and literary arts with the socio-religious dynamics of medieval and contemporary Indo-Islamic cultures, and the structures and modes of their representation as they are determined or altered by gender and “gendered” politics. Her publications include “Ars Erotica: ‘Visualizing’ Sufism in Mughal Paintings and the Mystical Memoirs of Jahan Ara Begam (1614–81)” in *Marg: A Magazine of the Arts* (March 2012); “Between Patron and Piety: Jahan Ara Begam’s Sufi Affiliations and Articulations in Seventeenth-Century Mughal India,” in *Sufism and Society: Arrangements of the Mystical in the Muslim World, 1200–1800*, ed. John J. Curry and Erik S. Ohlander (Routledge, 2012); and “Imperial Transgressions and Spiritual Investitures: A Begam’s ‘Ascension’ in Seventeenth Century Mughal India,” in *Journal of Persianate Studies* (2011). Forthcoming is her monograph on the seventeenth-century Mughal and Sufi princess Jahanara Begam, *Imperial Women in Mughal India: The Piety and Patronage of Jahanara Begam* (I.B. Tauris, December 2013). Ms. Bokhari is currently researching and analyzing the phenomenology and construct of Islamic Sufic material and literary culture from the eighth century to the present. The resulting study will attempt to locate the dialectic between sexuality, sensuality, and spirituality that is im/explicit and necessary in the performative piety, liturgy, and devotion of Sufism and other mystical traditions within Judaism and Christianity. B.A. Wellesley College; M.Des. Harvard University; M.A. Boston University; Ph.D. University of Vienna

Örgü Dalgıç Lecturer in Art History. Örgü Dalgıç’s research interests focus on the visual culture of the early Christian and Byzantine Mediterranean, particularly Asia Minor; floor mosaics; topography and monuments of Constantinople; and cross-cultural encounters in the Mediterranean, with a particular focus on interactions of Greco-Roman, Byzantine, and Early Islamic visual cultures. She most recently held a postdoctoral teaching fellowship in Byzantine arts and archaeology at Dumbarton Oaks in Washington, D.C. She also served as a distinguished lecturer in the Department of Art at the Catholic University of America. B.A. Middle East Technical University, Ankara, Turkey; M.A., Ph.D. Institute of Fine Arts, New York University

Nina Glibetić Lecturer in Liturgical Studies. Nina Glibetić specializes in Byzantine liturgical history. She recently defended her doctorate at the Oriental Institute in Rome, where she completed the first comprehensive study dedicated to the medieval history

of Byzantine eucharistic practices among the South Slavs. In her research, Ms. Glibetić places a particular emphasis on Greek and Slavic liturgical manuscripts of the Euchologion (the Byzantine Missal and Sacramentary). She has edited numerous liturgical sources from the Balkan Peninsula and the Middle East. Her research specialization intersects with the fields of religious history, theology, paleography, and codicology. Currently, she is amplifying her study of the early Balkan liturgical corpus by examining the so-called preparatory rites of the Byzantine eucharistic celebration. B.A. McGill University; B.Th., S.T.L. Pontificia Università San Tommaso d'Aquino (Angelicum); Ph.D. Pontificio Istituto Orientale

David Mahan Lecturer in Religion and Literature. A graduate of Yale Divinity School in religion and literature (1995) and winner of the Religion and the Arts Prize, Mr. Mahan has focused on the relationship between works of the literary imagination and the tasks of Christian theology. His doctoral research at the University of Cambridge specifically explored the connection between poetic form and the witnessing aims of a responsive theological discourse. He published his dissertation under the title *“An Unexpected Light”*: *Theology and Witness in the Poetry and Thought of Charles Williams, Micheal O’Siadhail, and Geoffrey Hill* (2009). In addition to numerous papers and book reviews, his essay “A summons to try to look, to try to see” appears as a chapter in the collection *Musics of Belonging: The Poetry of Micheal O’Siadhail* (2007). He currently awaits publication of “Hearts of Stone and Feet of Clay: Geoffrey Hill’s Troubled Pilgrims” in the Spring 2011 issue of *Christianity and Literature*. Having served as a campus minister at Yale since 1987, Mr. Mahan is currently the president of the Rivendell Institute at Yale, a Christian research and study center founded in 1995. B.A. Miami University of Ohio; M.A.R. Yale University; Ph.D. University of Cambridge

Mark Oppenheimer Lecturer in Religion and Literature. Mark Oppenheimer is a lecturer in English and political science and is the director of the Yale Journalism Initiative. He is the author of three books, including *Knocking on Heaven’s Door: American Religion in the Age of Counterculture* (Yale University Press). He is the biweekly “Beliefs” columnist for *The New York Times*, and he has won the Hiett Prize in the Humanities (2010) and the Koret Young Writer on Jewish Themes award (2003). Mr. Oppenheimer has also taught at Wesleyan, Stanford, New York University, and Wellesley, where he was the Robert Garis Fellow. His articles and essays appear in *The Atlantic*, *The New Republic*, *The Nation*, *Slate*, *Salon*, *The Forward*, *Tablet*, and many other publications. B.A., Ph.D. Yale University

Baby Varghese Visiting Professor of Liturgical Studies. Fr. Baby Varghese is professor of Syriac language, literature, and liturgy at the Orthodox Theological Seminary in Kottayam, Kerala, India, and at St. Ephrem Ecumenical Research Institute (SEERI), also in Kottayam. He is a specialist in Syriac language and liturgy and has written widely on liturgy, patristics, and the theology and history of the Syriac churches. During his year as a Yale ISM Fellow, he will focus on the process of inculturation in the Syrian Orthodox liturgy, which developed in a multilingual and multicultural milieu of Mesopotamia. During his postdoctoral studies in Berlin with an Alexander von Humboldt Fellowship, he made extensive studies on the Syriac manuscripts of baptism and eucharist. In 2004 he

was scholar-in-residence at Union Theological Seminary, New York. He is a member of the Forum Syriacum of the Pro Oriente Foundation (Vienna), which organizes dialogues and scholarly seminars within the Syriac churches. Ph.D. Université Paris–Sorbonne

AFFILIATED FACULTY

Karla Britton Lecturer in Christian Art and Architecture. Ms. Britton's academic work focuses on the modern architect's engagement with tradition in twentieth-century architecture and urbanism. Her teaching has emphasized the intersection of classicism and modernization, the evolution of modern ecclesiastical building, and the relationship between religion and modern architecture in a multireligious context. Ms. Britton's books include the monograph *Auguste Perret* (published by Phaidon Press in English and French, 2001), the prizewinning *Hawaiian Modern* (Yale University Press, 2008; edited with Dean Sakamoto), and the interdisciplinary *Constructing the Ineffable* (Yale School of Architecture, 2011). Her current book project, "Middle Ground/Middle East: Religious Sites in Urban Contexts," explores religious space in contemporary urbanism. Before coming to Yale, Ms. Britton was director of the architecture program in Paris of Columbia University's Graduate School of Architecture, Planning and Preservation, and associate professor (adjunct) of architecture. She is resident director of the Berkeley Center at Yale. B.A. University of Colorado Boulder; M.A. Columbia University; Ph.D. Harvard University

Maggi E. Dawn Associate Dean for Marquand Chapel and Associate Professor (Adjunct) of Theology and Literature. Originally from England, Professor Dawn came to Yale in 2011 after teaching and serving as chaplain at the University of Cambridge for a number of years. She teaches performative theology, theology and literature, and liturgical studies. She is the author of four books: *The Accidental Pilgrim: Modern Journeys on Ancient Pathways* (Hodder and Stoughton, 2011), *The Writing on the Wall: High Art, Popular Culture and the Bible* (Hodder and Stoughton, 2010), *Giving it Up: Daily Bible Readings from Ash Wednesday to Easter Day* (Oxford: BRF, 2009), and *Beginnings and Endings (and What Happens in Between): Daily Bible Readings from Advent to Epiphany* (Oxford: BRF, 2007). In addition to publishing articles and essays in journals and periodicals, she has contributed chapters to four collections of essays: *An Acceptable Sacrifice?: Homosexuality and the Church* (ed. Dormor and Morris, SPCK 2007), *Anglicanism: The Answer to Modernity* (ed. Dormor, McDonald, and Caddick, Continuum, 2003), *The Rite Stuff: Ritual in Contemporary Christian Worship and Mission* (ed. P. Ward, BRF, 2004), and *Post-Evangelical Debate* (Dawn et al., SPCK 1997). She is the composer of contemporary songs and hymns, published variously by EMI (Kingsway) and Big Jungle Music. Professor Dawn is an ordained priest in the Church of England, an accredited pastoral supervisor with APSE (Association of Pastoral Supervisors & Educators), a writer member of PRS for Music, and a member of the Society for the Study of Theology (UK). She serves on the advisory board for the Royal School of Church Music and is a senior member of King's College and Robinson College in the University of Cambridge, where she was formerly chaplain and fellow. B.A., M.A., Ph.D. University of Cambridge

Courses Taught by Institute Faculty, 2013–2014

See the bulletins of the School of Music and the Divinity School for full course listings and degree requirements. Courses listed here may be cross-listed in other schools or departments. Information is current as of July 1, 2013. An updated list is available online at www.yale.edu/ism.

The letter “a” following the course number denotes the fall term; the letter “b” denotes the spring term.

Courses fulfilling the distribution requirements for Institute students pursuing the M.Div. are indicated with a letter representing the subject area: W (Worship), M (Music), and/or A (Visual Arts or Literature).

MUSIC COURSES

MUS 506a–b, 606a–b, 706a–b, Lyric Diction for Singers 2 credits per term. A language course designed specifically for the needs of singers. Intensive work on pronunciation, grammar, and literature throughout the term. French, German, English, Italian, Russian, and Latin are offered in alternating terms. Faculty

MUS 509a–b, 609a–b, 709a–b, Art Song Coaching for Singers 1 credit per term. Individual private coaching in the art song repertoire, in preparation for required recitals. Students are coached on such elements of musical style as phrasing, rubato, and articulation, and in English, French, Italian, German, and Spanish diction. Students are expected to bring their recital accompaniments to coaching sessions as their recital times approach. Faculty

MUS 510b, Music before 1700 4 credits. An overview of music before 1700 within its cultural and social contexts. The goal of the course is knowledge of the repertoire representing the major styles, genres, and composers of the period. Course requirements include a midterm exam, two short papers, and a final exam. Markus Rathey

MUS 515a,b, 615a,b, 715a,b, 815a,b, Improvisation at the Organ 2 credits. Development of improvisatory skills at the keyboard. Jeffrey Brillhart

MUS 517b/REL 954b, Mary in the Middle Ages 4 credits. During the Middle Ages and the early Renaissance, Mary, mother of Christ, acquired several powerful, multifaceted identities: protector, intercessor, mediator, Theotokos (“God-bearer”), Queen of Heaven, unsurpassed model for both mothers and virgins. Throughout Europe the cult of Mary inspired a torrent of liturgical feasts, songs and motets, buildings and artifacts. The course explores the intimate interconnections among the music, texts, and materialities of the Virgin’s cult in Byzantine and Western Christianity. In a dialogue between music history and art history, students have the opportunity to study the cultural artifacts of their own discipline and to understand them in the context of their religious and cultural environment. (M, A) Markus Rathey, Vasileios Marinis

MUS 519a–b, 619a–b, 719a–b, 819a–b, Colloquium 1 credit per term. Participation in seminars led by faculty and guest lecturers on topics concerning theology, music, worship, and related arts. Required of all Institute of Sacred Music students. Martin D. Jean

MUS 522a–b, 622a–b, 722a–b, Acting for Singers 1 credit per term. Designed to address the specialized needs of the singing actor. Studies include technique in character analysis, together with studies in poetry as it applies to art song literature. Class work is extended in regular private coaching. Marc Verzatt

MUS 531a–b, 631a–b, 731a–b, Repertory Chorus–Voice 2 credits per term. A reading chorus open by audition and conducted by graduate choral conducting students. The chorus reads, studies, and sings a wide sampling of choral literature. Marguerite L. Brooks

MUS 532a–b, 632a–b, 732a–b, Repertory Chorus–Conducting 2 credits per term. Students in the graduate choral conducting program work with the Repertory Chorus, preparing and conducting a portion of a public concert each term. Open only to choral conducting majors. Marguerite L. Brooks

MUS 535a–b, 635a–b, 735a–b, Recital Chorus–Voice 2 credits per term. A chorus open by audition and conducted by graduate choral conducting students. It serves as the choral ensemble for four to five degree recitals per year. Marguerite L. Brooks

MUS 536a–b, 636a–b, 736a–b, Recital Chorus–Conducting 2 credits per term. Second- and third-year students in the graduate choral conducting program work with the Recital Chorus, preparing and conducting their degree recitals. Open to choral conducting majors only. Marguerite L. Brooks

MUS 537b, Collaborative Piano: Voice 2 credits. A course designed for pianists, focusing on the skills required for vocal accompanying and coaching. The standard song and operatic repertoire is emphasized. Sight-reading, techniques of transposition, figured bass, and effective reduction of operatic materials for the recreation of orchestral sounds at the piano are included in the curriculum. Ted Taylor

MUS 540a–b, 640a–b, 740a–b, Individual Instruction in the Major 4 credits per term. Individual instruction of one hour per week throughout the academic year, for majors in performance, conducting, and composition. Faculty

MUS 544a–b, 644a–b, 744a–b, Seminar in the Departmental Major 2 credits per term. An examination of a wide range of problems relating to the area of the major. Specific requirements may differ by department. At the discretion of each department, seminar requirements can be met partially through off-campus field trips and/or off-campus fieldwork, e.g., performance or teaching. Required of all School of Music students except pianists who take 533, 633, 733. Faculty

MUS 546a–b, 646a–b, 746a–b, Yale Camerata 2 credits per term. Open to all members of the University community by audition, the Yale Camerata presents several performances throughout the year that explore choral literature from all musical periods. Members of the ensemble should have previous choral experience and be willing to devote time to the preparation of music commensurate with the Camerata's vigorous rehearsal and concert schedule. Marguerite L. Brooks

MUS 571a–b, 671a–b, 771a–b, Yale Schola Cantorum 1 credit per term. Specialist chamber choir for the development of advanced ensemble skills and expertise in demanding

solo roles (in music before 1750 and from the last one hundred years). Enrollment required for voice majors enrolled through the Institute of Sacred Music. David Hill

MUS 594a,b, Vocal Chamber Music 1 credit. This performance-based class requires a high level of individual participation each week. Grades are based on participation in and preparation for class, and two performances of the repertoire learned. Attendance is mandatory. Occasional weekend sessions and extra rehearsals during production weeks can be expected. Students are expected to learn quickly and must be prepared to tackle a sizeable amount of repertoire. James Taylor

MUS 595a,b, 695b, Performance Practice for Singers 1 credit per term. Fall term: An introduction to the major issues of historically informed performance, including notation, use of modern editions, and performance styles. Spring term: Advanced exploration of notation, performance styles, and ornamentation in specific repertoire. Open to conductors and instrumentalists with permission of the instructor. Judith Malafrente

MUS 601a/MUSI 805a, Johann Sebastian Bach's Chorale Cantatas 4 credits. During the second year of his tenure at St. Thomas's in Leipzig (1724–25), Johann Sebastian Bach started his so far largest project: a cycle of cantatas for the entire year, each of which was based on hymns of the Protestant church. Even though he broke off the project for unknown reasons in January 1725, the existing forty cantatas are the largest-scale cycle Bach composed, dwarfing by far his oratorios, passions, and organ music. The chorale cantatas are interesting for two reasons: the texts combine paraphrases of congregational hymns with interpretations of the biblical readings for the Sunday. Like a sermon, the cantatas aim to translate the biblical message into the present. Second, Bach experiments with different techniques of chorale settings, making the cycle of chorale cantatas an encyclopedia of his techniques as a composer of hymn settings. The course focuses on these two aspects, exploring how the theological and musical layers intersect and support each other. (M) Markus Rathey

MUS 617a/REL 643a, Music and Theology in the Sixteenth Century 4 credits. The Protestant Reformation in the sixteenth century was a “media event.” The invention of letterpress printing, the partisanship of famous artists like Dürer and Cranach, and, not least, the support of musicians and composers were responsible for spreading the thoughts of Reformation. But while Luther gave an important place to music, Zwingli and Calvin were much more skeptical. Music—especially sacred music—was not only a chance for Reformation, it was also a problem, because it was tightly connected with Catholic liturgical and aesthetic traditions. Reformers had to think about the place music could have in worship and about the function of music in secular life. But first of all, a theological authorization had to be found, because the authorization of music by any kind of tradition was no longer possible. The course shows how music was viewed by the reformers and which theological decisions formed the basis for their view. But we also consider the effect of these theological matters on musical practice: on liturgical singing and on composers and their compositions. (M) Markus Rathey

MUS 656a, Liturgical Keyboard Skills I 2 credits. In this course, students gain a deeper understanding and appreciation for musical genres, both those familiar to them and those

different from their own, and learn basic techniques for their application in church service playing. Students learn to play hymns, congregational songs, service music, and anthems from a variety of sources, including music from the liturgical and free church traditions, including the Black Church experience. Hymn playing, with an emphasis on methods of encouraging congregational singing, is the principal focus of the organ instruction, but there is also instruction in chant and anthem accompaniment, including adapting a piano reduction to the organ. In the gospel style, beginning with the piano, students are encouraged to play by ear, using their aural skills in learning gospel music. This training extends to the organ, in the form of improvised introductions and varied accompaniments to hymns of all types. We seek to accomplish these goals by active participation and discussion in class. When not actually playing in class, students are encouraged to sing to the accompaniment of the person at the keyboard, to further their experience of singing with accompaniment, and to give practical encouragement to the person playing. Prerequisite: graduate-level organ and piano proficiency. Walden Moore

MUS 657a, Liturgical Keyboard Skills II 2 credits. The subject matter is the same as for MUS 656, but some variety is offered in the syllabus on a two-year cycle to allow second-year students to take the course without duplicating all of the means by which the playing techniques are taught. Walden Moore

DIVINITY COURSES

Courses are 3 credits unless otherwise indicated.

REL 3910a–b, Colloquium 1 credit per term. Participation in seminars led by faculty and guest lecturers on topics concerning theology, music, worship, and related arts. Required of all Institute of Sacred Music students. Martin D. Jean

REL 604a, Ritual Theory for Liturgical Studies This course is an introduction to the study of ritual as a universal phenomenon and a critical element of Christian worship and celebration. We read foundational thinkers in ritual theory (including Victor Turner, Ronald Grimes, and Catherine Bell) with an eye toward pastoral application and practice. Students engage in site visits in order to analyze ritual components of faith communities as well as learn to examine the practices of their own congregations. (W) Melanie C. Ross

REL 608b, Reformed Worship This course introduces students to the history, theology, and liturgical practices of Reformed worship. Through readings, lectures, class discussions, and actual practice designing and leading worship, students gain familiarity with the ethos and characteristics of Reformed worship; Reformed theologies of baptism and the Lord's Supper; the historical development, ordering, and function of elements within the Lord's Day service; weddings, funerals and other occasional services; and some of the contemporary debates regarding Reformed worship practice. This course has been especially designed for students who are in the Reformed Studies Certificate Program or who are considering ordination in one of the Reformed denominations (Presbyterian, DOC, UCC). Other students may take it with permission of the instructors. (W) Melanie C. Ross, Leonora Tubbs Tisdale

REL 643a/MUS 617a, Music and Theology in the Sixteenth Century The Protestant Reformation in the sixteenth century was a “media event.” The invention of letterpress printing, the partisanship of famous artists like Dürer and Cranach, and, not least, the support by musicians and composers were responsible for spreading the thoughts of Reformation. But while Luther gave an important place to music, Zwingli and Calvin were much more skeptical. Music—especially sacred music—was not only a chance for Reformation, it was also a problem, because it was tightly connected with Catholic liturgical and aesthetic traditions. Reformers had to think about the place music could have in worship and about the function of music in secular life. But first of all, a theological authorization had to be found, because the authorization of music by any kind of tradition was no longer possible. The course shows how music was viewed by the reformers and which theological decisions formed the basis for their view. But we also consider the effect of these theological matters on musical practice: on liturgical singing and on composers and their compositions. (M) Markus Rathey

REL 669b, Women in the Byzantine Liturgical Tradition This course is dedicated to the place of women within the Byzantine liturgical tradition. It addresses liturgical issues that particularly affect the lives of women, such as ritual purity, birth, and the churching of mother and child, and purification prayers for miscarriage/abortion. It also examines the existence but disappearance of the female diaconate, in addition to other liturgical roles of women in the past and today. Particular emphasis is placed on critically analyzing liturgical texts and situating them within their historical context and contemporary Orthodox theological reflection. (W) Nina Glibetic

REL 675a, Baptism and Eucharist in Ecumenical Dialogue This course engages students in recent conversations around the theology and practice of baptism and eucharist. Beginning with the 1982 World Council of Churches document *Baptism, Eucharist, and Ministry*, we read texts that have emerged from ecumenical sacramental dialogues in the past three decades and discuss major issues such as mutual recognition of baptism, patterns of Christian initiation, who may administer the sacraments, and open communion. (W) Melanie C. Ross

REL 680b, Churches of the East The Eastern Christian traditions trace their roots to the very beginnings of Christianity, have grown in the cradle of Christianity, have suffered persecution, and are still living Churches. However, if not unknown, Eastern Christianity is usually seen as a cultural curiosity of the East, an ossified remnant from the past, and as totally irrelevant to Western Christianity. In seeking to explore the place of the Eastern Churches in modern Christianity, this course focuses on the Syrian Orthodox Churches by exploring their Christological differences and their liturgical traditions. (W) Bryan D. Spinks, Baby Varghese

REL 682a, Foundations of Christian Worship The core course in Liturgical Studies. The course focuses on theological and historical approaches to the study of Christian worship, while also giving appropriate attention to pastoral, cultural, and contemporary issues. The first part of the course seeks to familiarize students with the basic elements of communal, public prayer in the Christian tradition (such as its roots in Hebrew Scripture, its Trinitarian basis and direction, its ways of figuring time and space, its use of

language, scripture, music, the arts, etc.). The second part of the course provides an outline of historical developments, from biblical roots to the present. In addition, select class sessions focus on important questions such as the relationship between gendered lives and liturgical celebration, and between liturgy and ethical commitments such as earthcare. This gateway course to the Program in Liturgical Studies should be taken prior to other liturgy courses offered at Yale. The course is especially recommended for all students preparing for ordination and/or other responsibilities in worship leadership; it is also an essential course for all students interested in graduate work in liturgical studies. (W) Teresa Berger, Bryan D. Spinks

REL 686b, Christian Marriage: Biblical Themes, Theological Reflections, and Liturgical Celebrations The course explores the celebration of marriage, combining some biblical exegesis and theological reflection (historical and contemporary) with close examination of the evolution of the Christian liturgical rites of East and West. The history of the Western rites is traced from the earliest surviving documents to current American denomination books. The final two classes are concerned with the practical and pastoral aspects of officiating at weddings. (W) Bryan D. Spinks

REL 687a, English Reformation Liturgical Traditions and the Evolution of the Books of Common Prayer This course falls into two sections. The first covers the period 1500–1789 and is concerned with the development and theologies of the Reformation liturgical traditions in England and Scotland. The second is concerned with the specifically Anglican tradition, with the impact of the Tractarian and Liturgical Movements to the present. It compares the 1979 *Book of Common Prayer* and *Enriching Our Worship* with the 2006 *Book of Common Worship of the Church of South India*, and the *Divine Liturgy* of the Mar Thoma Church, which is in communion with the Anglican Church. (W) Bryan D. Spinks

REL 690a, Liturgical Theology This seminar proposes for scholarly inquiry key texts and themes in theological reflections on Christian worship. Such reflections on worship are as old as the Scriptures—e.g., John 4:24; Rom 8:26f—and even older, in that theological reflections are embedded in liturgical practices themselves, some of which lie behind the formation of the biblical texts. This seminar does not, however, span two thousand years of theological reflections on Christian worship, but focuses instead on twentieth-century texts and themes as these coalesce into a subfield in liturgical studies, often termed “liturgical theology.” (W) Teresa Berger

REL 801a–b, Marquand Chapel Choir 1 credit per term. Brett Terry

REL 802a–b, Marquand Gospel Choir 1/2 credit per term. Mark Miller

REL 812a, Principles and Practice of Preaching This is the introductory course in the theology, history, and practice of preaching. It is a prerequisite for upper-level homiletics courses. Special attention is given to biblical exposition, the congregational context, the appropriate use of experience, the development of a homiletical imagination, and engaging all the preacher’s gifts for communication. The course includes plenary presentations and small group preaching sections for which students prepare and deliver sermons. Leonora Tubbs Tisdale, Thomas H. Troeger

REL 901a, Critical Moments in the History of Christian Art This course examines art associated with, or related to, Christianity from its origins to the twenty-first century. Analyzing major artistic monuments and movements in a variety of regions, the course pays particular attention to how art shapes and is shaped by the social and historical circumstances of the period and culture. The course aims to familiarize students with key monuments of Christian architecture, sculpture, painting, and related arts, examining each within its own particular sociocultural perspective. (A) Vasileios Marinis

REL 920a, Writing About Religion A course in the history and practice of journalism and other popular nonfiction about religion. We read articles and books that have appeared for a nonspecialized, often secular audience, and consider how they succeed or fail. Sources include *The New Yorker*, *The Atlantic*, and other mainstream magazines. The course aims to give students a perspective on how the popular press has created the secular encounter with religion, and to prepare religious professionals to (a) think critically about their own faiths' presentations in the written media, and (b) to write well for an irreligious audience—that is, to explain themselves to people who may be skeptics. (A) Mark Oppenheimer

REL 933a, Poetry and Faith This course is designed to look at issues of faith through the lens of poetry. With some notable exceptions, we concentrate on modern poetry—that is, poetry written between 1850 and 2013. Inevitably we also look at poetry through the lens of faith, but a working assumption of the course is that a poem is, for a reader (it's more complicated for a writer), art first and faith second. You may want to challenge this assumption. The entire course may end up being a challenge to this assumption. "Faith" in this course generally means Christianity, and that is the primary context for reading the poems. But we also engage with poems from other faith traditions, as well as with poems that are wholly secular and even adamantly antireligious. (A) Christian Wiman

REL 944a, Religious Themes in Contemporary Short Fiction Readings in the contemporary short story from Flannery O'Connor to the present, with an interest both in the genre and in the various ways in which theological concerns of Christians and Jews are represented. Some of the authors included are Updike, Cheever, Tobias Wolff, Raymond Carver, Allegra Goodman, Nathan Englander, Erin McGraw, Kristin Valdez Quaid, and Jeffrey Eugenides. (A) Peter S. Hawkins

REL 952a, Christian Pilgrimage: Narratives, Materialities, Rituals This interdisciplinary seminar explores the phenomenon of Christian pilgrimage in the Late Antique and Medieval periods. We focus on three key aspects: travel narratives recorded by pilgrims during or after their journey; rituals, whether prescribed by the church authorities who controlled the sacred sites or those pertaining to private, individual devotions; and the material contexts of pilgrimage, such as art and architecture, at once permanent (in the case of buildings) and ephemeral (e.g., pilgrims' tokens). Two field trips, to Ground Zero in Manhattan and to the Franciscan Monastery of the Holy Land in Washington, D.C., are an integral part of this course. (A) Vasileios Marinis

REL 954b/MUS 517b, Mary in the Middle Ages During the Middle Ages and the early Renaissance, Mary, mother of Christ, acquired several powerful, multifaceted identities: protector, intercessor, mediator, Theotokos ("God-bearer"), Queen of Heaven,

unsurpassed model for both mothers and virgins. Throughout Europe the cult of Mary inspired a torrent of liturgical feasts, songs and motets, buildings and artifacts. The course explores the intimate interconnections among the music, texts, and materialities of the Virgin's cult in Byzantine and Western Christianity. In a dialogue between music history and art history, students have the opportunity to study the cultural artifacts of their own discipline and to understand them in the context of their religious and cultural environment. (M, A) Markus Rathey, Vasileos Marinis

REL 956b, Postmodern Faith, Modern Fiction Although many Americans maintain strong religious beliefs and practices, the pressures of secularization and other challenges in late-modern society have provoked widespread reconsideration of traditional expressions of faith. Notions of God, salvation, redemption, even of faith itself, are subject to scrutiny by religious and nonreligious people alike. With special reference to Christian faith, this course examines this “difficult faith” through the prose fiction of five literary artists—Flannery O’Connor, Toni Morrison, Marilynne Robinson, Walker Percy, and Don DeLillo—considering the theological and literary implications of their work to modern quests for a redemptive vision of life. (A) David Mahan

REL 959a, Samuel Taylor Coleridge: Poetry, Literature, Bible Following the emergence of “Higher Criticism” in eighteenth-century Europe, Samuel Taylor Coleridge wrote a short book, *Confessions of an Inquiring Spirit*, exploring this new area of study, both in its interrelationship with literary and archaeological studies, and anticipating its controversial impact on both Church and academy in England. Coleridge’s book, and the cultural context in which it was written, is therefore a point of focus for understanding the related development of literary theory and biblical studies, and further offers an exploration of authority and inspiration. The book is also of interest, however, because in addition to exploring arguments about textual form, authorial intent, and the relationship of reader to author and text, the book itself is presented in a curious textual form—that of seven confessional letters to a friend—which is incomplete in its original manuscript. Analyzing the form as well as the content of the book thus adds a layer of complexity to Coleridge’s own arguments. (A) Maggi E. Dawn

REL 968b, The Passion of Christ in Literature and Visual Art The course surveys the Passion of Christ as it has been told in text, art, drama, and film. It is organized chronologically but develops certain recurring themes and issues, e.g., the mystery of Christ’s person, the blame for his death, the place of suffering in the Christian story, and the many ways the Passion has been imagined, exploited, and appropriated. (A) Peter S. Hawkins, Vasileios Marinis

YALE COLLEGE COURSE

HSAR 277b, Religion and Visual Culture in the Eastern Mediterranean, 313–800 C.E. This course examines how old and new religions both competed and communicated via art and architecture in the eastern Mediterranean from the time of emperor Constantine I through the rise of Islam. We investigate forms of visual expression in late antiquity and consider how images of the divine functioned to shape and reinforce cultural and social structures. (A) Örgü Dalgıç

Facilities

LIBRARIES

The Yale University Library comprises three central libraries – Sterling Memorial Library, Beinecke Rare Book and Manuscript Library, and Bass Library – and twelve school and department libraries and special collections. Third-largest among the university libraries in the United States, it includes more than fifteen million volumes and information in all media, ranging from ancient papyri to early printed books to electronic databases. Students have access to the physical collections and study spaces of all the libraries at Yale, as well as to a full array of online and digital resources. For additional information, please visit www.library.yale.edu.

The Irving S. Gilmore Music Library contains approximately 100,000 scores and parts for musical performance and study; 70,000 books about music; 35,000 LP recordings and compact discs; 11,600 microforms of music manuscripts and scores; 45,000 pieces of sheet music; 95,000 photographs; 4,000 linear feet of archival materials; 560 individual music manuscripts not forming a portion of a larger collection; 425 active subscriptions to music periodicals; and numerous electronic databases of books, scores, audio, and video. The collection has been designed for scholarly study and reference, as well as to meet the needs of performing musicians. Fundamental to both purposes are the great historical sets and collected editions of composers' works, of which the library possesses all significant publications. Special areas of collecting include theoretical literature of the sixteenth, seventeenth, and eighteenth centuries; chamber works of all periods for various instrumental combinations; an extensive collection of musical iconography, including 35,000 photos in the Fred Plaut Archives; the Galeazzi collection of Italian manuscripts; the manuscripts and papers of Leroy Anderson, Daniel Asia, Paul Bekker, Lehman Engel, Henry Gilbert, Benny Goodman, John Hammond, Thomas de Hartmann, Vladimir Horowitz, J. Rosamond Johnson, John Kirkpatrick, Ralph Kirkpatrick, Benjamin Lees, Goddard Lieberson, Ted Lewis, Red Norvo, Harold Rome, Carl Ruggles, E. Robert Schmitz, Franz Schreker, Robert Shaw, Kay Swift, Deems Taylor, Alec Templeton, Virgil Thomson, and Kurt Weill; the manuscripts of Leo Ornstein and Hershy Kay; and the works of noted composers formerly associated with Yale University as teachers or students. The last-named area includes the complete manuscript collection of Charles E. Ives, B.A. 1898; the collection of documents concerning Paul Hindemith's career in the United States; and the complete papers and manuscripts of David Stanley Smith, Horatio Parker, Richard Donovan, Quincy Porter, David Kraehenbuehl, Howard Boatwright, and Mel Powell. The library also houses the extensive Lowell Mason Library of Church Music, noted for its collection of early American hymn and tune books. Individual manuscript holdings include autograph manuscripts of J.S. Bach, Frederic Chopin, Johannes Brahms, Robert Schumann, and Franz Liszt.

Access to the Music Library's holdings is available through Orbis, the Yale library's online catalog. All of the Music Library's published scores, books, and compact discs have been entered into the Orbis database. Access to some recordings, microforms, and manuscript materials is only available in the specialized card catalogues in the Music

Library lobby. Finding aids for one hundred archival collections have been entered into the Yale University Library Finding Aid Database.

The holdings of the Irving S. Gilmore Music Library are complemented by other collections in the Yale library. Chief among these is the Historical Sound Recordings collection. Historical Sound Recordings currently holds more than 250,000 rarities that date back to the very beginning of sound recording and continue up to the present day. Oral History of American Music (OHAM) collects and preserves audio and video memoirs directly in the voices of major musical figures of our time. Thousands of recordings and transcripts are currently accessible. Collections in the Beinecke Rare Book and Manuscript Library at Yale, particularly the Frederick R. Koch Collection, the Speck Collection of Goethiana, the Yale Collection of American Literature, and the Osborn Collection, also hold valuable music materials.

Another resource for Institute students is the Divinity Library, containing more than 430,000 volumes. Its primary strengths are in missions, Christian doctrine, biblical literature, church history, archival materials, and papers and collections, including the Lowell Mason Collection of Hymnology. The Mason Collection was recently catalogued and made accessible to students and scholars through a grant from the Institute of Sacred Music.

The Institute of Sacred Music maintains several small collections. These include a choral lending library of more than three thousand holdings, the Clarence Dickinson Organ Library, and a slide collection pertinent to the curriculum of the Institute.

MUSIC FACILITIES

The main buildings of the School of Music are Leigh Hall at 435 College Street, Hendrie Hall at 165 Elm Street, and Sprague Memorial Hall, which also houses Morse Recital Hall, at 470 College Street. The Yale University Collection of Musical Instruments, containing over 1,000 instruments, is located at 15 Hillhouse Avenue. Woolsey Hall, which contains the Newberry Memorial Organ, is administered by the Office of New Haven and State Affairs and used throughout the year for numerous concerts and recitals.

Marquand Chapel, at the heart of Sterling Divinity Quadrangle, is home to an E.M. Skinner organ, a Hammond B-3 electronic organ, and the Baroque-style Krigbaum Organ by Taylor & Boody. These instruments, the acoustics, and its flexible seating arrangements make Marquand Chapel a unique performance space at Yale. The instruments and practice facilities at the Institute are described in the chapter Programs of Study, under Organ.

DIVINITY SCHOOL FACILITIES

The Sterling Divinity Quadrangle at 409 Prospect Street is the home of the Institute of Sacred Music. The complex also includes the Yale Divinity School, Berkeley Divinity School at Yale, the Center for Faith and Culture, Marquand Chapel, classrooms, administrative offices, the Divinity Library, dining hall, common room, and two guest lodges.

Since 1971, Berkeley Divinity School at Yale, an Episcopal seminary, has been affiliated with Yale Divinity School. Berkeley Divinity School retains its identity through its board of trustees, its dean, and the Berkeley Center located at 363 St. Ronan Street. Episcopal

students come under the care of the dean of Berkeley Divinity School for spiritual formation and counseling, but are not differentiated from other Yale Divinity School students. As a result of the affiliation, there is one integrated student body and faculty.

HOUSING

Students in the Institute of Sacred Music are eligible to use housing and dining hall facilities at the Divinity School. Information and application forms for both single and married student housing at the Divinity School are sent after admission to the Institute has been confirmed.

The Graduate Housing Department has dormitory and apartment units for a small number of graduate and professional students. The Graduate Dormitory Office provides dormitory rooms of varying sizes and prices for single occupancy only. The Graduate Apartments Office provides unfurnished apartments consisting of efficiencies and one-, two-, and three-bedroom apartments for singles and families. Both offices are located in Helen Hadley Hall, a graduate dormitory at 420 Temple Street, and have office hours from 9 a.m. to 4 p.m., Monday through Friday.

Applications for 2013–2014 are available as of April 1 online and can be submitted directly from the Web site (<http://gradhousing.yale.edu>). For new students at the University, a copy of the letter of acceptance from Yale will need to be submitted to the Dormitory or Apartments office. The Web site is the venue for graduate housing information and includes procedures, facility descriptions, floor plans, and rates. For more dormitory information, contact grad.dorms@yale.edu, tel. 203.432.2167, fax 203.432.4578. For more apartment information, contact grad.aps@yale.edu, tel. 203.432.8270, fax 203.432.4578.

Yale Off Campus Housing is a database of rental and sale listings available to the Yale community. The system has been designed to allow incoming affiliates to the University access to the online database at <http://offcampus.yale.edu>. The use of your University NetID allows you immediate access to search the listings. It also allows you to set up a profile to be a roommate or search for roommates. Those without a NetID can set themselves up as guests by following the simple instructions. For answers to questions, please e-mail offcampushousing@yale.edu or call 203.432.9756.

Admissions

GENERAL INFORMATION AND REQUIREMENTS

Institute students are immersed in a vibrant interdisciplinary environment that fosters a collaborative learning experience. Students admitted to the Institute are automatically fully enrolled in either the Yale School of Music or the Yale Divinity School or both, depending on the degree being pursued. Students who wish to apply to the Institute of Sacred Music must submit the online application found at www.yale.edu/ism/apply. Online applications are to be submitted, and all supporting materials are to be sent directly to the Institute of Sacred Music, to arrive no later than:

- December 1 for students applying to the Institute of Sacred Music and Yale School of Music; and
- February 1 for students applying to the Institute of Sacred Music and Yale Divinity School.

The Institute's Admissions Committee will consider applications for all degree programs, invite music applicants for auditions and interviews, and then make its recommendations to the appropriate admissions committee of either the School of Music or the Divinity School. Letters of acceptance will be sent to successful candidates on or around April 1. There is no early decision process, nor is there a summer program. For divinity applicants there is a priority application deadline of January 15, which carries a reduced application fee. Divinity School students must obtain the ISM director's approval to complete a degree on a part-time basis. School of Music students must be enrolled full-time and in consecutive years.

Letters of recommendation and transcripts will be kept on file for one year. Students who are not admitted may reapply the following year without resubmitting these materials, although they may send new ones if they choose. All other application materials and the application fee must be submitted, as for first-time applicants, by the deadline.

Applicants are urged to submit all required materials as soon as possible. Applicants should check periodically to be certain that requested credentials have arrived at the Institute's Office of Admissions. All inquiries should be directed to the Office of Admissions, Yale Institute of Sacred Music, 409 Prospect Street, New Haven CT 06511-2167; e-mail, ism.admissions@yale.edu.

INSTITUTE OF SACRED MUSIC/SCHOOL OF MUSIC APPLICATION REQUIREMENTS

The Institute admits outstanding choral conductors, organists, and singers to its music programs based on the application and auditions. The following materials must be received by December 1:

1. Completed online Institute application (for all disciplines except composition; see below). Applicants must also apply separately to the School of Music at <http://apply.music.yale.edu>.
2. Official transcripts of all academic records from all colleges and universities attended. (These will be forwarded from the student's School of Music application; there is no need to send a second set to the ISM.)

3. Curriculum vitae (a résumé of academic, performance, and employment information).
Optional: examples of involvement in liturgical, musical, or artistic activities (orders of worship, prayers, hymn texts or tunes, sermons, special events, etc.).
4. Repertory list of major performance area.
5. Audition recording (see recording guidelines below).
6. A writing sample, such as a term paper, thesis, course paper, etc.
7. A short essay (500–1,000 words) relating your goals to the mission of the Yale Institute of Sacred Music. The essay might discuss:
 - your work thus far in sacred music
 - your sense of vocation
 - your interest in interdisciplinary study
8. Three letters of recommendation.
9. Official TOEFL scores, if applicable (see test guidelines below).

Recording Guidelines

An audition recording is required of music candidates. All applicants should upload audio and video files directly to the application Web site.

ORGAN

All applicants are required to submit representative works from the major areas of organ literature – a major Bach work, a Romantic work, and a contemporary work.

CHORAL CONDUCTING

Applicants must submit a video file up to fifteen minutes in length showing the conducting of both rehearsal and performance.

VOICE: EARLY MUSIC, ORATORIO, AND CHAMBER ENSEMBLE

Repertoire for the audition recording should include seven selections of contrasting style and language from the sacred (oratorio, mass, cantata, sacred song, etc.), operatic, and art song repertoire. Selections can be chosen from any period, including contemporary compositions. At least three selections should be from the Renaissance and Baroque periods, and one aria by J.S. Bach is required. Applicants should choose selections that highlight their versatility as performers.

INSTITUTE OF SACRED MUSIC/DIVINITY SCHOOL APPLICATION REQUIREMENTS

For degrees in Yale Divinity School, the Institute admits students who seek a theological education with emphasis on liturgical studies or religion and the arts, as well as M.Div. candidates for ordination who desire interaction with practicing musicians as part of their education.

Students who wish also to be considered for enrollment in the Divinity School alone (should they not be accepted to the ISM) must fill out a separate Divinity School application by the deadline; they will pay only one application fee.

The following materials must be received by February 1 (January 15 priority deadline):

1. Completed online application with nonrefundable application fee of \$75 (U.S.) by January 15 or \$100 by February 1. This fee must be submitted with the application and cannot be waived.
2. Official transcripts from each college or university attended, each in a sealed envelope, from the registrar or designated school records official.
3. A personal statement not to exceed 700 words explaining reasons for your interest in theological study at the Institute and the Divinity School. Include your preparation for or interest in the academic programs in liturgical studies, in religion and the arts, or in preaching, and/or interest in and preparation for the ministry in common formation with musicians.
4. A writing sample of 5–6 pages representing the best of your academic writing and thinking. A portion of a senior thesis or term paper is acceptable.
5. Three letters of recommendation.
6. Scores from the International English Language Testing System (IELTS) if English is not your first language (see below for details). TOEFL scores will not be accepted.
7. Graduate Record Examination (GRE) scores (optional; recommended for applicants to the M.A.R. concentrations and/or those considering an eventual Ph.D.).

Extended Degree Applications

Students in concentrated M.A.R. programs may wish to apply to take up to six additional three-hour courses during a third academic year in the program. The number of openings available for the extended year is determined in late August/early September. The selection committee can fill no more than this number of openings but may develop an alternates list if warranted. There are two selection rounds, the first in the fall term and the second in the spring term. If students are not selected in the fall, they may reapply in the spring, along with students who did not submit their applications for the fall-term selection round.

Applications in the fall term are due in the ISM Office of Admissions by September 29; notifications are sent by November 15. Students must notify the admissions office of their decision by March 20. Applications in the spring term are due by February 15; notifications are sent by March 30. Students must notify the admissions office of their decision by April 15.

Students must include the following items in their applications: (1) address and e-mail address; (2) area of concentration; (3) a completed M.A.R. courses plan, with anticipated fourth-term courses included; (4) a statement explaining why the student wishes to extend his or her concentrated M.A.R. program; (5) a description of the doctoral program the student will be applying for and how it fits into his or her statement of interest above; and (6) two letters of recommendation from Yale faculty. One of these letters must be from a faculty member in the student's concentration.

AUDITION/INTERVIEW

School of Music Applicants

Applicants are chosen for formal audition on the basis of the performance recording, scores, and application credentials. If selected for audition, applicants will be informed

as soon as possible of the time and place to appear before an auditions committee. Auditions are held in New Haven as follows:

- for organ on February 27–March 2, 2014
- for choral conducting on March 3, 2014
- for voice on February 26–27, 2014
- for all D.M.A. applicants on February 28–March 1, 2014

D.M.A. applicants will be expected to audition and take written examinations.

Organ applicants are strongly encouraged, though not required, to perform different works from those on the application recording. However, works should be chosen from the same three categories (see above). Applicants will be asked to demonstrate sight-reading ability and other essential musical skills.

Choral conducting applicants will be expected to demonstrate a highly developed level of comprehensive musicianship, including theory, transposition, keyboard skill, and score reading. Individual conducting assignments for the live audition will be made in the letter of invitation to audition.

Voice applicants may perform the same or different works from the audition recording; however, works should be chosen from the same repertorial categories (see above). Applicants will be asked to demonstrate sight-reading ability and other essential musical skills.

Composition applicants must come for personal interviews with the Institute's Admissions Committee and the School of Music composition faculty. Composition applicants should file the application of the Yale School of Music and contact the Institute's Admissions Office to indicate their interest.

Divinity School Applicants

Divinity School applicants are not required to appear for an interview. Decisions made by the admissions committees of the Institute and the Divinity School are based on the application and supporting materials. Applicants are welcome to visit the Institute and the Divinity School campus at any time. Special open house events for prospective students are held during the academic year. Applicants are encouraged to attend one of these events, which offer the opportunity to attend classes, tour the campus, and talk with faculty, staff, and current students.

GRADUATE RECORD EXAMINATION

Those applying jointly to the Institute and the Divinity School are strongly urged to submit GRE scores to support their application. The computer-based General Test is given regularly at testing centers around the world. Contact the Educational Testing Service (ETS) for more information: www.ets.org/gre. *Please use institution code #7072. Failure to use this code may result in lost scores.*

TESTS OF ENGLISH FOR SPEAKERS OF OTHER LANGUAGES

Students for whom English is a second language must demonstrate a level of language proficiency appropriate for study.

Applicants to the Institute with the School of Music should arrange to take the Test of English as a Foreign Language (TOEFL) of the Educational Testing Service. More information and applications are available at www.ets.org/toefl. *Please use institution code #7072. Failure to use this code may result in lost scores.* The Institute expects students to achieve a score of 600 (or 250 for the computer-based examination and 100 for the Internet-based examination) on the TOEFL.

Applicants to the Institute and Yale Divinity School programs must show evidence of proficiency in the English language either by attaining a satisfactory score on the International English Language Testing System or by having received a degree from an accredited university or college where English is the language of instruction (TOEFL scores will not be accepted for Divinity programs). More information and applications are available at www.ielts.org.

INTERNATIONAL STUDENTS

In order to gain admission to the Institute and to obtain a visa, international students must show that they have sufficient funds to provide for their expenses while in residence as a student in the United States. Bank affidavits and certificates of finance will be required.

TRANSFER APPLICANTS

Internal

Students currently enrolled solely at the Divinity School or the School of Music who wish to apply for transfer to the Institute of Sacred Music should submit the following:

1. Completed online application form. The application fee is waived.
2. Official transcripts of academic records from all colleges and universities attended, including most recent Yale transcript. Unofficial copies may be obtained from current school registrars at student's request.
3. Copies of all letters of recommendation from student's file. Copies may be obtained from current school registrar.
4. Two letters of recommendation from current faculty, at least one from Institute faculty.
5. An essay to include a discussion of reasons for pursuing graduate study at the Institute of Sacred Music, comments on specific areas of interest for study, an indication of your sense of vocation, and areas of greatest importance as you consider your future career in relation to the Church. The essay is not to exceed one page.
6. Official scores from GRE or TOEFL or IELTS (if applicable; see above for details).

Internal transfer students whose transfers would entail a third year of study should apply by October 1. See the sections on the Extended Degree Program and Transfer Students for more information.

External

Students enrolled at other colleges or universities who wish to transfer to the Institute of Sacred Music should speak to the Institute's Office of Admissions regarding their particular circumstances.

Expenses and Financial Aid

TUITION AND FEES

Full-tuition scholarships are available to ISM students. The amount is based on tuition established by the two affiliated schools. In 2013–2014, tuition for full-time students enrolled at the School of Music and the Institute will be \$28,500. Tuition for full-time students enrolled at the Divinity School and the Institute will be \$21,600. Other special fees may be assessed, depending on program (orientation, commencement, board, and activity fees, etc.). Total estimated expenses for a single student are \$43,903 for Music and \$42,848 for Divinity. Estimated totals for different categories of students may include housing, meals, books, health care, hospitalization insurance, child care, and other miscellaneous costs. Further information is available from the Financial Aid Office.

Students already enrolled in the School of Music or Divinity School who wish to become affiliated with the ISM in their second or third year will be considered for Institute tuition scholarships and financial aid on a case-by-case basis.

FINANCIAL AID

In addition to tuition scholarships, merit awards are given to a small number of qualified ISM students selected by the faculty. Depending on the resources of the Institute, these scholarships and awards are renewable for students who remain in good academic standing. These scholarships and awards require no application or service to the Institute.

By the beginning of their final term, students must have completed all ISM curricular requirements or be enrolled in the remaining required courses. Failure to do so will result in termination of all ISM financial aid in the final term. (This does not apply to federal loans.)

U.S. Citizens and Permanent Residents

U.S. citizens and permanent residents may also apply for federal loans and work-study, which are awarded on the basis of need as determined by federal methodology. The Institute of Sacred Music participates in the Federal Direct Loan program. Application requires completion of the Free Application for Federal Student Aid (FAFSA), online at www.fafsa.ed.gov.

A Federal Direct Student Loan is available as an unsubsidized loan only for graduate and professional students. The interest rate is fixed at 6.8 percent, and there is a 1.051 percent origination fee. Loan fees may change based on funding uncertainty at the federal level. The maximum the student can borrow through a Federal Direct Unsubsidized Loan is \$20,500. The student bears the responsibility for interest on the unsubsidized loan, which may be paid as it accrues or capitalized (added to principal). Additional eligibility requirements: (1) the student must be enrolled at least half-time; (2) he or she must maintain satisfactory academic progress; and (3) he or she cannot be in default on a federal student loan.

A Federal Direct Graduate PLUS Loan is for students who need to borrow more than the maximum unsubsidized loan amount, not to exceed the cost of education. The

interest rate is fixed at 7.9 percent, and the origination fee is 4.204 percent. Loan fees may change based on funding uncertainty at the federal level. The interest, which accrues while the student is in school, may either be paid monthly or capitalized. Additional eligibility requirements: (1) the student must not be in default on any federal education loans or owe an overpayment on a federal education loan or owe an overpayment on a federal education grant, and must meet other general eligibility requirements for the Federal Student Aid programs; and (2) the student must not have an adverse credit history, as determined by a credit check.

An application must be made each year to renew the Federal Direct Loan. Laws governing these loans are under frequent review by the U.S. Congress. Applicants should be aware that awards might need to be revised if major change is mandated by government regulations.

Federal eligibility may also be reviewed during the academic year if a student's financial circumstances change substantially; additional scholarship or award support from the ISM is not available. Students must notify the Financial Aid Office of all additional awards or sources of support, such as that received from denominational agencies, outside grants and scholarships, and parental contributions.

International Students

International students also receive full-tuition scholarship awards and may be eligible for awards through the Institute of Sacred Music. No application is needed, nor is service to the Institute required to receive the scholarship or award. International students are not eligible to participate in U.S. government-funded loan programs unless they are permanent residents; therefore, every effort should be made to obtain financial assistance from the applicant's government. Such assistance should be reported to the Institute's Financial Aid Office. The Institute cannot subsidize transportation to and from the United States. Please contact the Financial Aid Office for more information.

EMPLOYMENT

Yale Institute of Sacred Music is a professional environment and, as such, encourages professional work. For example, Institute students are hired as musicians or in other areas of ministry in Yale's chapels or area churches. Part-time positions abound in the libraries, dining halls, and various offices of the University. Nonetheless, the Institute does not encourage students to pursue outside work at the expense of their obligations to the Institute or their respective Schools. Students generally work between ten and fifteen hours a week (not to exceed nineteen hours per week). The Institute demands that students prepare for classes and rehearsals, attend them, and participate fully in the life of the Institute. Students shall submit requests to work outside the Institute (both for pay and not for pay) to their adviser with sufficient time to be reviewed by the director. This requirement includes any work in performances on and off campus. Forms can be obtained from the Office of Student Affairs.

NAMED SCHOLARSHIPS

The named scholarships are part of the Institute's pool of resources. They honor students of exceptional promise and achievement in their field of study. The overall amount of the named scholar's financial assistance is not affected. The Porter, MacLean, and Seder scholarships had their beginnings at the School of Sacred Music at Union Theological Seminary and were transferred to the Institute of Sacred Music upon its move to Yale University.

The Mary Baker Scholarship The Mary Baker Scholarship in organ accompanying was established in 2005 to honor the memory of Mary Baker, wife of Dr. Robert Baker, founding director of the Yale Institute of Sacred Music. The scholarship is awarded each year to a returning organ student who has demonstrated in the opinion of the faculty the ability and collaborative spirit necessary for a skilled organ accompanist.

The Robert Baker Scholarship Robert Baker is the former director and dean of the School of Sacred Music at Union and the first director of the Yale Institute of Sacred Music. This scholarship is for an organ student completing his or her first year. The scholarship was established at Dr. Baker's retirement.

The Reverend Louise H. MacLean Scholarship An ordained minister of the United Church of Christ, the Rev. Louise H. MacLean was a graduate of Union Seminary who admired the work of the School of Sacred Music at that institution. The scholarship is to be used for the benefit of worthy students.

The Menil Scholarship A scholarship designated for a student concentrating in the visual arts. Monies are given by the Menil Foundation.

The Hugh Porter Scholarship Director (1945–60), Union Seminary School of Sacred Music, Hugh Porter was a distinguished organ recitalist and organist at St. Nicholas Collegiate Church in New York and a highly respected teacher. This scholarship is undesignated.

The E. Stanley Seder Scholarship Organist and choir director at People's Church in Chicago, E. Stanley Seder also served as organist of the Chicago Sunday Evening Club, which met in Orchestra Hall. This scholarship is undesignated.

SPECIAL AWARDS FOR MUSIC STUDENTS

The named awards will be given to first-year music students in addition to the usual scholarship awards, and will be renewable for a second year if progress is satisfactory.

The Baker Award Named in honor of Professor Emeritus Robert Baker, the award is given to one or more students deemed to be among the top 1 or 2 percent of the young organists in the country and who have elected to study at the Yale School of Music through the Institute of Sacred Music.

The French Award The award, named in honor of Professor Richard French, is given to one or more choral conducting students, deemed among the best in the country, who attend the Yale School of Music through the Institute of Sacred Music.

FIFTH SEMESTER FOR CHURCH MUSIC CERTIFICATE COURSE

Participants enroll as nondegree students for the fifth semester at the Yale Divinity School and receive a full-tuition scholarship. However, they are not eligible for Federal Direct or Graduate PLUS loans. They are eligible for alternative loans. Nondegree students are not eligible for deferral of loans. International students may need to apply for an extension of their student visas.

SPECIAL AWARDS FOR DIVINITY STUDENTS

Special awards are also available for Divinity students selected by the faculty. The Institute is especially interested in students who demonstrate a lively interest in cross-disciplinary interaction and study.

SPECIAL SUPPORT FOR STUDENTS

The Institute of Sacred Music may provide limited financial support in the form of grants for student participation in competitions, professional events, summer language study, and Colloquium presentation expenses. Interested students should first consult the ISM Office of Student Affairs to ascertain the specific grants for which they are eligible. All requests must be made in advance, using the ISM Student Grant Request form, and approved by the faculty and director of the Institute. Guidelines for support may be obtained from the financial aid officer.

The Institute also underwrites the Yale Schola Cantorum, whose members receive payment for participation except if receiving academic credit for participation. (See Performing Ensembles Sponsored by the Institute in the chapter The Institute Past and Present.)

STUDENT ACCOUNTS AND BILLS

Student accounts, billing, and related services are administered through the Office of Student Financial Services, which is located at 246 Church Street. The telephone number is 203.432.2700, or visit www.yale.edu/sfs/contactus.

Bills

Yale University's official means of communicating monthly financial account statements is through the University's Internet-based system for electronic billing and payment, Yale University eBill-ePay. Yale does not mail paper bills.

Student account statements are prepared and made available twelve times a year at the beginning of each month. Payment is due in full by 4 p.m. Eastern Time on the first business day of the following month. E-mail notifications that the account statement is available on the University eBill-ePay Web site (www.yale.edu/sis/ebep) are sent to all students at their official Yale e-mail addresses and to all student-designated authorized payers. It is imperative that all students monitor their Yale e-mail accounts on an ongoing basis.

Bills for tuition, room, and board are available to the student during the first week of July, due and payable by August 1 for the fall term; and during the first week of November, due and payable by December 1 for the spring term. The Office of Student Financial Services will impose late fees of \$125 per month (up to a total of \$375 per term) if any part of the term bill, less Yale-administered loans and scholarships that have been applied for on a timely basis, is not paid when due. Nonpayment of bills and failure to complete and submit financial aid application packages on a timely basis may result in the student's involuntary withdrawal from the University.

No degrees will be conferred and no transcripts will be furnished until all bills due the University are paid in full. In addition, transcripts will not be furnished to any student or former student who is in default on the payment of a student loan.

The University may withhold registration and certain University privileges from students who have not paid their term bills or made satisfactory payment arrangements by the day of registration. To avoid delay at registration, students must ensure that payments reach Student Financial Services by the due dates.

Charge for Rejected Payments

A processing charge of \$25 will be assessed for payments rejected for any reason by the bank on which they were drawn. In addition, the following penalties may apply if a payment is rejected:

1. If the payment was for a term bill, a \$125 late fee will be charged for the period the bill was unpaid.
2. If the payment was for a term bill to permit registration, the student's registration may be revoked.
3. If the payment was given to settle an unpaid balance in order to receive a diploma, the University may refer the account to an attorney for collection.

Yale University eBill-ePay

There are a variety of options offered for making payments. Yale University eBill-ePay is the preferred means for payment of bills. It can be found at www.yale.edu/sis/ebep. Electronic payments are easy and convenient—no checks to write, no stamps, no envelopes, no hassle. Payments are immediately posted to the student's account. There is no charge to use this service. Bank information is password-protected and secure, and there is a printable confirmation receipt. Payments can be made twenty-four hours a day, seven days a week, up to 4 p.m. Eastern Time on the due date to avoid late fees. (The eBill-ePay system will not be available when the system is undergoing upgrade, maintenance, or repair.) Students can authorize up to three authorized payers to make payments electronically from their own computers to the student's account using Yale's system.

Use of the student's own bank payment service is not authorized by the University because it has no direct link to the student's Yale account. Payments made through such services arrive without proper account identification and always require manual processing that results in delayed crediting of the student's account, late fees, and anxiety. Students should use Yale eBill-ePay to pay online. For those who choose to pay by check, remittance advice with mailing instructions is available on the Web site.

Yale Payment Plan

The Yale Payment Plan (YPP) is a payment service that allows students and their families to pay tuition, room, and board in ten equal monthly installments throughout the year based on individual family budget requirements. It is administered by the University's Office of Student Financial Services. The cost to enroll in the YPP is \$100 per contract. The deadline for enrollment is June 20. For additional information, please contact Student Financial Services at 203.432.2700 and select "Press 1" from the Main Menu. The enrollment link can be found online in the Yale Payment Plan section of the Student Accounts Web site: www.yale.edu/sfas/financial/accounts.html#payment.

TUITION REBATE AND REFUND POLICY

Students who withdraw from the Institute for any reason are subject to the tuition rebate and refund policy of the relevant professional school in which they are jointly enrolled. See the respective bulletins of the schools for more information.

LEAVE OF ABSENCE

For the policies regarding leaves of absence, including the U.S. military leave readmissions policy, Institute students should consult the bulletin of the School, Music or Divinity, in which they are enrolled, as well as the director of the Institute.

Yale University Resources and Services

A GLOBAL UNIVERSITY

The University's engagement beyond the United States dates from its earliest years. Yale has drawn students from outside the United States for nearly two centuries, and international issues have been represented in its curriculum for the past hundred years and more. Today, Yale continues to evolve as a global university, educating leaders and advancing the frontiers of knowledge not simply for the United States, but for the entire world.

In 2005, following a full year of consultation with deans and faculty, the president and vice president published "The Internationalization of Yale, 2005–2008: The Emerging Framework." Activity accelerated further with the publication of the "International Framework: Yale's Agenda for 2009 to 2012." Both are available online at www.world.yale.edu/framework. Three overarching goals were enunciated in these documents: prepare students for leadership and service in an increasingly interdependent world, attract the most talented students and scholars to Yale from around the world, and position Yale as a global university of consequence.

International activity is coordinated by several University-wide organizations in addition to the efforts within the individual schools and programs.

The Whitney and Betty MacMillan Center for International and Area Studies is the University's principal agency for encouraging and coordinating teaching and research on international affairs, societies, and cultures. See www.yale.edu/macmillan.

The Jackson Institute for Global Affairs seeks to institutionalize the teaching of global affairs throughout the University and to inspire and prepare Yale students for global citizenship and leadership. See <http://jackson.yale.edu>.

The Office of International Affairs (OIA) supports the international activities of all schools, departments, offices, centers, and organizations at Yale; promotes Yale and its faculty to international audiences; and works to increase the visibility of Yale's international activities around the globe. See <http://world.yale.edu/oia>.

The Office of International Students and Scholars (OISS) is a resource on immigration matters and hosts orientation programs and social activities for the University's international community. See description in this bulletin and www.yale.edu/oiss.

The Yale Center for the Study of Globalization draws on the intellectual resources of the Yale community, scholars from other universities, and experts from around the world to support teaching and research on the many facets of globalization, and to enrich debate through workshops, conferences, and public programs. See www.ycsg.yale.edu.

The Yale World Fellows Program hosts fifteen emerging leaders from outside the United States each year for an intensive semester of individualized research, weekly seminars, leadership training, and regular interactions with the Yale community. See www.yale.edu/worldfellows.

Additional information may be found on the "Yale and the World" Web site, including links to the international initiatives across the University and resources for faculty, students, and staff conducting international activities, whether abroad or on campus. See www.world.yale.edu.

HEALTH SERVICES

The Yale Health Center is located on campus at 55 Lock Street. The center is home to Yale Health, a not-for-profit, physician-led health coverage option that offers a wide variety of health care services for students and other members of the Yale community. Services include student medicine, gynecology, mental health, pediatrics, pharmacy, laboratory, radiology, a seventeen-bed inpatient care unit, a round-the-clock acute care clinic, and specialty services such as allergy, dermatology, orthopedics, and a travel clinic. Yale Health coordinates and provides payment for the services provided at the Yale Health Center, as well as for emergency treatment, off-site specialty services, inpatient hospital care, and other ancillary services. Yale Health's services are detailed in the *Yale Health Student Handbook*, available through the Yale Health Member Services Department, 203.432.0246, or online at www.yalehealth.yale.edu/understand-your-coverage.

Eligibility for Services

All full-time Yale degree-candidate students who are paying at least half tuition are enrolled automatically for Yale Health Basic Coverage. Yale Health Basic Coverage is offered at no charge and includes preventive health and medical services in the departments of Student Health, Gynecology, Health Education, and Mental Health & Counseling. In addition, treatment for urgent medical problems can be obtained twenty-four hours a day through Acute Care.

Students on leave of absence or on extended study and paying less than half tuition are not eligible for Yale Health Basic Coverage but may enroll in Yale Health Student Affiliate Coverage. Students enrolled in the Division of Special Registration as nondegree special students or visiting scholars are not eligible for Yale Health Basic Coverage but may enroll in the Yale Health Billed Associates Plan and pay a monthly fee. Associates must register for a minimum of one term within the first thirty days of affiliation with the University.

Students not eligible for Yale Health Basic Coverage may also use the services on a fee-for-service basis. Students who wish to be seen fee-for-service must register with the Member Services Department. Enrollment applications for the Yale Health Student Affiliate Coverage, Billed Associates Plan, or Fee-for-Service Program are available from the Member Services Department.

All students who purchase Yale Health Hospitalization/Specialty Coverage (see below) are welcome to use specialty and ancillary services at Yale Health Center. Upon referral, Yale Health will cover the cost of specialty and ancillary services for these students. Students with an alternate insurance plan should seek specialty services from a provider who accepts their alternate insurance.

Health Coverage Enrollment

The University also requires all students eligible for Yale Health Basic Coverage to have adequate hospital insurance coverage. Students may choose Yale Health Hospitalization/Specialty Coverage or elect to waive the plan if they have other hospitalization coverage, such as coverage through a spouse or parent. The waiver must be renewed annually, and it is the student's responsibility to confirm receipt of the waiver by the University's deadlines noted below.

YALE HEALTH HOSPITALIZATION/SPECIALTY COVERAGE

For a detailed explanation of this plan, which includes coverage for prescriptions, see the *Yale Health Student Handbook*, available online at www.yalehealth.yale.edu/understand-your-coverage.

Students are automatically enrolled and charged a fee each term on their Student Financial Services bill for Yale Health Hospitalization/Specialty Coverage. Students with no break in coverage who are enrolled during both the fall and spring terms are billed each term and are covered from August 1 through July 31. For students entering Yale for the first time, readmitted students, and students returning from a leave of absence who have not been covered during their leave, Yale Health Hospitalization/Specialty Coverage begins on the day the dormitories officially open. A student who is enrolled for the fall term only is covered for services through January 31; a student enrolled for the spring term only is covered for services through July 31.

Waiving Yale Health Hospitalization/Specialty Coverage Students are permitted to waive Yale Health Hospitalization/Specialty Coverage by completing an online waiver form at <https://www.yhpstudentwaiver.yale.edu> that demonstrates proof of alternate coverage. It is the student's responsibility to report any changes in alternate insurance coverage to the Member Services Department. Students are encouraged to review their present coverage and compare its benefits to those available under Yale Health. The waiver form must be filed annually and must be received by September 15 for the full year or fall term or by January 31 for the spring term only.

Revoking the waiver Students who waive Yale Health Hospitalization/Specialty Coverage but later wish to be covered must complete and send a form voiding their waiver to the Member Services Department by September 15 for the full year or fall term, or by January 31 for the spring term only. Students who wish to revoke their waiver during the term may do so, provided they show proof of loss of the alternate insurance plan and enroll within thirty days of the loss of this coverage. Yale Health fees will not be prorated.

YALE HEALTH STUDENT TWO-PERSON AND FAMILY PLANS

A student may enroll his or her lawfully married spouse or civil union partner and/or legally dependent child(ren) under the age of twenty-six in one of two student dependent plans: the Two-Person Plan or the Student Family Plan. These plans include services described in both Yale Health Basic Coverage and Yale Health Hospitalization/Specialty Coverage. Coverage is not automatic, and enrollment is by application. Applications are available from the Member Services Department or can be downloaded from the Web site (www.yalehealth.yale.edu) and must be renewed annually. Applications must be received by September 15 for full-year or fall-term coverage, or by January 31 for spring-term coverage only.

YALE HEALTH STUDENT AFFILIATE COVERAGE

Students on leave of absence or extended study, students paying less than half tuition, or students enrolled in the Eli Whitney Program prior to September 2007 may enroll in Yale Health Student Affiliate Coverage, which includes services described in both Yale Health Basic and Yale Health Hospitalization/Specialty Coverage. Applications are

available from the Member Services Department or can be downloaded from the Web site (www.yalehealth.yale.edu) and must be received by September 15 for full-year or fall-term coverage, or by January 31 for spring-term coverage only.

Eligibility Changes

Withdrawal A student who withdraws from the University during the first ten days of the term will be refunded the fee paid for Yale Health Hospitalization/Specialty Coverage. The student will not be eligible for any Yale Health benefits, and the student's Yale Health membership will be terminated retroactive to the beginning of the term. The medical record will be reviewed, and any services rendered and/or claims paid will be billed to the student on a fee-for-service basis. At all other times, a student who withdraws from the University will be covered by Yale Health for thirty days following the date of withdrawal or to the last day of the term, whichever comes first. Fees will not be prorated or refunded. Students who withdraw are not eligible to enroll in Yale Health Student Affiliate Coverage.

Leaves of absence Students who are granted a leave of absence are eligible to purchase Yale Health Student Affiliate Coverage during the term(s) of the leave. If the leave occurs during the term, Yale Health Hospitalization/Specialty Coverage will end on the date the leave is granted, and students may enroll in Yale Health Student Affiliate Coverage. Students must enroll in Affiliate Coverage prior to the beginning of the term during which the leave is taken or within thirty days of the start of the leave. Fees paid for Yale Health Hospitalization/Specialty Coverage will be applied toward the cost of Affiliate Coverage. Coverage is not automatic, and enrollment forms are available at the Member Services Department or can be downloaded from the Web site (www.yalehealth.yale.edu). Fees will not be prorated or refunded.

Extended study or reduced tuition Students who are granted extended study status or pay less than half tuition are not eligible for Yale Health Hospitalization/Specialty Coverage. They may purchase Yale Health Student Affiliate Coverage during the term(s) of extended study. This plan includes services described in both Yale Health Basic and Yale Health Hospitalization/Specialty Coverage. Coverage is not automatic, and enrollment forms are available at the Member Services Department or can be downloaded from the Web site (www.yalehealth.yale.edu). Students must complete an enrollment application for the plan prior to September 15 for the full year or fall term, or by January 31 for the spring term only.

For a full description of the services and benefits provided by Yale Health, please refer to the *Yale Health Student Handbook*, available from the Member Services Department, 203.432.0246, 55 Lock Street, PO Box 208237, New Haven CT 06520-8237.

Required Immunizations

Measles (rubeola), German measles (rubella), and mumps All students who were born after January 1, 1957, are required to provide proof of immunization against measles (rubeola), German measles (rubella), and mumps. Connecticut state law requires two doses of measles vaccine. The first dose must have been given on or after January 1,

1980, *and* after the student's first birthday; the second dose must have been given at least thirty (30) days after the first dose. Connecticut state law requires proof of two doses of rubella vaccine administered on or after January 1, 1980, *and* after the student's first birthday. Connecticut state law requires proof of two mumps vaccine immunizations administered on or after January 1, 1980, *and* after the student's first birthday; the second dose must have been given at least thirty (30) days after the first dose. The law applies to all students unless they present (a) a certificate from a physician stating that such immunization is contraindicated, (b) a statement that such immunization would be contrary to the student's religious beliefs, or (c) documentation of a positive blood titer for measles, rubella, and mumps.

Meningitis All students living in on-campus housing must be vaccinated against meningitis. The vaccine must have been received after January 1, 2009. Students who are not compliant with this state law will not be permitted to register for classes or move into the dormitories for the fall term, 2013. Please note that the State of Connecticut does not require this vaccine for students who intend to reside off campus.

Varicella (chicken pox) All students are required to provide proof of immunization against varicella. Connecticut state law requires two doses of varicella vaccine. The first dose must have been given on or after the student's first birthday; the second dose must have been given at least twenty-eight (28) days after the first dose. Documentation from a health care provider that the student has had a confirmed case of the disease is also acceptable.

TB screening The University requires tuberculosis screening for all incoming students. This screening includes a short questionnaire to determine high-risk exposure and, if necessary, asks for information regarding resulting treatment. Please see the Yale Health Web site (www.yalehealth.yale.edu/forms) for more details and the screening form.

Note: Students who have not met these requirements prior to arrival at Yale University must receive the immunizations from Yale Health and will be charged accordingly.

RESOURCE OFFICE ON DISABILITIES

The Resource Office on Disabilities facilitates accommodations for undergraduate and graduate and professional school students with disabilities who register with and have appropriate documentation on file in the Resource Office. Early planning is critical. Documentation may be submitted to the Resource Office even though a specific accommodation request is not anticipated at the time of registration. It is recommended that matriculating students in need of disability-related course accommodations at Yale University contact the Resource Office by June 15. Special requests for University housing need to be made in the housing application. Returning students must contact the Resource Office at the beginning of each term to arrange for course and exam accommodations.

The Resource Office also provides assistance to students with temporary disabilities. General informational inquiries are welcome from students and members of the Yale community and from the public. The mailing address is Resource Office on Disabilities, Yale University, PO Box 208305, New Haven CT 06520-8305. The Resource

Office is located at 35 Broadway (rear entrance), Room 222. Office hours are Monday through Friday, 8:30 a.m. to 4:30 p.m. Voice callers may reach staff at 203.432.2324; fax at 203.432.8250. The Resource Office may also be reached by e-mail (judith.york@yale.edu) or through its Web site (www.yale.edu/rod).

RESOURCES ON SEXUAL MISCONDUCT

Yale University is committed to maintaining and strengthening an educational, employment, and living environment founded on civility and mutual respect. Sexual misconduct is antithetical to the standards and ideals of our community, and it is a violation of Yale policy and the disciplinary regulations of Yale College and the graduate and professional schools.

Sexual misconduct incorporates a range of behaviors including rape, sexual assault (which includes any kind of nonconsensual sexual contact), sexual harassment, intimate partner violence, stalking, and any other conduct of a sexual nature that is nonconsensual, or has the purpose or effect of threatening or intimidating a person or persons. Sexual activity requires consent, which is defined as voluntary, positive agreement between the participants to engage in specific sexual activity. Violations of Yale's Policy on Teacher-Student Consensual Relations also constitute sexual misconduct. Yale aims to eradicate sexual misconduct through education, training, clear policies, and serious consequences for violations of these policies. In addition to being subject to University disciplinary action, sexual misconduct may lead to civil liability and criminal prosecution. Yale provides a range of services, resources, and mechanisms for victims of sexual misconduct. The options for undergraduate, graduate, and professional school students are described at <http://smr.yale.edu>.

SHARE: Information, Advocacy, and Support

55 Lock Street, Lower Level
24/7 hotline: 203.432.2000
<http://sharecenter.yale.edu>

SHARE, the Sexual Harassment and Assault Response and Education Center, has trained counselors available at any time of day or night via its direct hotline, as well as drop-in counseling on weekdays during regular business hours. SHARE is available to members of the Yale community who wish to discuss any experience of sexual misconduct involving themselves or someone they care about. SHARE services are confidential and can be anonymous when desired. SHARE can provide professional help with medical and health issues (including accompanying students to the hospital), as well as advice and assistance with contacting police and/or initiating a formal or informal complaint, and it offers ongoing counseling and support. SHARE works closely with the University-Wide Committee on Sexual Misconduct, the Title IX coordinators, the Yale Police Department, and other campus resources.

If you wish to make use of SHARE's services, you can call the crisis number (203.432.2000) at any time for a phone consultation or to set up an in-person appointment. You may also drop in on weekdays during regular business hours. Some legal and medical options are time-sensitive, so if you have been assaulted, we encourage you to

call SHARE and/or the Yale Police as soon as possible. Counselors can talk with you over the telephone or meet you in person at the Yale Health Center or the Yale–New Haven Emergency Room. If it is not an acute situation and you would like to contact the SHARE staff during regular business hours, you can contact Dr. Carole Goldberg, the director of SHARE (203.432.0310, carole.goldberg@yale.edu), Dr. Jennifer Czincz, assistant director (203.432.2610, jennifer.czincz@yale.edu), Alison Doernberg (203.463.8217, alison.doernberg@yale.edu), or John Criscuolo (203.494.6247, john.criscuolo@yale.edu).

Title IX Coordinators

<http://provost.yale.edu/title-ix>

Title IX of the Education Amendments of 1972 protects people from sex discrimination in educational programs and activities at institutions that receive federal funding. Sex discrimination includes sexual harassment, sexual assault, and other forms of misconduct. The University is committed to providing an environment free from discrimination on the basis of sex.

Each school, including Yale College, has assigned a senior administrator to act as a deputy Title IX coordinator, reporting to Stephanie Spangler, Deputy Provost for Health Affairs and Academic Integrity and the University Title IX Coordinator. Coordinators provide information, track and resolve complaints, and address issues relating to gender-based discrimination and sexual misconduct within their respective schools. Coordinators are knowledgeable about, and will provide information on, all options for complaint resolution, and can initiate institutional action when necessary. Discussions with a Title IX coordinator will be treated as confidentially as possible, but the coordinator may need to consult with other administrators; at times, the coordinator will need to take action in the interest of safety. The coordinators also work closely with the SHARE Center, the University-Wide Committee on Sexual Misconduct, and the Yale Police Department.

University-Wide Committee on Sexual Misconduct

203.589.0142 (business hours)

<http://provost.yale.edu/uwc>

The University-Wide Committee on Sexual Misconduct (UWC) is an internal disciplinary board for complaints of sexual misconduct available to students, faculty, and staff across the University, as described in the committee's procedures. The UWC provides an accessible, representative, and trained body to fairly and expeditiously address formal and informal complaints of sexual misconduct. UWC members can answer informal inquiries about procedures and the University definition of sexual misconduct. Operated from the Provost's Office, the UWC is comprised of faculty, administrative, and student representatives from across the University. In cases where formal resolution is sought, investigations are conducted by professional, independent fact finders.

Yale Police Department

101 Ashmun Street

24/7 hotline: 203.432.4400

<http://publicsafety.yale.edu/departement-information#sensitivercrimes>

The Yale Police Department (YPD) operates 24/7 and is comprised of highly trained, professional officers. The YPD can provide information on available victims' assistance services and also has the capacity to perform full criminal investigations. If you wish to speak with Sergeant Marnie Robbins-Hoffman, the Sensitive Crimes & Support coordinator, she can be reached at 203.432.9547 during business hours or via e-mail at marnie.robbins@yale.edu. Informational sessions are available with the Sensitive Crimes & Support coordinator to discuss safety planning, available options, etc. The YPD works closely with the New Haven State's Attorney, the SHARE Center, the University's Title IX coordinators, and various other departments within the University. Talking to the YPD does not commit you to submitting to evidence collection or pressing charges; with few exceptions, all decisions about how to proceed are up to you.

OFFICE OF INTERNATIONAL STUDENTS AND SCHOLARS

The Office of International Students and Scholars (OISS) coordinates services and support for Yale's nearly 4,500 international students, faculty, staff, and their dependents. OISS staff provides assistance with issues related to employment, immigration, and personal and cultural adjustment, as well as serves as a source of general information about living at Yale and in New Haven. As Yale University's representative for immigration concerns, OISS can provide assistance to students, faculty, and staff on how to obtain and maintain legal nonimmigrant status in the United States. All international students and scholars must register with OISS as soon as they arrive at Yale; see www.yale.edu/oiss/coming/arrival/oiss.

OISS programs, like the Community Friends hosting program, daily English conversation groups, U.S. culture workshops and discussions, bus trips, and social events, provide an opportunity to meet members of Yale's international community and become acquainted with the many resources of Yale University and New Haven. Spouses and partners of Yale students and scholars will want to get involved with the International Spouses and Partners at Yale (ISPY), which organizes a variety of programs for the spouse and partner community.

The OISS Web site (www.yale.edu/oiss) provides useful information to students and scholars prior to and upon arrival in New Haven, as well as throughout their stay at Yale. International students, scholars, and their families and partners can connect with OISS and the Yale international community virtually through several listservs and Facebook.

OISS is housed in the International Center for Yale Students and Scholars, which provides a welcoming venue for students and scholars who want to peruse resource materials, check their e-mail, and meet up with a friend or colleague. Open until 9 p.m. on weekdays during the academic year, the center—located at 421 Temple Street, across the street from Helen Hadley Hall—also provides meeting space for student groups and a venue for events organized by both student groups and University departments. For more information about reserving space at the center, send a message to oiss@yale.edu or call 203.432.2305. For information about the center, visit www.yale.edu/oiss/about/icenter.

CULTURAL, RELIGIOUS, AND ATHLETIC RESOURCES

Two sources of information about the broad range of events at the University are the *YaleNews* Web site at <http://news.yale.edu> and the Yale Calendar of Events, an interactive calendar available online at <http://events.yale.edu/opa>. *YaleNews* also features news about Yale people and programs, as well as videos and slide-shows.

The collections of the Yale Peabody Museum of Natural History comprise more than twelve million specimens and artifacts in thirteen curatorial divisions: anthropology, archives, botany, cryo facility, entomology, historical scientific instruments, invertebrate and vertebrate paleontology, meteorites and planetary science, mineralogy, paleobotany, and invertebrate and vertebrate zoology.

The Yale University Art Gallery is the oldest college art museum in the United States, having been founded in 1832 when the patriot-artist John Trumbull gave more than one hundred of his paintings to Yale College. Since then its collections have grown to more than 200,000 objects ranging in date from ancient times to the present. In addition to its world-renowned collections of American paintings and decorative arts, the gallery is noted for outstanding collections of Greek and Roman art, including artifacts from the ancient Roman city of Dura-Europos; collections of early Italian paintings; the Société Anonyme Collection of twentieth-century European and American art; modern and contemporary art and design; Asian art; African art; art of the ancient Americas; and Indo-Pacific art. In December 2012 the gallery completed a comprehensive expansion and renovation project. The expanded museum unites all three buildings – the landmark Louis Kahn building (1953), the Old Yale Art Gallery (1928), and Street Hall (1866) – into a cohesive whole with a rooftop addition by Ennead Architects (2012). The gallery is both a collecting and an educational institution, and all activities are aimed at providing an invaluable resource and experience for Yale faculty, staff, and students, as well as for the general public. For more information, please visit www.artgallery.yale.edu.

The Yale Center for British Art (YCBA) is home to the largest and most comprehensive collection of British paintings, sculpture, prints, drawings, and rare books outside the United Kingdom. Presented to the University by Paul Mellon, Yale College Class of 1929, it is housed in a landmark building by Louis Kahn. The YCBA is embarking on the first phase of a major renovation, beginning in June 2013 and continuing through January 2014. During this period, there will be limited availability of some services, and the second- and third-floor galleries will be closed. The Reference Library will maintain normal hours, and the permanent collection on the fourth floor will remain on view. The Study Room will be closed, but the collection of prints, drawings, rare books, and manuscripts can be accessed on site by appointment; although the staff will make every effort to accommodate students, faculty, and scholars, two weeks' advance notice is required. Further information, contact details, and updates about the renovation are available at <http://britishart.yale.edu>.

There are more than eighty endowed lecture series held at Yale each year on subjects ranging from anatomy to theology, and including virtually all disciplines.

More than four hundred musical events take place at the University during the academic year. In addition to recitals by graduate and faculty performers, the School of Music presents the Philharmonia Orchestra of Yale, the Onepo Chamber Music Series at

Yale, the Duke Ellington Jazz Series, the Horowitz Piano Series, New Music New Haven, Yale Opera, and concerts at the Yale Collection of Musical Instruments. The Yale Summer School of Music/Norfolk Chamber Music Festival presents the New Music Workshop, Chamber Music Session, and Chamber Choir and Conducting Workshop. Many of these concerts stream live on our Web site (<http://music.yale.edu>). In addition, the School presents the Iseman Broadcasts of the Metropolitan Opera Live in HD free to members of the Yale community. Undergraduate organizations include the Yale Concert and Jazz bands, the Yale Glee Club, the Yale Symphony Orchestra, and numerous other singing and instrumental groups. The Department of Music sponsors the Yale Collegium, Yale Baroque Opera Project, productions of new music and opera, and undergraduate recitals. The Institute of Sacred Music presents Great Organ Music at Yale, the Yale Camerata, the Yale Schola Cantorum, and numerous special events.

For theatergoers, Yale and New Haven offer a wide range of dramatic productions at the University Theatre, Yale Repertory Theatre, Iseman Theater, Yale Cabaret, Long Wharf Theatre, and Shubert Performing Arts Center.

The Graduate and Professional Student Senate (GPSS) is composed of elected representatives from each of the thirteen graduate and professional schools. Any student in one of these schools is eligible to run for a senate seat during fall elections. GPSS meetings occur on alternating Thursdays and are open to the entire graduate and professional school community, as well as representatives from the Yale administration. GPSS advocates for student concerns and advancement by serving as a liaison between students and Yale administration, faculty, and officers. It works with local groups, charities, and initiatives to provide opportunities for students to give back to the community. And it encourages and facilitates social interaction among graduate and professional students. GPSS supervises the Graduate and Professional Student Center at Yale (GPSCY), at 204 York Street, which provides meeting space and funding for student organizations and is home to Gryphon's Pub. For more information, please visit <http://gpss.yale.edu>.

The McDougal Graduate Student Center in the Hall of Graduate Studies provides space and resources for building intellectual, cultural, and social community among graduate students, and for enhancing professional development activities across the departments of the Graduate School. The McDougal Center houses the cooperating offices of Graduate Career Services, Graduate Student Life, the Graduate Teaching Center, and the Graduate Writing Center, which work collaboratively with the Graduate School Office for Diversity. Graduate Career Services provides individual advising, programs, and resource materials to assist Graduate School students and alumni/ae with career planning and decision making. In the Graduate Student Life Office, McDougal Fellows, who are current graduate students, plan and organize socials; public service activities; arts, music, and cultural events; sports and wellness activities; religious life events; and events for international students and students with children. The Graduate Teaching Center provides in-class observation, individual consultation, certificates, and workshops. The Writing Center offers individual consultations with writing advisers, regular academic writing workshops, dissertation writing groups and boot camp, and events with invited speakers. The McDougal Center welcomes the participation of postdoctoral fellows, alumni/ae of the Graduate School, students from other Yale professional schools, and members of the larger Yale community. The center has a large common room with

comfortable furnishings for study or lounging, an e-mail kiosk, WiFi, newspapers and magazines, and the student-run Blue Dog Café, which serves coffee and light foods. Other resources include a large meeting room with AV equipment, a small meeting room, a music practice room, a family playroom, and an ITS computer lab with printer and copier. The McDougal Center is open weekdays, weeknights, and weekends during the academic year, with reduced hours during recesses and summer. For more information or to sign up for various e-mail notes, please visit www.yale.edu/graduateschool/mcdougal; tel., 203.432.BLUE; e-mail, mcdougal.center@yale.edu.

The religious and spiritual resources of Yale University serve all students, faculty, and staff of all faiths. These resources are coordinated and/or supported through the University Chaplaincy (located on the lower level of Bingham Hall on Old Campus); the University Church in Yale in Battell Chapel, an open and affirming ecumenical Christian congregation; and Yale Religious Ministries, the on-campus association of professionals representing numerous faith traditions. This association includes the Saint Thomas More Catholic Chapel and Center at Yale and the Joseph Slifka Center for Jewish Life at Yale, and it supports Buddhist, Hindu, and Muslim life professionals; several Protestant denominational and nondenominational ministries; and student religious groups such as the Baha'i Association, the Yale Hindu Student Council, the Muslim Student Association, and many others. Hours for the Chaplain's Office during the academic term are Monday through Thursday from 8:30 a.m. to 11 p.m., Friday from 8:30 a.m. to 5 p.m., and Sunday evenings from 5 to 11. Additional information is available at <http://chaplain.yale.edu>.

The Payne Whitney Gymnasium is one of the most elaborate and extensive indoor athletic facilities in the world. This complex includes the 3,100-seat John J. Lee Amphitheater, the site for many indoor varsity sports contests; the Robert J. H. Kiphuth Exhibition Pool; the Brady Squash Center, a world-class facility with fifteen international-style courts; the Adrian C. Israel Fitness Center, a state-of-the-art exercise and weight-training complex; the Brooks-Dwyer Varsity Strength and Conditioning Center; the Colonel William K. Lanman, Jr. Center, a 30,000-square-foot space for recreational/intramural play and varsity team practice; the Greenberg Brothers Track, an eighth-mile indoor jogging track; the David Paterson Golf Technology Center; and other rooms devoted to fencing, gymnastics, rowing, wrestling, martial arts, general exercise, and dance. Numerous physical education classes in dance (ballet, modern, and ballroom, among others), martial arts, zumba, yoga, pilates, aerobic exercise, and sport skills are offered throughout the year. Yale undergraduates and graduate and professional school students may use the gym at no charge throughout the year. Academic term and summer memberships at reasonable fees are available for faculty, employees, postdoctoral and visiting fellows, alumni, and student spouses. Additional information is available online at <http://sportsandrecreation.yale.edu>.

During the year various recreational opportunities are available at the David S. Ingalls Rink, the McNay Family Sailing Center in Branford, the Yale Outdoor Education Center in East Lyme, the Yale Tennis Complex, and the Golf Course at Yale. Students, faculty, employees, students' spouses, and guests of the University may participate at each of these venues for a modest fee. Up-to-date information on programs, hours, and specific costs is available online at <http://sportsandrecreation.yale.edu>.

Approximately fifty club sports come under the jurisdiction of the Office of Outdoor Education and Club Sports. Most of the teams are for undergraduates, but a few are available to graduate and professional school students. Yale undergraduates, graduate and professional school students, faculty, staff, and alumni/ae may use the Yale Outdoor Education Center (OEC), which consists of 1,500 acres surrounding a mile-long lake in East Lyme, Connecticut. The facility includes overnight cabins and campsites, a pavilion and dining hall available for group rental, and a waterfront area with supervised swimming, rowboats, canoes, stand-up paddleboards, and kayaks. Adjacent to the lake, a shaded picnic grove and gazebo are available to visitors. In another area of the property, hiking trails surround a wildlife marsh. The OEC runs seven days a week from the third week of June through Labor Day. For more information, call 203.432.2492 or visit <http://sportsandrecreation.yale.edu>.

Throughout the year, Yale graduate and professional school students have the opportunity to participate in numerous intramural sports activities. These seasonal, team-oriented activities include volleyball, soccer, and softball in the fall; basketball and volleyball in the winter; softball, soccer, ultimate, and volleyball in the spring; and softball in the summer. With few exceptions, all academic-year graduate-professional student sports activities are scheduled on weekends, and most sports activities are open to competitive, recreational, and coeducational teams. More information is available from the Intramurals Office in Payne Whitney Gymnasium, 203.432.2487, or online at <http://sportsandrecreation.yale.edu>.

The Work of Yale University

The work of Yale University is carried on in the following schools:

Yale College Est. 1701. Courses in humanities, social sciences, natural sciences, mathematical and computer sciences, and engineering. Bachelor of Arts (B.A.), Bachelor of Science (B.S.).

For additional information, please visit <http://admissions.yale.edu>, write to student.questions@yale.edu, or call 203.432.9300. Postal correspondence should be directed to Office of Undergraduate Admissions, Yale University, PO Box 208234, New Haven CT 06520-8234.

Graduate School of Arts and Sciences Est. 1847. Courses for college graduates. Master of Arts (M.A.), Master of Science (M.S.), Master of Philosophy (M.Phil.), Doctor of Philosophy (Ph.D.).

For additional information, please visit www.yale.edu/graduateschool, write to graduate.admissions@yale.edu, or call the Office of Graduate Admissions at 203.432.2771. Postal correspondence should be directed to Office of Graduate Admissions, Yale Graduate School of Arts and Sciences, PO Box 208323, New Haven CT 06520-8323.

School of Medicine Est. 1810. Courses for college graduates and students who have completed requisite training in approved institutions. Doctor of Medicine (M.D.). Post-graduate study in the basic sciences and clinical subjects. Five-year combined program leading to Doctor of Medicine and Master of Health Science (M.D./M.H.S.). Combined program with the Graduate School of Arts and Sciences leading to Doctor of Medicine and Doctor of Philosophy (M.D./Ph.D.). Master of Medical Science (M.M.Sc.) from the Physician Associate Program.

For additional information, please visit <http://medicine.yale.edu/education/admissions>, write to medical.admissions@yale.edu, or call the Office of Admissions at 203.785.2643. Postal correspondence should be directed to Office of Admissions, Yale School of Medicine, 367 Cedar Street, New Haven CT 06510.

Divinity School Est. 1822. Courses for college graduates. Master of Divinity (M.Div.), Master of Arts in Religion (M.A.R.). Individuals with an M.Div. degree may apply for the program leading to the degree of Master of Sacred Theology (S.T.M.).

For additional information, please visit <http://divinity.yale.edu>, write to divinity.admissions@yale.edu, or call the Admissions Office at 203.432.5360. Postal correspondence should be directed to Admissions Office, Yale Divinity School, 409 Prospect Street, New Haven CT 06511.

Law School Est. 1824. Courses for college graduates. Juris Doctor (J.D.). For additional information, please visit www.law.yale.edu, write to admissions.law@yale.edu, or call the Admissions Office at 203.432.4995. Postal correspondence should be directed to Admissions Office, Yale Law School, PO Box 208215, New Haven CT 06520-8215.

Graduate Programs: Master of Laws (LL.M.), Doctor of the Science of Law (J.S.D.), Master of Studies in Law (M.S.L.). Doctor of Philosophy (Ph.D.) awarded by the

Graduate School of Arts and Sciences. For additional information, please visit www.law.yale.edu, write to gradpro.law@yale.edu, or call the Graduate Programs Office at 203.432.1696. Postal correspondence should be directed to Graduate Programs, Yale Law School, PO Box 208215, New Haven CT 06520-8215.

School of Engineering & Applied Science Est. 1852. Courses for college graduates. Master of Science (M.S.) and Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

For additional information, please visit <http://seas.yale.edu>, write to grad.engineering@yale.edu, or call 203.432.4250. Postal correspondence should be directed to Office of Graduate Studies, Yale School of Engineering & Applied Science, PO Box 208267, New Haven CT 06520-8267.

School of Art Est. 1869. Professional courses for college and art school graduates. Master of Fine Arts (M.F.A.).

For additional information, please visit <http://art.yale.edu>, write to artschool.info@yale.edu, or call the Office of Academic Affairs at 203.432.2600. Postal correspondence should be directed to Office of Academic Affairs, Yale School of Art, PO Box 208339, New Haven CT 06520-8339.

School of Music Est. 1894. Graduate professional studies in performance, composition, and conducting. Certificate in Performance, Master of Music (M.M.), Master of Musical Arts (M.M.A.), Artist Diploma, Doctor of Musical Arts (D.M.A.).

For additional information, please visit <http://music.yale.edu>, write to gradmusic.admissions@yale.edu, or call the Office of Admissions at 203.432.4155. Postal correspondence should be directed to Yale School of Music, PO Box 208246, New Haven CT 06520-8246.

School of Forestry & Environmental Studies Est. 1900. Courses for college graduates. Master of Forestry (M.F.), Master of Forest Science (M.F.S.), Master of Environmental Science (M.E.Sc.), Master of Environmental Management (M.E.M.). Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

For additional information, please visit www.environment.yale.edu, write to fesinfo@yale.edu, or call the Office of Admissions at 800.825.0330. Postal correspondence should be directed to Office of Admissions, Yale School of Forestry & Environmental Studies, 195 Prospect Street, New Haven CT 06511.

School of Public Health Est. 1915. Courses for college graduates. Master of Public Health (M.P.H.). Master of Science (M.S.) and Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

For additional information, please visit <http://publichealth.yale.edu>, write to ysph.admissions@yale.edu, or call the Admissions Office at 203.785.2844.

School of Architecture Est. 1916. Courses for college graduates. Professional degree: Master of Architecture (M.Arch.); nonprofessional degree: Master of Environmental Design (M.E.D.). Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

For additional information, please visit www.architecture.yale.edu, write to gradarch.admissions@yale.edu, or call 203.432.2296. Postal correspondence should be directed to the Yale School of Architecture, PO Box 208242, New Haven CT 06520-8242.

School of Nursing Est. 1923. Courses for college graduates. Master of Science in Nursing (M.S.N.), Post Master's Certificate, Doctor of Nursing Practice (D.N.P.). Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

For additional information, please visit <http://nursing.yale.edu> or call 203.785.2389. Postal correspondence should be directed to Yale School of Nursing, Yale University West Campus, PO Box 27399, West Haven CT 06516-7399.

School of Drama Est. 1925. Courses for college graduates and certificate students. Master of Fine Arts (M.F.A.), Certificate in Drama, One-year Technical Internship (Certificate), Doctor of Fine Arts (D.F.A.).

For additional information, please visit <http://drama.yale.edu>, write to ysd.admissions@yale.edu, or call the Registrar's Office at 203.432.1507. Postal correspondence should be directed to Registrar's Office, Yale School of Drama, PO Box 208325, New Haven CT 06520-8325.

School of Management Est. 1976. Courses for college graduates. Master of Business Administration (M.B.A.), Master of Advanced Management (M.A.M.). Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

For additional information, please visit <http://som.yale.edu>. Postal correspondence should be directed to Yale School of Management, PO Box 208200, New Haven CT 06520-8200.

Travel Directions

By Air

Tweed–New Haven Airport is served by U.S. Airways Express. Local taxi service, Metro Cab (203.777.7777), is available at the airport. Connecticut Limousine Service (800.472.5466) to New Haven is available from Bradley, Kennedy, LaGuardia, and Newark airports.

By Train

Take Amtrak or Metro-North to New Haven. From the New Haven train station take a taxi to 409 Prospect Street.

By Car

Interstate 95 (from east or west)

At New Haven take I-91 North to Exit 3, Trumbull Street. At the end of the exit ramp, go straight on Trumbull Street and continue to the fifth traffic light. Turn right on Prospect Street and proceed one mile up the hill. The entrance drive to the Divinity School and the Institute of Sacred Music is on the right. Visitor parking is available along the driveway on the left. The main entrance to Sterling Divinity Quadrangle is under a white portico on the right, at the top of the drive.

Interstate 91 (from north)

Take exit 3, Trumbull Street, and follow the directions above.

YALE UNIVERSITY CAMPUS NORTH



Continued on next page

The University is committed to basing judgments concerning the admission, education, and employment of individuals upon their qualifications and abilities and affirmatively seeks to attract to its faculty, staff, and student body qualified persons of diverse backgrounds. In accordance with this policy and as delineated by federal and Connecticut law, Yale does not discriminate in admissions, educational programs, or employment against any individual on account of that individual's sex, race, color, religion, age, disability, or national or ethnic origin; nor does Yale discriminate on the basis of sexual orientation or gender identity or expression.

University policy is committed to affirmative action under law in employment of women, minority group members, individuals with disabilities, and covered veterans.

Inquiries concerning these policies may be referred to the Director of the Office for Equal Opportunity Programs, 221 Whitney Avenue, 203.432.0849. For additional information, see www.yale.edu/equalopportunity.

In accordance with federal and state law, the University maintains information on security policies and procedures and prepares an annual campus security and fire safety report containing three years' worth of campus crime statistics and security policy statements, fire safety information, and a description of where students, faculty, and staff should go to report crimes. The fire safety section of the annual report contains information on current fire safety practices and any fires that occurred within on-campus student housing facilities. Upon request to the Office of the Associate Vice President for Administration, PO Box 208322, 2 Whitney Avenue, Suite 810, New Haven CT 06520-8322, 203.432.8049, the University will provide this information to any applicant for admission, or prospective students may visit <http://publicsafety.yale.edu>.

In accordance with federal law, the University prepares an annual report on participation rates, financial support, and other information regarding men's and women's intercollegiate athletic programs. Upon request to the Director of Athletics, PO Box 208216, New Haven CT 06520-8216, 203.432.1414, the University will provide its annual report to any student or prospective student. The Equity in Athletics Disclosure Act (EADA) report is also available online at <http://ope.ed.gov/athletics>.

For all other matters related to admission to the Institute of Sacred Music, please telephone the Office of Admissions, 203.432.9753.

BULLETIN OF YALE UNIVERSITY
New Haven CT 06520-8227

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