Institute of Sacred Music 2014–2015



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Institute of Sacred Music 2014–2015

Church Music Studies

Choral Conducting

Liturgical Studies

Organ

Religion and the Arts

Voice: Early Music, Oratorio, and Chamber Ensemble

BULLETIN OF YALE UNIVERSITY Series 110 Number 14 September 1, 2014

Contents

Fall 2014 Calendar 5 Spring 2015 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 22 Lectures Sponsored by the Institute 22 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 Divinity Master of Arts in Religion Master of Sacred Theology 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, 2014–2015 51

Facilities 61 Libraries 61 Music Facilities 62 Divinity School Facilities 62 Housing 63 Admissions 64 General Information and Requirements 64 Institute of Sacred Music/School of Music Application Requirements 64 Institute of Sacred Music/Divinity School Application Requirements 65 Audition/Interview 66 Graduate Record Examination 67 Tests of English for Speakers of Other Languages 67 International Students 68 Transfer Applicants 68 Expenses and Financial Aid 70 Tuition and Fees 70 Financial Aid 70 Employment 71 Named Scholarships 71 Special Awards for Music Students 72 Fifth Semester for Church Music Certificate Course 73 Special Awards for Divinity Students 73 Special Support for Students 73 Student Accounts and Bills 73 Tuition Rebate and Refund Policy 75 Leave of Absence 75 Yale University Resources and Services 76 A Global University 76 Health Services 77 Resource Office on Disabilities 80 Resources on Sexual Misconduct 81 Office of International Students and Scholars 83 Cultural, Religious, and Athletic Resources 84 The Work of Yale University 88 Travel Directions 91 Campus Map 92

Fall 2014 Calendar

EVENT	INSTITUTE OF SACRED MUSIC	DIVINITY SCHOOL	SCHOOL OF MUSIC	FACULTY OF ARTS & SCIENCES
Orientation	SA, Aug. 23	M–F, Aug. 18–22	T, Sept. 2	м–ғ, Aug. 18–22
Registration begins		т, Aug. 26	м, Aug. 25	F, Aug. 22
Opening convocation		т, Aug. 26	тн, Sept. 4	
Fall-term classes begin	w, Aug. 27, 8:30 a.m.	w, Aug. 27, 8:30 a.m.	F, Sept. 5, 8:20 a.m.	w, Aug. 27, 8:20 a.m.
Labor Day. Classes do not meet	м, Sept. 1	м, Sept. 1		м, Sept. 1
Placement exams and advisories	т–F, Sept. 2–5		т–F, Sept. 2–5	
M.A.R. extended and M.Div. transfer applications due (Divinity School internal candidates)	т, Sept. 30			
ISM Fellows application deadline	T, Oct. 15			
Reading period (Divinity School)		F, Oct. 17, 9 p.m.–м, Oct. 27, 8:20 a.m.		
Fall convocation		T–F, Oct. 21–24		
October recess begins				т, Oct. 21, 5:20 p.m.
October recess ends				м, Oct. 27, 8:20 a.m.
Reading period (Divinity School)		F, Nov. 21, 9 p.m.–w, Nov. 26, 9 p.m.		
November recess begins		w, Nov. 26, 9 p.m.	SA, Nov. 22	F, Nov. 21, 5:20 p.m.
November recess ends	м, Dec. 1, 8:20 a.m.	м, Dec. 1, 8:20 a.m.	м, Dec. 1, 8:20 a.m.	м, Dec. 1, 8:20 a.m.
Application deadline (School of Music: M.M., D.M.A.)	м, Dec. 1		M, Dec. 1	
Fall-term classes end		т, Dec. 2, 9 p.m.	F, Dec. 12	тн, Dec. 11, 5:20 p.m.

EVENT	INSTITUTE OF SACRED MUSIC	DIVINITY SCHOOL	SCHOOL OF MUSIC	FACULTY OF ARTS & SCIENCES
Labor Day classes rescheduled		w, Dec. 3		
Reading period (Divinity School)		w, Dec. 3, 6 p.m.–w, Dec. 10, 8:20 a.m.		
Fifth Semester in Church Music Studies application deadline	F, Dec. 5			
Fall-term exams		w-т, Dec. 10-16	M-F, Dec. 15-19	F–W, Dec. 12–17
Fall term ends		т, Dec. 16, 6 p.m.	SA, Dec. 20	w, Dec. 17

Spring 2015 Calendar

EVENT	INSTITUTE OF SACRED MUSIC	DIVINITY SCHOOL	SCHOOL OF MUSIC	FACULTY OF ARTS & SCIENCES
Registration begins		м, Jan. 12	м, Jan. 12	тн, Jan. 8
Spring-term classes begin	M, Jan. 12, 8:30 a.m.	M, Jan. 12, 8:30 a.m.	M, Jan. 12, 8:20 a.m.	м, Jan. 12, 8:20 a.m.
Martin Luther King, Jr. Day. Classes do not meet	м, Jan. 19	м, Jan. 19	м, Jan. 19	м, Jan. 19
Application deadline (Divinity School)	su, Feb. 1	su, Feb. 1		
Reading period (Divinity School)		т, Feb. 10, 9 p.m.–м, Feb. 16, 8:20 a.m.		
Written comprehen- sive exams for D.M.A. candidates in residence	F-м, Feb. 6-9		F-м, Feb. 6-9	
School of Music auditions	w–м, Feb. 25–Mar. 2		м–sa, Feb. 23–28	
D.M.A. entrance exam			sa, Feb. 28	
M.A.R. extended applications due		su, Mar. 1		
Spring recess begins		F, Mar. 6, 9 p.m.	SA, Mar. 7	F, Mar. 6, 5:20 p.m.
Spring recess ends		м, Mar. 23, 8:20 a.m.	M, Mar. 23, 8:20 a.m.	м, Mar. 23, 8:20 a.m.
Good Friday. Classes do not meet		F, Apr. 3		
Spring-term classes end		тн, Арг. 23, 9 p.m.	F, May 1	тн, Арг. 30, 5:20 p.m.
Good Friday classes rescheduled		F, Apr. 24		
Reading period (Divinity School)		F, Apr. 24, 9 p.m.–TH, Apr. 30, 8:20 a.m.		
Spring-term exams	тн–ғ, Apr. 30–May 8	тн–т, Арг. 30–Мау 5	м-F, May 4-8	F–W, May 1–6

EVENT	INSTITUTE OF SACRED MUSIC	DIVINITY SCHOOL	SCHOOL OF MUSIC	FACULTY OF ARTS & SCIENCES
D.M.A. oral exams	м–w, May 4–6		м–w, Мау 4–6	
Spring term ends	F, May 8	т, Мау 5, 6 р.т.	SA, May 9	w, May 6
University Commencement	м, Мау 18	м, Мау 18	м, Мау 18	м, Мау 18

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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"

 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 repertories. 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

In its forty-year history, the Institute has grown from a group of three faculty and ten students to a community of more than one hundred staff, faculty, students, and visiting scholars and artists. In addition to our longtime partnerships with the Yale School of Music and Yale Divinity School, our work extends to the departments of American Studies, History of Art, Medieval Studies, Music, and Religious Studies, as well as to various University collections and galleries. While most of our work remains grounded in Christian studies, a growing amount extends to music, ritual, and related arts of other religious traditions.

When the ISM was founded, our benefactors, Mrs. Tangeman and Mr. Miller, wrote these words to the University:

A peculiar danger of our own society is that so many of us are now so well off. The "do-it-yourself" society is in danger of developing a contempt for the minority of poor, and disadvantaged, and helpless. In recalling us to such concern and to the unpalatable truth that we save our lives only by losing them, the compassionate artist has often been the best preacher among us.

Since its establishment, the Institute has held to the conviction that the arts, especially the sacred arts, are much more than objects of aesthetic contemplation. They exist to articulate the innermost beliefs and principles by which people make sense of the world and their responsibility toward it. Our students graduate not only with knowledge gained and talents finely honed, but also with a sense of values to shape both the contributions they will make and the lives they will lead.

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); Greece and Turkey (2012); and Italy (2014). The destination in 2016 is the Baltic states. 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, Sir David Willcocks, Krzysztof Penderecki, Sir Neville Marriner, Helmuth Rilling, Nicholas McGegan, Dale Warland, Stefan Parkman, Erwin Ortner, Simon Carrington, and David Hill. With the Institute of Sacred Music, the Camerata has commissioned and premiered works of Aaron J. Kernis, Martin Bresnick, Daniel Kellogg, Stephen Paulus, Daniel Pinkham, Ellen Taaffe Zwilich, Robert Kyr, and Tawnie Olson, among others. The chorus has sung first performances of works by many composers, including Kathryn Alexander, Tawnie Olson, and Francine Trester.

Yale Schola Cantorum Yale Schola Cantorum, founded in 2003 by Simon Carrington, is a 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 the last hundred years. David Hill is the principal conductor, and Masaaki Suzuki is 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, Turkey, Japan, and Singapore. 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, and Stefan Parkman. During the 2013-2014 season, Schola performed Bach cantatas with Masaaki Suzuki in New Haven and Boston; Suzuki also conducted performances of Bach's St. John Passion with Schola and Juilliard415 in New Haven and New York. David Hill conducted six concerts, including Haydn's Harmoniemesse in New Haven and New York. Schola toured Italy in June 2014 and will tour the UK and France in 2015.

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.

Yale Voxtet Members of the Voxtet are current students of James Taylor at the Institute of Sacred Music and School of Music, where they are candidates for graduate degrees in voice. The ensemble sings as part of the Yale Schola Cantorum and presents two chamber concerts a year.

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), theater presentations, art exhibitions, films, literary readings, lectures, and multimedia events during the year. In 2013–2014 the Institute sponsored 117 events open to the public (including more than forty student recitals), which were attended by an estimated 25,000 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. The 2014–2015 lecturer is Daniel K.L. Chua.

The Kavanagh Lecture, named for the late Professor Emeritus of Liturgics Aidan Kavanagh, is given in conjunction with Convocation Week at Yale Divinity School. Gordon Lathrop will deliver the lecture in October 2014.

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. Marilynne Robinson will be the Schwebel Lecturer in fall 2014.

INTERNATIONAL ACTIVITIES AND INTERNATIONAL REPRESENTATION IN THE INSTITUTE

The ISM draws its students, faculty, and fellows from all over the world. Currently, more than ten percent of students come from outside the United States, as do seven 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 ISM 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 Yale entities – musicians, artists, and scholars from around the world to perform, exhibit, and lecture at Yale. Recent visitors have included ensembles, artists, and scholars working in many disciplines from South Africa, Ethiopia, India, Nepal, Sri Lanka, Indonesia, Malaysia, the Philippines, Bali, China, Japan, Taiwan, Thailand, South Korea, Canada, Mexico, Panama, Turkey, Greece, Albania, Croatia, Slovenia, Russia, Estonia, Sweden, Denmark, and many of the countries of western Europe.

Yale Schola Cantorum has toured internationally, performing in Italy, Hungary, France, South Korea, China, Greece, Turkey, Japan, Singapore, and Myanmar. Schola will tour the UK and France in 2015.

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. All ISM students attend the Institute colloquium and elect courses with Institute faculty.

See the chapter Programs of Study for information about the ISM program requirements.

DEGREES WITH YALE SCHOOL OF MUSIC

Music students in the ISM are candidates for one of three degrees.

Master of Music

The M.M. is a two-year postbaccalaureate degree in musical performance. The degree program includes intensive study of a primary discipline (e.g., keyboard, conducting, composition), augmented by theoretical and historical studies. See the chapter Programs of Study for ISM expectations.

Doctor of Musical Arts

The D.M.A. degree program 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 candidates who have successfully completed four terms of residential requirements, demonstrated expertise in the major field through artistic excellence and distinguished achievements in the three-year postresidential period, and successfully completed 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

The Artist 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 M.M. degree at Yale may complete the work in one academic year; those who have earned the M.M. or its equivalent elsewhere must be in residence for two years.

DEGREES WITH YALE DIVINITY SCHOOL

Divinity students in the ISM are candidates for one of three degrees.

Master of Divinity

The M.Div. is a three-year degree program of theological studies designed primarily, although not exclusively, to prepare the student for ordination to the Christian ministry.

Master of Arts in Religion

The M.A.R. is a two-year degree program that prepares students for a variety of careers. Students in the comprehensive program may go into various forms of lay ministry or service (e.g., secondary teaching, college or hospital chaplaincy, nonprofit management, religion writing), while the concentrated M.A.R. degree often serves as a preparation for doctoral study.

Master of Sacred Theology

The S.T.M. is a one-year degree program for those who have obtained the B.D. or M.Div. degree, or the equivalent, and wish to do concentrated research on a specific project. Typically, the ISM student in this degree program focuses either in liturgical studies or religion and the arts.

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.

Satisfactory Academic Progress (SAP)

All degree-seeking students are required to meet standards regarding Satisfactory Academic Progress (SAP). ISM students should refer to the SAP requirements in the bulletin of the professional school from which their degree will come, noting that they must also complete specific ISM program requirements and expectations in order to 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

The program prepares students for careers as professional conductors in many contexts, including professional ensembles, schools, colleges and universities, community organizations, and churches. 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 instruction 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-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 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, as well as music and theology courses offered in the Religion and the Arts program.

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, Stefan Parkman, Masaaki Suzuki, and Erwin Ortner.

Working with their adviser, choral conducting students in the Institute of Sacred Music 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

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 to give individual lessons, an organ seminar, and a public recital. These have included Ludger Lohmann, Jon Gillock, Michael Gailit, Karel Paukert, Thomas Trotter, Hans-Ola Ericcson, Jon Laukvik, Dame Gillian Weir, Rachel Laurin, Sophie-Véronique Cauchefer-Choplin, Simon Preston, Vincent DuBois, and Peter Planyavsky. The visiting artist in residence in 2014–2015 will be Jean-Baptiste Robin; and David Higgs, Jonathan Dimmock, 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, installed in the Organ Studio in 2011.

Working with their adviser, organ students in the Institute of Sacred Music 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 nonmajors 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. There is an emphasis on works by Bach and Handel.

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 practice and early music repertoire; diction in Latin, French, German, and Italianate Latin in Gregorian chant; and interpretation. Singers have the opportunity to participate in master classes by internationally renowned artists that in recent years have included Anna Caterina Antonacci, Christian Gerhaher, Emma Kirkby, Marni Nixon, Donald Sulzen, and Furio Zanasi. Students are encouraged to avail themselves of the offerings of the University, particularly courses in the Department of Music. Additionally, a voice student 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, voice students in the Institute of Sacred Music 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

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 voice majors enrolled in the Master of Music program in the Institute of Sacred Music and School of Music. Organ majors can complete the church music curriculum within the two-year degree program. Choral conducting and voice majors in the M.M. program typically require a fifth term of full-time study (see Expenses and Financial Aid for more information). 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.

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

The program offers a 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 richly interdisciplinary. 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 diversity of liturgical patterns in the Christian tradition. The faculty emphasizes connections with 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. 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.

PROGRAM REQUIREMENTS

M.A.R. in Liturgical Studies This degree program 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. 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.

S.T.M. in Liturgical Studies Candidates for the Master of Sacred Theology 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 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 twentyfour 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.

The Institute 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

The program in Religion and the Arts provides enrichment to all students in YDS and ISM. Master's-degree students may pursue the broad-based comprehensive M.A.R. in religion and the arts (see Degrees), or they may be admitted to one of three areas of concentration: religion and literature, religion and music, or religion and the visual arts and material culture. Applicants declare their concentration at the time of application, and an undergraduate major or equivalent preparation in the concentration is presumed. 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, Architecture, and Music. 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.

Religion and Literature This concentration emphasizes the close reading of texts, an awareness of historical context, and a wide variety of interpretive approaches. What distinguishes it from other master's programs in literature, however, is its focus on the religious dimension of literary works and the theological ramifications of their study – for communities as well as for individual readers. Students are helped to make connections between theological content and literary form (e.g., narrative, poetry, memoir, epistle, fragment, and song); to increase understanding of how the arts give voice to theological ideas; and to develop creative as well as critical writing skills in articulating theology. In addition to literary study, students take courses in Bible, theology, and history. Because of the interdisciplinary nature of the ISM, moreover, literature is always brought into conversation with worship and the other arts. Graduates of the program may go on to doctoral work in a variety of disciplines.

Religion and Music This concentration aims to familiarize students with broad areas of sacred music and their theological, philosophical, and ritual contexts. The program is open to students wanting to focus either on historical musicology or ethnomusicology. Students will work within the methodological and theoretical framework of their subdiscipline, but they are also expected to cross the boundaries into the other musicological disciplinary network: visual arts, poetry, literature, etc. Yale offers a wide variety of music-related courses, and students are invited to take advantage of course offerings in the larger Yale community, particularly the School of Music and the Department of Music. After graduation from the program, many students pursue doctoral degrees in music history or ethnomusicology.

Religion and the Visual Arts and Material Culture This concentration aims to provide students with a robust scholarly background in relations between religion and visual and material arts/cultures. It encourages interdisciplinary conversation across the various arts represented in the ISM curriculum (literature, music, liturgy, and ritual studies). The program invites students to take advantage of the abundant resources of Yale University in the visual arts and cultures of religion. After graduation from the program, many students pursue doctoral degrees in history of art or religious studies.

PROGRAM REQUIREMENTS

M.A.R. in Religion and the Arts: Concentrations Students elect one of three areas of concentration, as detailed above. The emphasis in each area is upon history, criticism, and analysis of past and present practice. Each requires 21 credits in the area of concentration: in literature, 6 of these credits must be taken with ISM faculty; in music or visual arts/ material culture, 12 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.

A limited number of studio art classes may be taken for academic credit by students in the visual arts/material culture concentration, and they must demonstrate the relevance

of this study to theology. Admission to studio art courses depends entirely on the permission of the instructor 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

M.A.R.: 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.

M.A.R.: 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 and Thomas E. Golden Professor of Catholic Theology. Professor Berger holds doctorates in both liturgical studies and constructive theology. Her scholarly interests lie at the intersection of these disciplines with gender theory, specifically gender history. Her book Gender Differences and the Making of Liturgical History was published in the Ashgate series Liturgy, Worship and Society in 2011. Most recently, Professor Berger has published on liturgical practices in cyberspace. 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 nineteenthcentury Anglo-Catholic revival. She coedited, with Bryan Spinks, the volume The Spirit in Worship - Worship in the Spirit (2009) and served as editor of the volume of essays from the 2011 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. Originally from Germany, she 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. B.M. Drake University; 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. Professor Brooks served on the jury for the most recent Eric Ericson competition and has taught and guestconducted in North and South America, Europe, and Asia. B.A. Mount Holyoke College; M.M. Temple 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 a first career in music, she was a teaching fellow in systematic theology at the University of Cambridge, where she also served as college chaplain. She teaches courses on performative theology and on theology and poetics in the writings of Samuel Taylor Coleridge. Her next book, forthcoming in 2015, is an annotated edition, with introduction, of Coleridge's Confessions of an Inquiring Spirit. Her five published books are Like the Wideness of the Sea: Women Bishops and the Church of England (DLT, 2013), 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 articles and essays in various 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. Ward; BRF, 2004), and Post-Evangelical Debate (Dawn et al.; SPCK 1997). She is the composer of many contemporary songs and hymns, published by EMI (Kingsway Thankyou Music) and Big Jungle Music. In 2014 she was made the first Ruth Etchells Fellow in Theology and Literature at the University of Durham, UK. Professor Dawn is an ordained priest in the Church of England, an accredited pastoral supervisor with APSE (Association of Pastoral Supervisors & Educators), an associated 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. B.A., M.A., Ph.D. University of Cambridge

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 held fellowships at Lady Margaret Hall (Oxford), Pembroke College (Cambridge), and the Centro Studi Ligure in Bogliasco (Genoa); in spring 2015 he will be at the Centre for Medieval Studies at the University of York in the UK. He has chapters in the Oxford Handbook of the Psalms (2014) and forthcoming in the "Oxford Encyclopedia of the Bible and the Arts" (Cambridge University Press). 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. B.A. Concordia College; M.M., A.Mus.D. University of Michigan

Judith Malafronte Lecturer in Voice. Judith Malafronte has an active career as a mezzosoprano 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 Associate Professor of Christian Art and Architecture. Professor Marinis has been the recipient of numerous grants and fellowships including the Aidan Kavanagh Prize for Outstanding Scholarship at Yale, a 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. In 2015–2017 he will be a Humboldt fellow at the Ludwig-Maximilians-Universität in Munich. Professor Marinis has published on a variety of topics ranging from early Christian tunics decorated with New Testament scenes to medieval tombs, graffiti, and Byzantine transvestite nuns. His monograph on the interchange of architecture and ritual in the medieval churches of Constantinople was published by Cambridge University Press in 2014. 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-inresidence at Christ Church Episcopal in New Haven, where he mentors a current ISM organ major. A.B. Occidental College

Henry Parkes Assistant Professor of Music. Professor Parkes is a specialist in the music and liturgy of the central Middle Ages (ca. 800–1200), with particular interests in the performance and experience of religious ritual, the history of religious communities (monastic and clerical), reform movements, manuscripts and material culture, and wider trends in medieval intellectual history. After graduating with a first-class degree in music from the University of Oxford, he earned a Ph.D. in musicology at the University of Cambridge, where he was subsequently appointed as a postdoctoral research fellow at Gonville and Caius College. Prior to coming to Yale in 2014, he also served as a visiting

lecturer at the University of Cambridge and at Royal Holloway, University of London. While his teaching interests encompass the major musical repertories of the Middle Ages, both monophonic and polyphonic, Professor Parkes's recent publications traverse the disciplines of theology, history, musicology, canon law, and liturgy. Forthcoming from Cambridge University Press is his first book, "The Making of Liturgy in the Ottonian Church," which narrates a history of religious life in early medieval Germany by means of its surviving liturgical books. Professor Parkes has an FRCO diploma in organ and has held organist positions at a number of the UK's leading Anglican choral foundations; until his move to Yale he regularly shared the concert platform with the London Philharmonic Orchestra. M.A. University of Oxford; Ph.D. University of Cambridge

Sally M. Promey Professor of Religion and Visual Culture (ISM/YDS), Professor of American Studies and Religious 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, 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." Most recently, she was contributing author to and editor of Sensational Religion: Sensory Cultures in Material Practice (Yale University Press, 2014); and coeditor, with Leigh E. Schmidt, of American Religious Liberalism (Indiana University Press, 2012). 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* and *Images: A Journal of Jewish Art and Visual Culture* and is editorial adviser to *American Art*. She is a member of 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. Prior to coming to Yale, Melanie Ross was professor of worship leadership at Huntington University. She 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 *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,* was recently published by Eerdmans Publishing Co. In 2014 she was awarded a Luce Fellowship by the Association of Theological Schools and a Sabbatical Grant for Researchers by the Louisville Institute to work on an ethnographic study entitled "Varieties of Evangelical Worship: An American Mosaic." 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 The Worship Mall: Liturgical Initiatives and Responses in a Postmodern Global World, published by SPCK (London 2010; New York 2011), and Do This in Remembrance of Me: The Eucharist from the Early Church to the Present Day, SCM Press (London 2013). He coedited, with Teresa Berger, The Spirit in Worship - Worship in the Spirit (2009). Other recent publications include "The Elizabethan Primers: Symptoms of an Ambiguous Settlement or Devotional Weaning?" in Natalie Mears and Alec Ryrie (eds.), Worship and the Parish Church in Early Modern Britain (2013); "Carefully Chosen Words? The Christological Intentionality in the Institution Narrative and the Epiclesis of the Syriac Anaphora of St. James" in Steven Hawkes-Teeples, Bert Groen, and Stefanos Alexopoulos (eds.), Studies on the Liturgies of the Christian East: Selected Papers of the Third International Congress of the Society of Oriental Liturgy Volos, May 26-30, 2010 (2013); and "A Tale of two Anaphoras: Addai and Mari and Maronite Sharar" in Cesare Giraudo (ed.), The Anaphoral Genesis of the Institution Narrative in Light of the Anaphora of Addai and Mari (2013). He is currently writing two essays for the Oxford History of Anglicanism and another on the revival of liturgical forms in the nineteenth-century Church of Scotland. Professor Spinks is coeditor of the Scottish Journal of Theology, a former member of and 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 Presbyter 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 medieval period to the twenty-first century, tenor James Taylor devotes much of his career to oratorio and concert literature. As 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, Korea, and Israel, and to virtually all the major orchestras and concert halls of Europe, where he has performed with conductors such as Christophers, von Dohnányi, Harding, Harnoncourt, Herreweghe, Jacobs, Koopman, Labadie, Nézet-Séguin, Norrington, Rilling, Suzuki, and Welser-Möst. His artistry has been documented on more than forty professional CD and DVD recordings for labels such as Sony, Hänssler, harmonia mundi, and Naxos; and on numerous television and radio broadcasts in the United States, Canada, and abroad. He joined the Yale faculty in 2005 and serves as coordinator for the voice program in Early Music and Oratorio. 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 Philips, 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 "Song that Blesses Earth: Hymn Texts, Carols and Poems" (forthcoming); Music as Prayer: The Theology and Practice of Church Music; A Sermon Workbook: Exercises in the Art and Craft of Preaching (with Leonora Tubbs Tisdale); 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), which was named one of the ten best nonfiction books of the year by the Wall Street Journal. His new book of poems, Once in the West, will be published in the fall of 2014. Mr. Wiman has taught at Stanford, Northwestern, Lynchburg College in Virginia, and the University of Economics, Prague. 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 three National Magazine Awards from the American Society of Magazine Editors. 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, Russian literature, 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, 2014-2015

Awet Andemicael Lecturer in Sacred Music (spring 2015). 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

Paul F. Bradshaw Visiting Professor of Liturgical Studies (fall 2014). Paul F. Bradshaw is a specialist in the early history of Christian liturgy and emeritus professor of liturgy at the University of Notre Dame. He received bachelor's and master's degrees in theology from the University of Cambridge, his doctorate in liturgical studies from the University of London, and in 1994 was awarded the degree of Doctor of Divinity by the University

of Oxford for his published works. He also has an honorary D.D. from the General Theological Seminary, New York. Ordained in the Church of England in 1969, he subsequently held several positions there, and he taught at Notre Dame from 1985 until 2013. Between 1995 and 2008 he served as director of Notre Dame's London Undergraduate Program. He is an honorary canon of the Diocese of Northern Indiana, Priest-Vicar Emeritus of Westminster Abbey, and a consultant to the Church of England Liturgical Commission. He has published extensively on the subject of Christian liturgy, having written or edited more than thirty books, together with more than a hundred articles in periodicals and essays in composite works. He has been president of both the North American Academy of Liturgy (1993–94) and the international body Societas Liturgica (1993-95). From 1987 to 2005 he was also editor-in-chief of the scholarly journal Studia Liturgica. His project at Yale will focus on the ancient church orders, which have been used not only as significant sources for the reconstruction of primitive liturgical practices but also as models for liturgical revision in the twentieth century. The origin and nature of some of these documents have been radically reevaluated in recent years, and the project will examine both the validity of those judgments and the possible impact on the genre as a whole. B.A., M.A. University of Cambridge; Ph.D. University of London; D.D. University of Oxford

Daniel K.L. Chua Visiting Professor of Music History (spring 2015). Daniel K.L. Chua earned his doctorate in musicology from the University of Cambridge and is currently professor of music at the University of Hong Kong, where he heads the School of Humanities. He was previously a fellow and the director of studies at St John's College, Cambridge, and professor of music theory and analysis at King's College, London. Professor Chua was a Henry Fellow at Harvard and is the recipient of the 2004 Royal Musical Association's Dent Medal. He has written widely on music, from Monteverdi to Stravinsky; his publications include *The "Galitzin" Quartets of Beethoven* (Princeton, 1995), *Absolute Music and the Construction of Meaning* (Cambridge, 1999), "Rioting with Stravinsky: A Particular Analysis of the *Rite of Spring"* (in *Musical Analysis*, 2007), "Beethoven's Other Humanism" (in *Journal of the American Musicological Society*, 2009), and "Listening to the Self: *The Shawshank Redemption* and the Technology of Music" (in *19th-Century Music*, 2011). He is currently working on a monograph entitled "Beethoven and Freedom." B.A., Ph.D. University of Cambridge

Lars Gjerde Lecturer in Sacred Music (spring 2015). Lars Gjerde, from Aure, Norway, is director of music at Bethesda Lutheran Church in New Haven, Connecticut, where he is also chapter dean and regional convention coordinator for the American Guild of Organists. He performs and coaches church musicians privately through Encore Music Creations. Recent academic and artistic appearances include the EROI Festival, Yale University, Augustana College, DePauw University, and the national convention of the American Guild of Organists. His research on Egil Hovland and the avant-garde in Norwegian organ music was recently featured in *Norsk Kirkemusikk*. Mr. Gjerde earned his doctoral degree in organ performance with David Higgs and Hans Davidsson at the Eastman School of Music, where he also received the Sacred Music Diploma. He studied harpsichord and improvisation with William Porter and jazz piano with Tony Caramia. He taught secondary organ lessons at Eastman and sang with the Christ Church Schola

Cantorum under Stephen Kennedy. At Augustana College, he served as the chapel organist, sang with the concert and chamber choirs, and accompanied choral and opera ensembles. He was organist and choir director at First Methodist Church in Bergen, where he also sang with the distinguished Bergen Domkantori under Magnar Mangersnes. Mr. Gjerde was Second National Winner in the Music Teachers National Association Collegiate Organ Competition, and he earned Honorable Mention in the Augustana Arts/ Reuter National Undergraduate Organ Competition. He has won numerous music and academic scholarships, has participated in academic conferences and performed around America and Europe, and has played on the National Public Radio show *Pipedreams*. B.A. Augustana College; B.M. Grieg Academy (Bergen, Norway); M.M., D.M.A., S.M.D. Eastman School of Music

Cécile Guillaume-Pey Lecturer in Religious Studies (fall 2014). Cécile Guillaume-Pey obtained her doctorate in social anthropology from École des Hautes Études en Sciences Sociales, Toulouse, France, where her dissertation focused on the ritual practices of the Sora, a tribal group from Odisha-Andhra Pradesh border (Central Eastern India). She has recently been based in Ireland as a Fyssen Foundation postdoctoral research fellow at Queen's University Belfast and University College Cork. At Yale, her project, "From Ritual Images to Animated Movies: The Transformative Journey of Sora Paintings," investigates the creation and transformation of Sora murals in front of which sacrifices are performed. These images are a dwelling place for the gods whose presence is materialized in the domestic space. Their design is part of a complex ritual performance that requires close collaboration between a painter and religious specialists who, through songs, invite the gods to inhabit the images. Today, these "altar-paintings" are sometimes disconnected from their ritual use, exhibited in museums, and sold in local markets; they have even inspired the production of animated movies. Based on findings during ethnographic fieldwork on the production of these paintings in various contexts, Ms. Guillaume-Pey's project focuses on the status and impact of these images. B.A., M.A., M.Phil., Université de Toulouse; D.E.A., Ph.D., École des Hautes Études en Sciences Sociales

Monique M. Ingalls Visiting Assistant Professor of Music History (spring 2015). Monique Ingalls is assistant professor of church music at Baylor University. She received her doctorate in ethnomusicology from the University of Pennsylvania and spent three years as a postdoctoral teaching fellow in popular music at the University of Cambridge. At Yale she will work to finish her first monograph, entitled "Made to Worship: Performing Evangelical Protestantism through Praise and Worship Music." "Made to Worship" is a critical ethnography of "praise and worship music," a mass-mediated, pop-rock-style congregational song genre that cuts across the distinctions among popular music, folk music, and liturgical music and has become the musical lingua franca for evangelical churches in North America and increasingly across the globe. Her book explores how the musical performance of praise and worship enables evangelical Protestants variously to erect, maintain, and challenge their religious community's boundaries. The book positions itself within ethnomusicology but interacts with popular music studies, media studies, and social science approaches to religion, drawing upon five years of ethnographic fieldwork at sites in North America and the UK. B.A. John Brown University; Ph.D. University of Pennsylvania

Ronald S. Jenkins Visiting Professor of Religion and the Arts (spring 2015). Ronald Jenkins, currently on the faculty of Wesleyan University and a former Guggenheim and Fulbright Fellow, has facilitated theater workshops in prisons in Italy, Indonesia, and the United States. He has directed and/or translated the plays of the Italian Nobel Laureate Dario Fo and the Israeli playwright Joshua Sobol for numerous theaters, including the Yale Repertory Theatre, the American Repertory Theater at Harvard, and the Royal Shakespeare Company in London. His most recent book, *Saraswati in Bali*, is the third in a trilogy documenting sacred temple performances in Indonesia. His articles have appeared in *The Drama Review, PAJ: A Journal of Performance and Art, UNESCO Theater Bulletin, The Jakarta Post,* and *The New York Times.* A former circus clown, Professor Jenkins holds a doctorate from Harvard and a master's degree in buffoonery from the Ringling Bros. and Barnum & Bailey Clown College. B.A. Haverford College; Ed.D. Harvard University

David Mahan Lecturer in Religion and Literature (spring 2015). 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). His article "Hearts of Stone and Feet of Clay: Geoffrey Hill's Troubled Pilgrims" appeared in the Spring 2011 issue of Christianity and Literature, and his most recent article, "Poetry and the Complexities of Remembrance: An Appeal," appeared in the August 2014 issue of Milin Havivin. Having served as a campus minister at Yale since 1987, Mr. Mahan is currently the director 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

Hugo Mendez Lecturer in Religious Studies (spring 2015). Hugo Mendez earned his doctorate in linguistics at the University of Georgia with a specialization in early Christian Indo-European languages, including Greek, Latin, Gothic, Classical Armenian, and Old Church Slavic. He also holds a master's degree in religion. In his research, he applies his philological expertise to a variety of problems in comparative and historical liturgics. His publications include articles, printed or forthcoming, in the *Journal of Biblical Literature, Vigiliae Christianae*, and *Studia Liturgica*. His dissertation, which explores the poetics of four early Christian canticles in translation, has received one publication offer to date. While at Yale, he will complete a full-length study of the organization of early Christian calendars with special reference to the notion of a liturgical "new year." B.A. Southern Adventist University; M.A., Ph.D. University of Georgia

Edmund C. Ryder Lecturer in Christian Art and Architecture. Edmund Ryder received his doctorate from New York University's Institute of Fine Arts in 2007. His research focuses on the art and architecture of the late Byzantine period, and his work has been

supported by a Jane and Morgan Whitney Fellowship from the Metropolitan Museum of Art, a Byzantine Summer Fellowship from Dumbarton Oaks, and an A. G. Leventis Foundation Fellowship. His dissertation, "Micromosaic Icons of the late Byzantine Period," analyzes a small corpus of devotional panels commissioned by elite patrons and presents the first translations of a number of epigrams written by the court poet Manuel Philes (1275-ca. 1350), which were composed to be placed on the frames of micromosaic icons and icons in other media. He has published an article in the Journal of Modern Hellenism, "The Despoina of the Mongols and Her Patronage at the Church of the Theotokos ton Mougoulion" (May 2010), and an essay, "An Epigram in Honor of Saint Anastasia Pharmakolitria Commissioned by the Panhypersebastos Eirene Palaiologina," in Anathemata Eortika: Early Christian, Byzantine and Armenian Studies in Honor of Thomas F. Mathews (fall 2009). In addition, he has published a number of Internet essays, currently found on the Metropolitan Museum of Art's Timeline of Art. These include "Byzantine Ivories," "Popular Religion: Magical Uses of Imagery in Byzantine Art," and "Nudity and Classical Themes in Byzantine Art." He is currently writing chapters on early Christian and Byzantine art for "Art and Its Histories" (working title), to be released in fall 2016 by Cognella. He continues to explore the poetic texts of Manuel Philes, which reveal many insights into patronage patterns during the late Byzantine period and much regarding the social, philosophical, and theological beliefs of the Byzantines. Mr. Ryder has taught graduate and undergraduate courses at New York University, Binghamton University, Connecticut College, and Queens College. B.A. New York University; M.A., Ph.D. New York University, Institute of Fine Arts

Avi Stein Lecturer in Early Music. Avi Stein is the associate organist-choirmaster at Trinity Church Wall Street in New York City. He teaches Baroque voice repertoire at the ISM and continuo and chamber music at the Juilliard School. He also serves as the artistic director of the Helicon Foundation and the 4x4 Baroque Music Festival. Mr. Stein has been featured in an *Early Music America* magazine article on the new generation of leaders in the field. He directed the young artists' program at the Carmel Bach Festival and has conducted a variety of ensembles including the Opéra Français de New York, Opera Omnia, and the Amherst Early Music Festival opera. He studied at Indiana University, the Eastman School of Music, and the University of Southern California and was a Fulbright scholar in Toulouse. B.A., Eastman School of Music; M.M., University of Southern California

AFFILIATED FACULTY

Karla Cavarra Britton Lecturer in Christian Art and Architecture. Karla Britton has taught since 2003 on the faculty at the Yale School of Architecture. Before coming to Yale, she directed the Columbia University Graduate School of Architecture, Planning and Preservation program in Paris, France. Her academic work centers on the history and theory of modern architecture and urbanism, with a particular interest in France and Europe since the First World War, and the evolution of the modern religious building. Ms. Britton trained in comparative literature and in schools of architecture, and her approach is closely aligned with the concerns of authorship and the professional architect, as well as with the visual arts understood in terms of cultural representation.

She has studied the questions of regional identity in relation to the global; how architects grapple with concepts of tradition in relation to modernization; and the changing role of materiality and construction as a cultural manifestation of twentieth-century society. Her interests also include the intersection of architecture and religion – and hence politics – as well as architecture and photography in the twentieth and twenty-first centuries. She has organized several international and interdisciplinary conferences at Yale concerned with the contemporary problematic relationship among the fields of architecture, politics, and religious space in contemporary urbanism. Other projects include the first book-length presentation of the work of the American modern architectural photographer Robert Damora (for which she received a Graham Foundation grant) and an examination of the history of the religious building since the Second World War. B.A. University of Colorado; M.A. Columbia University; Ph.D. Harvard University

Courses Taught by Institute Faculty, 2014–2015

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, 2014. 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). In the School of Music, courses designated NP are nonperformance courses. Courses designated P/F will be graded on a Pass/Fail basis.

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. Required. Faculty

MUS 507a–b, 607a–b, 707a–b, Vocal Repertoire for Singers 2 credits per term. A performance-oriented course that in successive terms surveys the French *mélodie*, German *Lied*, and Italian, American, and English art song. Elements of style, language, text, and presentation are emphasized. Required. 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. NP. Group B. 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 518a/REL 685a, In the Face of Death: Worship, Music, Art 4 credits. NP. Group B. This seminar proposes for intellectual inquiry the rich traditions that worship, music, and the visual arts have created and continue to offer in the face of death. The focus in this seminar is on the Christian tradition. Given the breadth of the subject matter, the course attends to a broad spectrum of themes quite selectively. Readings of historical sources themselves (textual and nontextual), scholarly research into the past, and analysis of contemporary materials form the core materials. The course is shaped by three foci of inquiry: ritual, music, and art as they relate to (1) those who have died, (2) those who are dying, i.e., facing imminent death, and (3) the confrontation with one's own dying. The Christian tradition holds rich resources and insights for all three of these subject matters. The course creates space for a nuanced reflection on this tradition, as both backdrop and resource for contemporary engagement. (W, M) Markus Rathey, Teresa Berger

MUS 519a–b, 619a–b, 719a–b, Colloquium 1 credit per term. NP. P/F. 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 539a, The Motet in the Sixteenth and Seventeenth Centuries 4 credits. NP. Group B. The motet was the most important vocal genre in the fifteenth and sixteenth centuries. Composers such as Josquin Desprez, Orlando di Lasso, and Giovanni Pierluigi da Palestrina led the genre to its peak. In the seventeenth century, however, the genre underwent a transition. Modern genres like concerto, monody, and solo song employed, on the one hand, techniques that were developed in the motet (e.g., counterpoint), yet on the other hand, they claimed the place of the motet as the leading vocal genre in church music. The course outlines the history of the motet in the crucial time between its peak in the sixteenth century (starting with Josquin) and its transition (or one might even

say dissolution) into other genres in the seventeenth century (until Bach). The course combines a general overview with an in-depth study of selected composers. In addition to this analytical approach, the course looks at the religious context of this music-historical change of paradigm, as the transition from polyphonic music in the sixteenth century to soloistic genres in the seventeenth coincided with a change in piety around the turn of the century. Course requirements include participation in discussions, two or three short essays, a twenty-minute presentation, and a final paper of approximately fifteen pages. (M) Markus Rathey

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 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 549a, Early Music Repertoire for Singers 2 credits. A survey of solo and chamber repertoire (song, madrigal, cantata, opera, oratorio, motet) from the early seventeenth century to the mid-eighteenth century. Related topics include performance practice, ornamentation, national styles, related instrumental music, research, and original sources and their modern transcriptions. Assignments emphasize practical applications such as composing ornaments, finding repertoire, and creating new editions. Offered every other year. Avi Stein

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

MUS 587b/REL 744b, The German Mystical Tradition in Theology, Piety, and Music 4 credits. NP. Group B. The course explores the extraordinarily rich tradition of Christian mysticism that flourished in German lands between the eleventh and eighteenth centuries. The focus is on expressions of mystical religion in both texts and music. Students read works by leading authors, paying close attention to historical, theological, and ecclesiastical contexts. The diverse and powerful ways in which German mysticism found expression in works of music are central to the seminar, and students learn to identify

and discuss a range of genres within and outside liturgical worship. (W, M) Markus Rathey, Bruce Gordon

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 Malafronte

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. P/F. 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 603b, The Cult of Martyrs in Early Christianity: Feasts This course explores the commemoration of local martyrs in early Christian communities (e.g., Asian, Roman, Hagiopolite, North African), especially the practice of celebrating annual "nativities" or

feasts in their honor. Considerable attention is also given to the later expansion of this practice to include biblical figures and non-martyrs within a fully developed "sanctoral cycle." Intersecting topics of interest include devotional themes in early homilies and encomia; the selection of festal lectionary readings; the organization of early martyrologies and calendars; and the contemporary practices of Catholic, Orthodox, and Protestant communities. (W) Hugo Mendez

REL 680b, Churches of the East: The Greek Orthodox Church, Syrian Orthodox Church, and the Church of the East. This course gives an introduction to the different Churches of the East. It examines the Christological controversies that caused the divisions between the Eastern Orthodox, Oriental Orthodox, and Church of the East, using primary documents in English translation. It then focuses on the liturgies of the Byzantine, Syrian Orthodox, and Assyrian (Church of the East) Churches, using primary liturgical texts, classical commentaries of each tradition, and secondary sources from modern liturgical scholarship. (W) Bryan D. Spinks

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 way 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 683b, The Liturgy, Ritual, and Chant of Medieval England (Sarum Use) This course focuses on the rites, ceremonies, and music of the Use of Sarum, which was the predominant Use for services in the late medieval period in England. It includes preliminary study of the emergence of the Romano-Western liturgical synthesis and considers some of the Anglo-Saxon representation of this synthesis. It considers the aims of the Anglo-Norman Church and especially the siting and building of the Old Sarum Cathedral. It compares the Sarum Use to those of Rouen, Hereford, and York and examines the new Cathedral of Salisbury and the liturgical implications of its architecture and decoration. It considers the various services of the Use of Sarum and their musical repertories, both monophonic and polyphonic, as well as the wider cultural significance of Sarum traditions beyond the medieval era. (W, M) Bryan D. Spinks, Henry Parkes

REL 685a/MUS 518a, In the Face of Death: Worship, Music, Art This seminar proposes for intellectual inquiry the rich traditions that worship, music, and the visual arts have created and continue to offer in the face of death. The focus in this seminar is on

the Christian tradition. Given the breadth of the subject matter, the course has to do so quite selectively. Readings of historical sources themselves (textual and nontextual), scholarly research into the past, and analysis of contemporary materials form the core materials. The course is shaped by three foci of inquiry: ritual, music and art as they relate to (1) those who have died, (2) those who are dying, i.e. facing imminent death, and (3) the confrontation with one's own dying. The Christian tradition holds rich resources and insights for all three of these subject matters. The course creates space for a nuanced reflection on this tradition, as both backdrop and resource for contemporary engagement. (W, M) Teresa Berger, Markus Rathey

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 *Common Worship of the Church of England*. (W) Bryan D. Spinks, Paul F. Bradshaw

REL 744b/MUS 587b, The German Mystical Tradition in Theology, Piety, and Music The course explores the extraordinarily rich tradition of Christian mysticism that flourished in German lands between the eleventh and eighteenth centuries. The focus is on expressions of mystical religion in both texts and music. Students read works by leading authors, paying close attention to historical, theological, and ecclesiastical contexts. The diverse and powerful ways in which German mysticism found expression in works of music are central to the seminar, and students learn to identify and discuss a range of genres within and outside liturgical worship. (W, M) Markus Rathey, Bruce Gordon

REL 801a-b, Marquand Chapel Choir 1 credit per term. Chapel Music Director

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

REL 812a, Principles and Practices of Preaching Homiletics is a theological discipline. Even if a student does not intend to preach on a regular basis, knowledge of the field is an essential part of having a well-rounded theological education, because through the centuries it has had a major role in both church and society. Most of the major Christian thinkers preached, and to understand them fully requires a knowledge of homiletics. Skills and practices learned in this course assist students in making meaningful oral presentations in their vocational lives. All students build a common foundation in the basic methods and principles of homiletics. A required course for M.Div. students. Leonora Tubbs Tisdale, Thomas H. Troeger

REL 817b, Congregational Song as a Resource for Preaching and Worship The course examines some of the primary historical periods of hymn writing in the Western church that are represented in mainstream hymnals and considers contemporary and global congregational song. Students design a service, create and deliver a sermon based on these perspectives, and learn how to write a hymn text; students with the gift of musical composition may instead write a hymn setting. Students are required to write hymns in light of the theological and social needs of our time. In teams they collaborate to design

and lead the class in services that feature their hymn texts with settings (where possible) that music students have composed. (W, M) Thomas H. Troeger, Lars Gjerde

REL 825b, Music Skills and Vocal Development for Parish Ministry This course is designed to help those training for lay and ordained ministry to improve their musical and vocal skills as part of the larger process of their transformation into living instruments of God. The course is comprised of three components: skill development, spiritual formation, and theological reflection. Through class discussions and master classes, individual vocal instruction, individual and group projects, and participation in a program of spiritual discipline of their choosing, participants experience both individual and communal Christian formation that is musically focused but will contribute to their overall development in lay or ordained ministry. (M) Awet Andemicael

REL 843b, Professional Seminar: Theology and Practice of Church Music In this onecredit professional seminar, ministers- and musicians-in-training consider models for shared ministry involving musicians and pastors. Using theological and musical principles from the readings and class discussions, students gain the skill and understanding needed for a sound liturgical ministry. (W, M) Martin D. Jean, Thomas H. Troeger

REL 924b, Interpreting Gospel Music This course explores the composition, performance, and reception of gospel music from its North American origins to its contemporary global forms, highlighting significant styles, songwriters, and performers from the late nineteenth century to the present. Through the lens of gospel music, the course explores how music is used to express various social identities; how gospel music reflects economic, political, and religious change; and how migration, media, and missionary activities have informed gospel's sounds, meanings, and uses. (M) Monique M. Ingalls

REL 935a, **Religious Lyric in Britain** Survey of the religious lyric in Britain from the seventeenth century to Michael Symmons Roberts (b. 1963). Others poets include Donne, Herbert, Vaughan, Hopkins, Hardy, Larkin, Stevie Smith, Wilfred Owen, David Gascoyne, and R.S. Thomas. Working within a British framework, and moving chronologically, the course traces a literary tradition that has a certain cultural and religious (i.e., Christian) coherence. By choosing lyric poetry the course looks at short, non-narrative, often emotive work (Wordsworth, "the spontaneous overflow of powerful feelings") that stresses the speaker's personal thoughts or feelings. Whereas secular lyric typically concentrates on human love, with all its ebb and flow, the religious lyric is concerned with the divine-human relationship – its presence and/or its absence. This study mixes close textual analysis with attention to larger theological issues. (A) Peter S. Hawkins

REL 945a, House Churches to Medieval Cathedrals: Christian Art and Architecture from the Third Century to the End of the Gothic This course examines Christian art produced from the third century C.E. until the Gothic era, ca. 1400. It explores major artistic monuments and movements, and analyzes how works of art serve as a tangible crystallization of the religious, social, liturgical, and historical circumstances of their period and culture. The class considers art in a variety of media, focusing on painting, sculpture, architecture, and the decorative arts. Students are encouraged to approach each period through a few key monuments or objects, analyzing each within its own particular

cultural perspective. The course stresses the importance of looking at works of art closely and in context, encouraging students to develop their skills of close observation and critical visual analysis. Regular readings are complemented by in-depth class lectures and discussions. (A) Edmund C. Ryder

REL 949b, Spiritual Topographies in Modern Poetry and Fiction This course examines the place of place, and physical space, as both setting and trope in modern/postmodern poetry and fiction. Beginning with notions of sacred spaces from scripture, we examine five modern works of literature: *Four Quartets* by T.S. Eliot, *Home* by Marilynne Robinson, *The Orchards of Syon* by Geoffrey Hill, *Blood Meridian* by Cormac McCarthy, and *The New York Trilogy* by Paul Auster. Through close readings of these works, we consider how meaning is conveyed through the author's development of physical locations and spaces as a mirror of spiritual journey and human longing and as a window into the human condition. Themes of home and homelessness, the material and the transcendent, good and evil, and identity and transformation are among the theologically important questions that arise from this study. (A) David Mahan

REL 950a, Dante's Journey to God This one-term course on the *Divine Comedy* is a reading of the entire text in the light of what it purports to be – a journey toward the vision of God. Such an approach does not mean dissolving the narrative into allegory or ignoring literary considerations in favor of theology: it means taking full account of the poem as a path with a divine destination. Special interest is paid to how Dante transforms his pagan sources, how deeply he assimilates the Bible and its interpretative traditions, and how boldly he attempts to establish his own text as a "sacred poem." (A) Peter S. Hawkins

REL 966b, Sensational Religion: Sensory Cultures in Material Practice This interdisciplinary seminar explores the sensory and material histories of (largely American) religious images, objects, buildings, and performances as well as the potential for sensory subjects to spark controversy in material religious practice. The goal is not only to study the visual cultures of religions but also to investigate possibilities for scholarly examination of a more robust human sensorium of sound, taste, touch, scent, and sight, the points where the senses meet material things (and vice versa) in religious life and practice. The seminar is coordinated with other campus events, including speakers in the Sensory Cultures of Religion Research Group. (A) Sally M. Promey

REL 967a, Religion and the Performance of Space This interdisciplinary seminar explores categories, interpretations, and strategic articulations of space in a range of religious traditions in the United States. The course is structured around theoretical issues, including historical deployments of secularity as a framing mechanism, conceptions of space and place, and perceived relations between property and spirituality. Examples of the kinds of case studies treated in class include public displays of religion, the enactment of ritual behaviors within museums, the marking of religious boundaries of various sorts, and emplaced articulations of "spiritual" properties or real estate. Several campus events, including research group presentations, are coordinated with the seminar. Permission of the instructors required; qualified undergraduates are welcome. (A) Margaret Olin, Sally M. Promey

REL 971A, Creative Faith: A Writing Course An assumption of the course is that the act of creating and the act of believing are intimately related. Indeed for many artists they are inseparable. Students work on some form of "spiritual" prose. This may take the form of spiritual autobiography, but it might also be more outward-focused, employing criticism, biography, or other method. This course is part seminar and part workshop. Half of the time is devoted to the reading and analysis of exemplary works of art, and the other half to discussing work done by students in the class. (A) Christian Wiman

REL 978a, Performative Theology This course examines the relationship between form and content in theological writing, giving close attention to memoir, confession, novel, epistolary fiction, letters, and diary, and assesses the theological meaning created by literary and written forms. The course enables students to identify various forms of writing as theological works in their own right. (A) Maggi E. Dawn

GRADUATE SCHOOL OF ARTS AND SCIENCES COURSES

MUSI 828b, Late Beethoven Issues in the reception history and analysis of the *Missa Solemnis* and selected late quartets. The seminar considers the concept of "late style"; philosophical, religious, and aesthetic contexts of Beethoven's works from the 1820s; analysis of selected movements; influential readings from the nineteenth century to the present (Marx, Helm, Adorno, Kerman, Kirkendale, Cooper, Rosen, Solomon, Dahlhaus, and others); and current controversies concerning the interpretation of the late works (Rumph, Chua, Mathew, and others). (M) James Hepokoski, Daniel K.L. Chua

MUSI 832a, Gregorian Chant: Past and Present An introduction to the most long-lived of all Western musical traditions. Starting with the revival movements of the nineteenth century, this course examines key moments in the history of sacred monophony through its many reimaginings, restorations, and reforms. Discussion draws upon recent developments in the field as well as the famous ongoing debates, covering issues such as oral and written transmission, improvisation and composition, chant dialects and variance, politics, identity, religious doctrine, aesthetics, and performance. There is also consideration of the wider place of Gregorian chant in Western musical culture and its enduring appeal today for Christians and non-Christians alike. (M) Henry Parkes

RLST 597a/ANTH 584a/SAST 571a, Art and Ritual in Tribal India In India, the term "tribal art" encompasses a large range of objects and practices made and performed by or for—persons belonging to groups classified as Scheduled Tribes by the Indian Constitution. Most of these artifacts and practices are traditionally produced and executed in a religious context. In this course, we examine how, at the village level, paintings, sculptures, songs, and dances all function as mediums through which the divine can be materialized during ritual performances. In some groups, different modes of expression—visual, aural, physical—are combined in a unique manner to create "living" objects. In present-day society, the aestheticization, patrimonialization, and commoditization of various tribal ritual objects bring about major changes in their form, their modes of transmission, and their circulation. The status of their producers, today called "tribal artists," is also evolving. We follow the life of several ritual objects and practices in transit, requalified as "art." We see how, during their transformative journey, they circulate in different spaces – museums, markets, and festivals – traversing cultural, ethnic, and even national boundaries and becoming imbued with different agencies. (W, A) Cécile Guillaume-Pey

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 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 2014–2015 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 information on dormitories or apartments, contact gradhousing@yale.edu; tel., 203.432.2167; 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 fulltime 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 and to log in to the online application periodically to check that materials have been received by the 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:

 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 also wish 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 \$50 (U.S.) by January 15 or \$75 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.

Applications are due in the ISM Office of Admissions by October 1; notifications are sent by November 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. course 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 area of 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 26 March 1, 2015
- for choral conducting on March 2, 2015
- for voice on February 24–25, 2015
- for all D.M.A. applicants on February 27-28, 2015

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 sightreading 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, though faculty may wish to conduct a phone interview in some cases. 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 urged, but not required, 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 and Yale 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 must show evidence of proficiency in the English language either by attaining a satisfactory score on the International English Language Testing System (IELTS; Overall Band Score, minimum 7.0) 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).

Students admitted in their second or third year to the ISM shall attend the ISM Colloquium for the remaining time in their program. Other requirements for curriculum or colloquium may be adjusted.

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.

See also the section on the Extended Degree Program for related 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 2014–2015, tuition for full-time students enrolled at the School of Music and the Institute will be \$29,500. Tuition for full-time students enrolled at the Divinity School and the Institute will be \$23,000. Other special fees may be assessed, depending on program (orientation, commencement, board, and activity fees, etc.). Total estimated expenses for a single student are \$44,460 for Music and \$43,774 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 and 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 and expectations or be enrolled in the remaining 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. 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 http://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 http://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 (http://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 (http://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. Assistance with identifying and locating alternative sources of medical care may be available from the Care Management Department at Yale Health. 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. Fees will not be prorated or refunded. Students who withdraw are not eligible to enroll in Yale Health Student Affiliate Coverage. Regardless of enrollment in Yale Health Hospitalization/ Specialty Coverage, students who withdraw will have access to services available under Yale Health Basic Coverage (including Student Health, Athletic Medicine, Mental Health & Counseling, and Care Management) during these thirty days to the extent necessary for a coordinated transition of care.

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 (http://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 (http://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; 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; 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, 2010. 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, 2014. 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. Please see the Yale Health Web site (http://yalehealth.yale.edu/forms) for more details.

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 (anthony.kulikowski@ 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, voyeurism, 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 Office hours: 9 a.m.–5 p.m., M–F 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 Carole Goldberg, the director of SHARE (203.432.0310, carole.goldberg@yale.edu), Jennifer Czincz, assistant director (203.432.2610, jennifer.czincz@yale.edu), Amy Myers (203.436.8197, amy.myers@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 genderbased 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

203.432.4441 (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/police/sensitive-crimes-support

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 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, rare books, and manuscripts 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 second phase of its building conservation project during calendar year 2015. Further information, contact details, and updates about the renovation are available at http://britishart.yale.edu/architecture/bcp.

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 Oneppo 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, as well as performances by the professional Yale Choral Artists and the postgraduate Yale Baroque Ensemble. 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 or "Yale Senate") is composed of elected representatives from each of the thirteen graduate and professional schools. Any student in these schools is eligible to run for a senate seat during fall elections. Senate meetings occur on alternating Thursdays and are open to the entire graduate and professional school community, as well as representatives from the Yale administration. The senate advocates for student concerns and advancement by serving as a liaison between students and Yale administration, faculty, and officers. It also facilitates social interaction among graduate and professional students and works with local groups and initiatives to provide opportunities for students to give back to the community. The senate 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 lactation room, and an ITS print station. 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, e-mail 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 Advanced Study (M.A.S.), 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, e-mail 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, e-mail 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, e-mail 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, e-mail 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, e-mail 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, e-mail grad.engineering @yale.edu, or call 203.432.4252. 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, e-mail 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, e-mail 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 http://environment.yale.edu, e-mail 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, e-mail 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 http://architecture.yale.edu, e-mail 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, e-mail 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



© Yale University. Map not to scale

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 back-grounds. 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, status as a protected veteran, 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 protected veterans.

Inquiries concerning these policies may be referred to Valarie Stanley, Director of the Office for Equal Opportunity Programs, 221 Whitney Avenue, 3rd Floor, 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 and employees 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 Periodicals postage paid New Haven, Connecticut