

# Institute of Sacred Music

## 2018–2019



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# Institute of Sacred Music

## 2018–2019

*Church Music Studies*

*Choral Conducting*

*Liturgical Studies*

*Organ*

*Religion and the Arts*

*Voice: Early Music, Oratorio, and Chamber Ensemble*

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# Contents

Fall 2018 Calendar	5
Spring 2019 Calendar	7
The President and Fellows of Yale University	8
The Officers of Yale University	9
Institute of Sacred Music Administration and Faculty	10
A Message from the Director	13
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	17
The Institute of Sacred Music Today	17
Performing Ensembles Sponsored by the Institute	20
Lectures Sponsored by the Institute	21
International Activities and International Representation in the Institute	22
The ISM Fellows	22
Degrees	24
Degrees with Yale School of Music	24
Master of Music	
Master of Musical Arts	
Doctor of Musical Arts	
Degrees with Yale Divinity School	25
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
Courses Taught by Institute Faculty, 2018–2019	36
Facilities	47
Institute of Sacred Music Facilities	47
School of Music Facilities	47
Divinity School Facilities	48

Libraries	48
Housing	49
Admissions	51
General Information and Requirements	51
Institute of Sacred Music/School of Music Application Requirements	51
Institute of Sacred Music/Divinity School Application Requirements	52
Audition/Interview	53
Graduate Record Examination	54
Tests of English for Speakers of Other Languages	54
International Students	55
Yale Students and the ISM	55
Expenses and Financial Aid	56
Tuition and Fees	56
Financial Aid	56
Employment	57
Named Scholarships	57
Special Awards for Music Students	58
Fifth Semester for Church Music Certificate Course	58
Special Awards for Divinity Students	58
Special Support for Students	58
Student Accounts and Bills	59
Tuition Rebate and Refund Policy	60
Leave of Absence	60
Yale University Resources and Services	61
A Global University	61
Health Services	62
Resource Office on Disabilities	66
Resources on Sexual Misconduct	66
Office of International Students and Scholars	68
Cultural, Religious, and Athletic Resources	69
The Work of Yale University	73
Campus Map	76
Travel Directions	78

# Fall 2018 Calendar

EVENT	INSTITUTE OF SACRED MUSIC	DIVINITY SCHOOL	SCHOOL OF MUSIC	FACULTY OF ARTS & SCIENCES
<i>Orientation</i>	SA, Aug. 25	W-F, M-T Aug. 22-24, 27-28	T, Sept. 4	M-T, Aug. 20-28
<i>Course registration begins</i>		T, Aug. 28	M, Aug. 27	W, Aug. 22
<i>Opening convocation</i>		T, Aug. 28	TH, Sept. 6	
<i>Fall-term classes begin</i>	W, Aug. 29, 8:30 a.m.	W, Aug. 29, 8:30 a.m.	F, Sept. 7, 9 a.m.	W, Aug. 29, 8:20 a.m.
<i>Labor Day. Classes do not meet</i>	M, Sept. 3	M, Sept. 3		M, Sept. 3
<i>Placement exams and advisories</i>	T-F, Sept. 4-7		T-F, Sept. 4-7	
<i>Reading period (Divinity School)</i>		F, Oct. 12, 9 p.m.-M, Oct. 22, 8:20 a.m.		
<i>Fall convocation</i>		T-F, Oct. 16-19		
<i>October recess begins</i>				T, Oct. 16, 5:20 p.m.
<i>October recess ends</i>				M, Oct. 22, 8:20 a.m.
<i>ISM Fellows application deadline</i>	TH, Nov. 1			
<i>Reading period (Divinity School)</i>		F, Nov. 16, 9 p.m.-W, Nov. 21, 9 p.m.		
<i>November recess begins</i>		W, Nov. 21, 9 p.m.	SA, Nov. 17	F, Nov. 16, 5:20 p.m.
<i>November recess ends</i>	M, Nov. 26, 8:20 a.m.	M, Nov. 26, 8:20 a.m.	M, Nov. 26, 9 a.m.	M, Nov. 26, 8:20 a.m.
<i>Application deadline (School of Music: M.M., M.M.A., D.M.A.)</i>	SA, Dec. 1		SA, Dec. 1	
<i>Fall-term classes end</i>		T, Dec. 4, 9 p.m.	F, Dec. 14	TH, Dec. 13, 5:20 p.m.
<i>Labor Day classes rescheduled</i>		W, Dec. 5		

<u>EVENT</u>	<u>INSTITUTE OF SACRED MUSIC</u>	<u>DIVINITY SCHOOL</u>	<u>SCHOOL OF MUSIC</u>	<u>FACULTY OF ARTS &amp; SCIENCES</u>
<i>Reading period (Divinity School)</i>		w, Dec. 5, 6 p.m.–w, Dec. 12, 8:20 a.m.		
<i>Fifth Semester in Church Music Studies application deadline</i>	SA, Dec. 8			
<i>Fall-term exams</i>		W–T, Dec. 12–18	M–F, Dec. 17–21	F–W, Dec. 14–19
<i>Fall term ends; winter recess begins</i>		T, Dec. 18, 6 p.m.	SA, Dec. 22	w, Dec. 19



# Spring 2019 Calendar

EVENT	INSTITUTE OF SACRED MUSIC	DIVINITY SCHOOL	SCHOOL OF MUSIC	FACULTY OF ARTS & SCIENCES
<i>Course registration begins</i>		M, Jan. 14	M, Dec. 3	W, Jan. 9
<i>Spring-term classes begin</i>	M, Jan. 14, 8:30 a.m.	M, Jan. 14, 8:30 a.m.	M, Jan. 14, 9 a.m.	M, Jan. 14, 8:20 a.m.
<i>Application deadline (Divinity School: M.A.R., M.Div., S.T.M., and M.A.R. extended)</i>	T, Jan. 15	T, Jan. 15		
<i>Martin Luther King, Jr. Day. Classes do not meet</i>	M, Jan. 21	M, Jan. 21	M, Jan. 21	M, Jan. 21
<i>Reading period (Divinity School)</i>		T, Feb. 12, 9 p.m.–M, Feb. 18, 8:20 a.m.		
<i>School of Music auditions</i>	M–SU, Feb. 18–24		M–SU, Feb. 18–24	
<i>D.M.A. entrance exams</i>			SA, Feb. 23	
<i>Spring recess begins</i>	F, Mar. 8, 9 p.m.	F, Mar. 8, 9 p.m.	SA, Mar. 9	F, Mar. 8, 5:20 p.m.
<i>Spring recess ends</i>	M, Mar. 25, 8:20 a.m.	M, Mar. 25, 8:20 a.m.	M, Mar. 25, 9 a.m.	M, Mar. 25, 8:20 a.m.
<i>Spring-term classes end</i>		F, Apr. 26, 9 p.m.	F, May 3	TH, May 2, 5:20 p.m.
<i>Reading period (Divinity School)</i>		F, Apr. 26, 9 p.m.–TH, May 2, 8:20 a.m.		
<i>Spring-term exams</i>		TH–T, May 2–7	M–F, May 6–10	F–W, May 3–8
<i>Spring term ends</i>		T, May 7, 6 p.m.	F, May 10	W, May 8
<i>University Commencement</i>	M, May 20	M, May 20	M, May 20	M, May 20

# The President and Fellows of Yale University

## President

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

## Fellows

His Excellency the Governor of Connecticut, *ex officio*

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

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

Charles Waterhouse Goodyear IV, B.S., M.B.A., New Orleans, Louisiana

Catharine Bond Hill, B.A., B.A., M.A., Ph.D., New York, New York

Paul Lewis Joskow, B.A., Ph.D., Brookline, Massachusetts

William Earl Kennard, B.A., J.D., Charleston, South Carolina

Gina Marie Raimondo, A.B., D.Phil., J.D., Providence, Rhode Island (*June 2020*)

Emmett John Rice, Jr., B.A., M.B.A., Bethesda, Maryland

Eve Hart Rice, B.A., M.D., Bedford, New York (*June 2021*)

Joshua Linder Steiner, B.A., M.St., New York, New York

David Li Ming Sze, B.A., M.B.A., Hillsborough, California

Annette Thomas, S.B., Ph.D., Cambridge, England (*June 2022*)

Kathleen Elizabeth Walsh, B.A., M.P.H., Wellesley, Massachusetts (*June 2023*)

Douglas Alexander Warner III, B.A., Hobe Sound, Florida

Michael James Warren, B.A., P.P.E., Washington, D.C. (*June 2024*)

Lei Zhang, B.A., M.A., M.B.A., Hong Kong, China

# The Officers of Yale University

**President**

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

**Provost**

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Scott Allan Strobel, B.A., Ph.D.

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**Vice President for Global Strategy**

Pericles Lewis, B.A., A.M., Ph.D.

**Vice President for Facilities and Campus Planning**

John Harold Bollier, B.S., M.B.A.

# Institute of Sacred Music Administration and Faculty

## **Administration**

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

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Dorothy Bass, Valparaiso University  
Philip V. Bohlman, University of Chicago  
Quentin Faulkner, University of Nebraska, Lincoln (Emeritus)  
Rita Ferrone, Writer and Lecturer  
Ena Heller, Cornell Fine Arts Museum, Rollins College  
Don E. Saliers, Emory University (Emeritus)  
John D. Witvliet, Calvin Theological Seminary  
Nicholas Wolterstorff, Yale University (Emeritus)

## **Faculty Emeriti**

Simon Carrington, M.A., Professor Emeritus in the Practice of Choral Conducting  
John Wesley Cook, Ph.D., Professor Emeritus of Religion and the Arts; Former  
Director of the ISM  
Margot E. Fassler, Ph.D., Robert S. Tangeman Professor Emerita of Music History  
Thomas H. Troeger, B.A., B.D., S.T.D., J. Edward and Ruth Cox Lantz Professor  
Emeritus of Christian Communication

## **Faculty**

Teresa Berger, L.Th., M.Th., Dr.Theol., Dipl.Theol., Dr.Theol.Habilitation, Professor  
of Liturgical Studies, Thomas E. Golden Professor of Catholic Theology, and  
Coordinator of the Program in Liturgical Studies (on leave, spring 2019)  
Jeffrey Brillhart, B.M., M.M., Lecturer in Organ Improvisation  
Marguerite L. Brooks, B.A., M.M., Associate Professor Adjunct of Choral Conducting  
and Coordinator of the Program in Choral Conducting  
Maggi E. Dawn, B.A., M.A., Ph.D., Associate Dean for Marquand Chapel and  
Associate Professor Adjunct of Theology and Literature  
Jeffrey Grossman, A.B., M.M., Lecturer in Music  
Peter S. Hawkins, B.A., M.Div., Ph.D., Professor of Religion and Literature  
David Hill, M.A., Professor Adjunct of Choral Conducting and Principal Conductor of  
Yale Schola Cantorum

Martin D. Jean, B.A., M.M., A.Mus.D., Professor of Organ, Professor Adjunct of Sacred Music, and Director of the Institute of Sacred Music  
Judith Malafrente, B.A., M.A., Lecturer in Voice  
Vasileios Marinis, B.A., D.E.A., M.A.R., L.M.S., Ph.D., Associate Professor of Christian Art and Architecture (on leave, spring 2019)  
Mark Miller, B.A., M.M., Lecturer in Sacred Music  
Walden Moore, B.M., M.M., Lecturer Adjunct in Organ  
Thomas Murray, A.B., Professor in the Practice of Organ, University Organist, and Coordinator of the Program in Organ  
Tomoko Nakayama, B.M., M.M., Lecturer in Music  
Henry Parkes, M.A., Ph.D., Assistant Professor of Music  
Sally M. Promey, B.A., M.Div., Ph.D., Professor of Religion and Visual Culture, Coordinator of the Program in Religion and the Arts, and Professor of American Studies and Religious Studies (on leave, fall 2018)  
Markus Rathey, Ph.D., Robert S. Tangeman Professor in the Practice of Music History  
Melanie C. Ross, B.A., M.A.R., Ph.D., Associate Professor of Liturgical Studies (on leave, 2018–2019)  
Bryan D. Spinks, B.A., Dip.Th., M.Th., B.D., D.D., Bishop F. Percy Goddard Professor of Liturgical Studies and Pastoral Theology (on leave, fall 2018)  
James Taylor, B.Mus., M.Dipl., Professor in the Practice of Voice and Coordinator of the Program in Voice: Early Music, Oratorio, and Chamber Ensemble  
Christian Wiman, B.A., Professor in the Practice of Religion and Literature

#### **Visiting Faculty**

Awet Andemicael, A.B., M.F.A., M.A.R., Lecturer in Sacred Music  
Ileri Chávez-Bárceñas, B.A., M.A.R., Ph.D., Lecturer in Musicology  
Karin Coonrod, B.A., M.A.T., M.F.A., Lecturer in Religion and Literature (spring 2019)  
Carl Pickens Daw, Jr., B.A., M.A., Ph.D., Lecturer in Sacred Music (fall 2018)  
Ethan Heard, B.A., M.F.A., Lecturer in Acting  
Ronald S. Jenkins, B.A., Ed.D., Visiting Professor of Religion and Literature (fall 2018)  
David Mahan, B.A., M.A.R., Ph.D., Lecturer in Religion and Literature

#### **Affiliated Faculty**

Örgü Dalgıç, B.A., M.A., Ph.D., Lecturer in Religion and Visual Culture  
Nicole Paxton Sullo, B.A., M.A., M. Phil., Lecturer in Art History

#### **Executive Committee**

Professors Berger, Hawkins, Jean, Marinis, Murray, Promey, Rathey, Spinks, and Taylor

#### **ISM Fellows in Sacred Music, Worship, and the Arts**

Ileri Chávez-Bárceñas, B.A., M.A.R., Ph.D.  
Matthew Isaac Cohen, A.B., Ph.D.  
Ashon Crawley, B.A., M.A., S.T.M., Ph.D.  
Ephrem Aboud Ishac, B.A., M.A., Ph.D. (spring 2019)

Michelle Karnes, B.A., M.A., Ph.D.

Kelsey Seymour, B.A., M. Phil., M.M., Ph.D.

David Sperber, B.A., Ph.D.

**Staff**

Laura Adam, Manager of Music Programs and Concert Production

Jacqueline Campoli, Senior Administrative Assistant

Kristen Forman, Executive Assistant to the Director

Stephen Gamboa-Diaz, Assistant for Publications and Communications

Eben Graves, Program Manager

Nathaniel Gumbs, Director of Chapel Music

Sally Hansen, Admissions Coordinator

Andrea Hart, Assistant Director of Finance and Administration

Aric Isaacs, Concert Production Assistant

Trisha Lendroth, Financial Assistant

Melissa Maier, Manager of External Relations and Publications

Laurie Ongley, Concert Production and Camerata Manager

Sachin Ramabhadran, Technical/AV Coordinator

Elizabeth Santamaria, Financial Assistant

## A Message from the Director

Founded in 1973 and situated in one of the world's great research universities, the Institute of Sacred Music is a vibrant community of well over 100 students, faculty, fellows, and staff. In partnership with the Yale School of Music, Yale Divinity School, and other academic units at Yale, the Institute and its renowned faculty offer students unparalleled opportunities for in-depth study and interdisciplinary engagement. Students pursuing music degrees receive rigorous conservatory training in choral conducting, organ, or voice. Students in divinity programs study worship, music, literature, and the visual arts in the context of a broad-based, robust theological education. All students create connections between their chosen fields and explore the role of the arts in human flourishing. As skilled artists and thinkers, our graduates become leaders in the church, the academy, and major arts-related institutions.

ISM fellowships are granted to scholars and artists whose work relates to the mission of the Institute. Relocating to New Haven for one or two academic terms, they are integrated into Institute and University life through teaching and sharing their work.

The Institute also sponsors academic and artistic events, as well as a series of publications to enrich life at Yale and beyond.

We welcome you to explore the full range of our programs for students and the wider public.

Martin D. Jean

*Director, Yale Institute of Sacred Music*

*Professor of Organ; Professor Adjunct of Sacred Music*

# The Mission of the Institute of Sacred Music

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

## THE DIRECTORS OF THE INSTITUTE

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

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



# The Institute Past and Present

Psalm 21

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

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

*The Bay Psalm Book, 1640*

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

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

## SACRED MUSIC AT YALE BEFORE THE INSTITUTE OF SACRED MUSIC

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

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

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

## MEANWHILE IN NEW YORK CITY: THE SCHOOL OF SACRED MUSIC

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

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

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

## THE INSTITUTE OF SACRED MUSIC TODAY

In more than forty years at Yale, 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 repertoires 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 repertoires — 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 repertoires, 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 repertoires, 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 appointed jointly 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.

These programs of study 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); Italy (2014); the Baltic states (2016); and Spain (2018). 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 Schola Cantorum, 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, Robert Sirota, and Tawnee Olson, among others. The chorus has sung premiere performances of works by many composers, including Kathryn Alexander, Tawnee Olson, and Francine Trester.

**Yale Schola Cantorum** David Hill, principal conductor. Yale Schola Cantorum is a chamber choir that performs sacred music from the sixteenth century to the present day in concert settings and choral services around the world. Masaaki Suzuki is principal guest conductor. Open by audition to students from all departments and professional schools across Yale University, the choir has a special interest in historically informed performance practice, often in collaboration with instrumentalists from the Yale School of Music and Juilliard.<sup>415</sup> Schola was founded in 2003 by Simon Carrington, and it has worked with a host of internationally renowned conductors, including Simon Halsey, Paul Hillier, Stephen Layton, Sir Neville Marriner, Nicholas McGegan, James O'Donnell, Stefan Parkman, Krzysztof Penderecki, Helmuth Rilling, and Dale Warland. In addition to performing regularly in New Haven and New York, the ensemble records and tours nationally and internationally. Schola's recordings appear on the Delos, Gothic, and Naxos labels. On tour, Schola Cantorum has given performances in England, Hungary, France, China, South Korea, Italy, Greece, Turkey, Japan, Singapore, Russia, Estonia, Latvia, India, and Spain. The ensemble will travel to Scandinavia in 2019.

**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.

## 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 announcement of the 2018–2019 lecturer is forthcoming.

The Kavanagh Lecture, named for the late Professor Emeritus of Liturgics Aidan Kavanagh, is often given in conjunction with Convocation Week at Yale Divinity School.

The Rt. Rev. Dr. Rowan Williams delivered the 2018 lecture as the keynote address for the ISM Liturgy Conference in June.

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. Tracy K. Smith will be the Schwebel Lecturer in fall 2018.

## INTERNATIONAL ACTIVITIES AND INTERNATIONAL REPRESENTATION IN THE INSTITUTE

The ISM draws its students, faculty, and fellows from all over the world. Currently, more than twenty 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, Pakistan, 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, and Yale Schola Cantorum embarks on an international concert tour to a different destination each year.

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.

## THE ISM FELLOWS

### *Yearlong Fellowships*

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 are chosen for the quality and significance of their work, and have the opportunity to pursue their scholarly or artistic projects within a vibrant, interdisciplinary community. 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 collaborate 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.



### *Short-Term Collections-Based Fellowships*

The ISM also supports short-term fellowships for research on the aural, material, visual, ritual, and textual cultures of religions. These fellowships are restricted to work on Yale's noncirculating collections, particularly at the Beinecke Rare Book and Manuscript Library, the Collection of Musical Instruments, the Yale Center for British Art, the Yale Peabody Museum of Natural History, and the Yale University Art Gallery. They are residential for one to three months; researchers must free themselves of most other work during the period of the fellowship and are expected to reside in the vicinity of Yale. Yale faculty, staff, and students are not eligible for these fellowships.

Complete information about both of the ISM Fellows programs is available online at <http://ism.yale.edu/ism-fellows> or by calling the ISM office at 203.432.5180.

# 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. See full descriptions in the School of Music bulletin.

### *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.

### *Master of Musical Arts*

The Master of Musical Arts degree is conferred on candidates who successfully complete two years of study (at least 16 credit hours per term). Applicants must hold a Master of Music degree in the field in which they are planning to apply. The program provides intensive training in the student's major field—performance, conducting, or composition—supported by studies in theoretical and historical subjects.

Students who hold an M.M. degree from the School of Music are expected to complete the program in one year. Those who hold a D.M.A. degree or are currently enrolled in a D.M.A. program are not eligible to apply for the Master of Musical Arts program.

In addition to private lessons and chamber music, students take part in relevant ensembles such as Yale Schola Cantorum. M.M.A. candidates will perform a recital in each year of study.

### *Doctor of Musical Arts*

The Doctor of Musical Arts degree at Yale is a distinctive program comprised of a two-year residential component on campus followed by a three-year dissertation period during which candidates develop and demonstrate professional and artistic excellence. The degree provides intensive training in the student's major field—performance, conducting, or composition—augmented by studies in theoretical and historical subjects. Yale University confers the Doctor of Musical Arts degree on 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 dissertation period, and concluded the program requirements by passing the final D.M.A. recital and oral examination.

## DEGREES WITH YALE DIVINITY SCHOOL

Divinity students in the ISM are candidates for one of three degrees. See full descriptions in the Divinity School bulletin.

### *Master of Divinity*

The M.Div. is a three-year degree program of theological studies designed primarily, although not exclusively, to prepare students 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 one of the many 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 offers the opportunity to pursue advanced work in one of the disciplines of theological study.

### *Master of Sacred Theology*

The S.T.M. is a one-year degree program for those who have obtained the M.Div. degree or the equivalent and wish to do concentrated research on a specific project. Typically, ISM students in this degree program focus 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.

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 Marin Alsop, Grete Pedersen, 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, Erwin Ortner, Matthew Halls, and Kaspars Putniņš.

Working with their adviser, choral conducting students in the Institute of Sacred Music elect two courses offered by the ISM, Yale Divinity School, or Department of Religious Studies. 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 any degree programs — M.M., M.M.A., or D.M.A.

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. In recent years the visiting artists have included Marie-Claire Alain, Martin Baker, Michel Bouvard, Sophie-Véronique Cauchefer-Choplin, David Craighead, Vincent Dubois, Hans-Ola Ericsson, Michael Gailit, Jon Gillock, Naji Hakim, Martin Haselböck, Susan Landale, Olivier Latry, Jon Laukvik, Rachel Laurin, Ludger Lohmann, Renée Anne Louprette, Thomas Murray, Karel Paukert, Peter Planyavsky, Simon Preston, Daniel Roth, Erik Wm. Suter, and Dame Gillian Weir. Thomas Trotter will be the guest artist in 2018–2019.

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.

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. 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 by the School of Music, with Doris Yarick-Cross as artistic director), and the track in Early Music, Oratorio, and Chamber Ensemble (sponsored jointly by the Institute of Sacred Music and School of Music, with James Taylor as program coordinator).

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

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

### VOICE: EARLY MUSIC, ORATORIO, AND CHAMBER ENSEMBLE

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

The ISM voice track is designed to enhance and nurture the artistry of young singers by developing in them a secure technique, consummate musicianship, and stylistic versatility through instruction in performance practice and comprehensive performance experience. There is a strong emphasis on oratorio, particularly the works of Bach and Handel, as well as art song repertoire.

**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 students' participation in Schola offers the opportunity of working with such renowned conductors as Simon Carrington, Matthew Halls, Paul Hillier, Stephen Layton, Sir Neville Marriner, Nicholas McGegan, Helmuth Rilling, Masaaki Suzuki, Jeffery Thomas, and Sir David Willcocks. Schola's performances feature the ISM voice majors in the various solo roles.

Weekly seminars and voice classes provide in-depth instruction in performance practice; early music and art song repertoire; diction (French, German, Italian, and Latin); and Gregorian chant. Voice majors are required to sing a recital during each year of study. Additionally, singers have the opportunity to participate in master classes by internationally renowned artists, who in recent years have included Anna Caterina Antonacci, Robin

Blaze, Christian Gerhaher, Emma Kirkby, Marni Nixon, Andreas Scholl, Donald Sulzen, Hilary Summers, Roderick Williams, and Furio Zanasi.

All students of the Institute of Sacred Music are required to attend the ISM Colloquium each week of every 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. 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. Students are encouraged to avail themselves of the offerings of the University, particularly courses in the Department of Music.

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, students 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 8.

#### 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.

**Academic courses** Students will elect one course from each of the following four categories (School of Music courses: 4 credits each; Divinity School courses: 3 credits each). Some examples of prior years' courses are given to show how the individualized program

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

*Biblical Studies*

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

*Liturgical Studies*

Foundations of Christian Worship

Prayer Book

*History of Sacred Music or Religion and the Arts*

J.S. Bach's First Year in Leipzig

Mozart's Sacred Music

Music and Theology in the Sixteenth Century

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

*Art of Ministry*

Hymnody as Resources for Preaching and Worship

The Parish Musician

Sacred Music: Unity and Diversity

**Skills-based 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 is offered 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 members 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 worship and of approaches to its study but also encounter the diversity of liturgical patterns in the Christian tradition. The faculty emphasizes connections with 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 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 24 credit hours of graduate study beyond the 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, 9 credit 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, Religious Studies, Anthropology) 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 on historical musicology, ethnomusicology, or the theological study of music. 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 disciplines. In addition, students are encouraged to consider music within an interdisciplinary 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, or they pursue theological studies with a particular focus on music and ritual.

**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, who at the end of the year award the Faculty Prize for the best student presentation.

Student presentations are graded as follows: pass with distinction, pass, pass with reservation, or fail. 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.

# Courses Taught by Institute Faculty, 2018–2019

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, 2018. An updated list is available online at <http://ism.yale.edu>.

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. See the Schools’ respective bulletins for full explanation.

## MUSIC COURSES

**MUS 506a–b, 606a–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, 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. Tomoko Nakayama

**MUS 511b, Music before 1750** 4 credits. NP. Group B. An overview of music before 1750 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 six short essays, a final research project, and a final exam. Markus Rathey

**MUS 515a,b, Improvisation at the Organ I** 2 credits. This course in beginning organ improvisation explores a variety of harmonization techniques, with a strong focus on formal structure (binary and ternary forms, rondo, song form). Classes typically are made up of two students, for a one-hour lesson on Mondays. The term culminates with an improvised recital open to the public. In this recital, each student improvises for up to seven minutes on a submitted theme. Jeffrey Brillhart

**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. ISM students are required to take two terms in their second year. Ethan Heard (ISM), Christopher Murrah

**MUS 531a–b, 631a–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, 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, 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, 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 539b, 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. Markus Rathey

**MUS 540a–b, 640a–b, 740a–b, 840a–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. Jeffrey Grossman

**MUS 571a–b, 671a–b, 771a–b, Yale Schola Cantorum** 1 credit per term. Specialist chamber choir for the development of advanced ensemble skills and expertise in demanding solo roles (in music before 1750 and from the last one hundred years). Enrollment required for voice majors enrolled through the Institute of Sacred Music. David Hill

**MUS 586a, The Oratorio in the Seventeenth and Eighteenth Centuries** 4 credits. NP. Group B. Opera and oratorio emerged almost simultaneously as large-scale musical genres at the beginning of the seventeenth century. In spite of significant differences (staging, subjects, etc.), the two genres depend on the same musical devices as recitative, aria, and movements for choir. However, the oratorio is more than just the sacred "sister" of the opera. It grew out of the tradition of the medieval religious drama, the tradition of chanting biblical texts during the liturgy, the sacred madrigal, and extra-liturgical devotional practices. The course traces the history of the oratorio from its beginnings to the time of Johann Sebastian Bach and George Frideric Handel. It explores the social and religious functions of the oratorio over a span of some 150 years and analyzes the compositional techniques employed by the composers to create musical drama without being able to stage it. Markus Rathey

**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. Jeffrey Grossman



**MUS 605a, Performing Oratorio: A Look at the Major Repertoire** 2 credits. This class provides a practical, performance-based introduction to the major oratorio repertoire from Vivaldi to Adams. Specific works are studied from a literary and musical point of view, with weekly presentation of prepared selections. Issues of editions, text setting, musical style, theatrical presentation, and performance history are discussed, while working on excerpts (arias and ensembles) from the repertoire list. The conductor/soloist relationship, and the relative musical requirements of each in various repertoires, are explored. Open to singers, conductors, instrumentalists, and composers. Open to undergraduates (half-credit) with permission of the instructor. Judith Malafronte

**MUS 615a,b, Improvisation at the Organ II** 2 credits. This course explores modal improvisation, focusing on the composition techniques of Charles Tournemire and Olivier Messiaen. Students learn to improvise five-movement chant-based suites (Introit-Offertoire-Elevation-Communion-Pièce Terminale), versets, and a variety of free works using late-twentieth-century language. Classes typically are made up of two students, for a one-hour lesson on Mondays. The term culminates with an improvised recital, open to the public. In this recital, each student improvises for up to seven minutes on a submitted theme. Prerequisite: MUS 515. Jeffrey Brillhart

**MUS 656a, Liturgical Keyboard Skills I** 2 credits. In this course, students gain a deeper understanding of 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

**MUS 664a, The Symphony and the Sacred in the Nineteenth Century** 4 credits. NP. Group B. The course describes the development of the metaphysical interpretation of music in the nineteenth century and shows how composers in the late eighteenth century (e.g., J. Haydn and J.M. Kraus), the first half of the nineteenth century (e.g., Beethoven and Mendelssohn), and the late nineteenth century have used quotations and allusions to create a “religious mood” in their symphonies. Markus Rathey

**MUS 715a,b, Improvisation at the Organ III** 2 credits. This course explores the improvisation of full organ symphony in four movements, Tryptique (Rondo-Aria-Theme/ variations), improvisation on visual images, text-based improvisation, and silent film. Classes typically are made up of two students, for a one-hour lesson on Mondays. The term culminates with an improvised recital, open to the public. In this recital, each student improvises for up to ten minutes on a submitted theme. Prerequisite: MUS 615. Jeffrey Brillhart

**MUS 815a,b, Improvisation at the Organ IV** 2 credits. This course explores the improvisation of contrapuntal forms including partimento fugue, stylus fantasticus, fugue d'école, and choral preludes. Prerequisite: MUS 715. Jeffrey Brillhart

## DIVINITY COURSES

Courses are 3 credits unless otherwise indicated.

**REL 3910a–b, Colloquium** ½ 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 632b, Theology through Music** In this course, we examine different approaches to doing Christian theology through music. As we read, discuss, and analyze selected works, primarily by systematic/constructive theologians of the twentieth and twenty-first centuries, we grapple with the following questions: What is the difference between theologies of music and theology through music? How have theologians used music to help them theologize (e.g., using musical metaphors, borrowing musical terminology, illustrating theological concepts with musical examples, adopting music as a mode within which to theologize)? What, if anything, does a deep engagement with music permit theologians to do that they cannot otherwise accomplish? How do sociocultural location, theological perspective, and aesthetic frameworks interact in shaping particular music-driven theologies? What are the limitations of doing theology through music? Familiarity with musical terminology and experience reading Christian theological texts are helpful. (M) Awet Andemicael

**REL 651a, Digital Media, Liturgy, and Theology** This course inquires into ecclesial practices that have migrated online and are digitally mediated, especially those of prayer and worship. In recent years, both very old and entirely new liturgical practices have flourished in digital social space, from the live streaming of worship services to digital prayer chapels, virtual choirs, online pilgrimages, and digitally mediated devotions such as daily prayer via tweets or “pray-as-you-go” apps. Some communities have experimented with so-called cyber-baptisms and cyber-communions. And digital social hosts communities of faith that exist only online, for example, in web-based interactive virtual reality environments. This course brings the tools and insights of new media theories, liturgical studies, and constructive theology to the inquiry into these ecclesial practices. Prerequisite: at least one liturgy and/or theology course (previous or concurrent) is highly desirable. (W) Kathryn Tanner, Teresa Berger

**REL 682a, Foundations of Christian Worship** This is a core course in Liturgical Studies. The course focuses on theological and historical approaches to the study of Christian worship, with appropriate attention to cultural context and contemporary issues. The first part of the course seeks to familiarize students with the foundations of communal, public prayer in the Christian tradition (such as its roots in Hebrew Scripture and the New Testament; its Trinitarian source and direction; its ways of figuring time, space, and human embodiment; its use of language, music, the visual arts, etc.). The second part offers a sketch of historical developments, from earliest Christian communities to present times. In addition, select class sessions focus on questions of overall importance for liturgical life, such as the relationship between gender differences and worship life, and the contemporary migration of liturgical practices into cyberspace. (W) Teresa Berger

**REL 683b, The Liturgy, Ritual, and Chant of Medieval England (Sarum Use)** This team-taught interdisciplinary travel seminar focuses on the rites, ceremonies, and music of the Use of Sarum (Salisbury), which was the predominant form of Christian worship in late medieval England. With particular attention to Salisbury Cathedral, as well as to surviving texts and material evidence pertaining to that foundation, it explores how liturgy was cultivated, documented, and experienced in the High Middle Ages. It considers the ritual intersections of community, architectural space, visual decoration, sound, movement, and written text. It also considers the significance of Sarum Use in the formation of the 1549 Book of Common Prayer and, more recently, as a resource for liturgical revival and renewal. (W, M) Bryan D. Spinks, Henry Parkes

**REL 697b, Eucharistic Prayers and Eucharistic Theology** This course looks at the broad structural development of the Eucharistic liturgy at certain key epochs in the history of the Christian church. However, its main focus is on the central prayer of the rite, the Eucharistic Prayer or Great Thanksgiving. The course examines the theories put forward regarding the prayer's possible origins and its historical development, its treatment by the various sixteenth- and seventeenth-century reformers, and attitudes toward it during subsequent epochs to the present. The course reflects on the theologies expressed in this prayer genre and considers the corresponding sacramental theology in doctrinal writings on the Eucharist. Prerequisites: ideally, students should have taken REL 682 and already be acquainted with Eucharistic (Lord's Supper) liturgies, particularly the Great Thanksgiving over the bread and wine. (W) Bryan D. Spinks

**REL 731a, Origins of Christian Art in Late Antiquity** This course examines the origins and development of Christian art in the visual culture of Roman late antiquity, ca. 200–ca. 500 CE. Its aim is to introduce students to key developments in the history of Christian art through the close study of images preserved on a range of objects in different media (including frescoes, glassware, sculpture, coins, textiles, mosaic) made for a variety of purposes. The course involves visits to the Yale Art Gallery and focuses on the importance of situating objects within their larger social and cultural context through the analysis of primary source evidence, which may include archaeological, iconographic, epigraphic, and textual sources (Jewish, early Christian, and other contemporary Roman texts). Topics include the literary and archaeological evidence for early Christian attitudes to visual representation; contexts of manufacture; the social and economic basis

of patronage; Roman political influence on Christian iconography; development of new genres of imagery; and the role of imperial patronage in the transformation of civic spaces. (A) Vasileios Marinis, Felicity Harley

**REL 747a, Islamic Art and Architecture in the Mediterranean** This course surveys the history of Islamic cultures through their rich material expressions beginning from the time of the Prophet Muhammed in the seventh century to the present and extending across the Mediterranean from Spain to Syria. The course aims to familiarize students with the major periods, regions, monuments, and media of the Islamic cultures around the Mediterranean; and with basic principles of Islam as they pertain to the visual arts, and in particular their interactions with the Christian world. It discusses architecture (mosques, madrasas, mausolea, etc.) as well as works of art in various media (calligraphy, illuminated manuscripts, textiles, ceramics, etc.) within both the Islamic and the larger, universal, and cross-cultural contexts. (A) Örgü Dalgıç

**REL 801a or b, Marquand Chapel Choir** 1 credit per term. Nathaniel Gumbs

**REL 802a or b, Marquand Gospel Choir** ½ credit per term. Mark Miller

**REL 825a, 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. (M) Awet Andemicael

**REL 933b, Poetry and Faith** This course is designed to look at issues of faith through the lens of poetry. With some notable exceptions, the course concentrates on modern poetry—that is, poetry written between 1850 and 2013. Inevitably the course also looks at poetry through the lens of faith, but a working assumption of the course is that a poem is, for a reader (it's more complicated for a writer), art first and faith second. "Faith" in this course generally means Christianity, and that is the primary context for reading the poems. But the course also engages with poems from other faith traditions, as well as with poems that are wholly secular and even adamantly anti-religious. (A) Christian Wiman

**REL 935a, Religious Lyric in Britain** This is a survey of the religious lyric in Britain from the seventeenth century (Donne and Herbert) to the present (Michael Symmons Roberts and Malcolm Guite). Poets to be read include those who address God from a standpoint of faith (e.g., Hopkins and R.S. Thomas) and those who do not (e.g., Hardy, Larkin, and Stevie Smith). Working within a British framework, the class traces a literary tradition that has a certain cultural and religious (i.e., Christian) coherence. By choosing lyric poetry, students look at short, nonnarrative, often emotive work that stresses the speaker's personal thoughts or feelings. Whereas secular lyric often 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. The class's study mixes close textual analysis with attention to larger theological issues. (A) Peter S. Hawkins

**REL 943a, Performance behind Bars: Sacred Music, Sacred Texts, and Social Justice** The course meets in a maximum-security prison where students collaborate with incarcerated men on the creation of performances of theater and music inspired by their collective reading of Dante's *Divine Comedy*. Students learn how to apply their skills as writers or performing artists to a real-world situation and gain knowledge of the American criminal justice system and its relevance to Dante's poem from a unique perspective behind bars. (A) Ronald S. Jenkins

**REL 945a, From House Churches to Medieval Cathedrals: Christian Art and Architecture from the Third Century to the End of Gothic** This course examines the art associated with, or related to, Christianity from its origins to the end of Gothic. It analyzes major artistic monuments and movements in a variety of regions, paying particular attention to how art shapes and is shaped by the social and historical circumstances of the period and culture. The class considers art in diverse media, focusing on painting, sculpture, architecture, and decorative arts. Trips to the Yale Art Gallery and the Beinecke Rare Book and Manuscript Library are included. The course aims to familiarize students with key monuments of Christian architecture, sculpture, painting, and related arts, analyzing each within its particular sociocultural and theological perspective. The course stresses the importance of looking at works of art closely and in context and encourages students to develop skills of close observation and critical visual analysis. Additionally, students are encouraged to examine the ways parallel developments in Christian theology, dogma, and liturgy are influenced by art. Prerequisites: basic knowledge of Christian history and familiarity with the Bible. (A) Vasileios Marinis

**REL 947b, Christian Art and Architecture from the Renaissance to the Present** This course examines art associated with, or related to, Christianity from the thirteenth to the twenty-first century. It analyzes major artistic monuments and movements in a variety of regions, paying particular attention to how art shapes and is shaped by the social and historical circumstances of the period and culture. The course aims to familiarize students with key monuments of Christian architecture, sculpture, painting, and related arts, examining each within its particular sociocultural and theological perspective. The course stresses the importance of looking at works of art closely and in context and encourages student to develop skills of close observation and critical visual analysis. Additionally, students are encouraged to examine the ways developments in Christian theology, doctrine, and liturgical practice interact with visual and material arts. Regular readings from the text are complemented by in-depth class lectures and discussions. Special attention is given to examples of Christian art and architecture in the greater New Haven area. (A)

**REL 950a, Dante's Journey to God I** This is the first term of a yearlong course on the *Divine Comedy* in which we read 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 *poema sacro* (sacred poem). (A) Peter S. Hawkins

**REL 951b, Dante's Journey to God II** This is the second term of a yearlong course on the *Divine Comedy* in which we read 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 *poema sacro* (sacred poem). Prerequisite: enrollment limited to students who have successfully completed REL 950. (A) Peter S. Hawkins

**REL 956b, Faith, Doubt, and Redemption in Twentieth–Twenty-First-Century Fiction** The pressures of secularization and other challenges in late-modern society have provoked widespread reconsideration of traditional expressions of faith. Notions of God, salvation, redemption, even of faith itself, are subject to scrutiny by religious and non-religious people alike. With special reference to Christian faith, the course examines this phenomenon through the literary vision expressed in the fiction of three modern writers — Flannery O'Connor, Walker Percy, and Don DeLillo — considering the theological and literary implications of their work to modern quests for redemption. (A) David Mahan

**REL 960a, Communities of Chant** An exploration of the social and cultural dimensions of liturgical chant in Western Christianity, focusing on the so-called Gregorian tradition as received from Late Antiquity and the early Middle Ages. Introductory lectures furnish students with the necessary tools, vocabulary, and methodologies for navigating the field of chant history. The course then proceeds by way of six diverse case studies, historical and ethnographic, each of which is designed to shed light on the complex and rich interdependencies of chant, community, history, and identity. This course does not expect musical literacy, prior experience of chant, or knowledge of Latin. Singing ability is a welcome bonus. (M) Henry Parkes

**REL 963a, Literature of Trauma** How can literary art respond to extreme suffering, particularly when it involves the trauma of large-scale violence and oppression, which seems to defy aesthetic response? How can literary artists fulfill a summons to bear witness and remember without vitiating the apparent senselessness of human atrocity? How do theological responses to trauma interact with those made by creative writers? This course examines these and other questions through the works of poets and novelists responding to the traumas of war (WWI poetry), genocide (Holocaust poetry and fiction), historic violence and oppression (African American, East European, and Latin American poetry and fiction), and the end of the world (apocalyptic fiction). This is not a course in clinical psychology or pastoral theology. The class focuses on the literary-critical and theological issues that arise through close reading of these texts. (A) David Mahan

**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 979a, Hymns and Their Music** This is a survey course intended to familiarize students with the development of Christian hymnody from its beginnings to the present day as well as to foster their ability to analyze and evaluate the literary and theological properties of hymn texts, the musical properties of hymn tunes, and the effective use of hymns in a variety of worship contexts. Students' progress toward these competencies will be objectively measured by their ability to (1) make a literary analysis of hymn texts in both technical and lay terms; (2) make a musical analysis of hymn tunes in both technical and lay terms; (3) make a biblical and theological analysis of hymn texts; (4) demonstrate comprehension of the contextual dimensions of hymnody in any given historic period and locale; (5) demonstrate familiarity with printed, electronic, and online resources for hymnological scholarship; and (6) suggest and demonstrate creative and effective ways of using hymns in congregations, including strategies for improving the singing of hymns. (M) Carl Pickens Daw, Jr.

**REL 982b, Performance of Text: Poetry of T.S. Eliot** This course approaches the poetry of T.S. Eliot (1888–1965) both as literature to be studied and as texts to be performed. Although Eliot also wrote for the theater, we explore the dramatic power of his poetry, treating his often very difficult works not as puzzles to be solved but as states of mind and heart to be experienced as texts are vocalized and embodied. We begin with his early work and conclude with the last of his Four Quartets, “Little Gidding.” We are especially interested in Eliot’s religious development. Weekly class sessions combine textual analysis and oral interpretation. The course culminates in a performance on Friday evening, April 26, that incorporates work done in class week by week. Enrollment limited to twelve students, to be determined after the introductory session on Jan. 17, which all prospective students must attend. Because of the nature of the course, no absences allowed. (A) Peter S. Hawkins, Karin Coonrod

## ISM COURSES HOSTED IN OTHER DEPARTMENTS

**EAST 405a/MUSI 476a/THST 326a, Chinese Opera** This course introduces students to varieties of Chinese opera through plays, Chinese theories of music and acting, modern scholarship, and recorded media. Furthermore, students learn strategies to evaluate written and performed aspects of Chinese opera in a manner that can be extended to Western opera, film, and other performed genres. Permission required. Kelsey Seymour

**MUSI 628a, Early Song Tradition in the Habsburg Spanish Empire** This seminar explores the song tradition in the Hispanic world from the succession of the Catholic Monarchs through the reign of Charles II, the last Habsburg ruler of Spain – from approximately 1469 to 1700. Attention is given to manifestations of musical globalization and sources that reveal the circulation and transmission of Iberian musico-literary genres in the vast Spanish empire, including Portugal, Europe, the New World, and Asia. The course provides an introduction to the literary and musical sources of the Iberian song: from early poetic anthologies and songbooks, to villancicos’ manuscripts, chapbooks, printed vihuela and guitar tutor books, Iberian songs in manuscripts and printed

collections of neighboring countries, early anthologies, catalogs and library collections, music and poetic treatises, and songs in dramas, novels, and other literary genres by authors such as Miguel de Cervantes, Lope de Vega, or Sor Juana Inés de la Cruz. We also explore complex representations of Indians, African slaves, and Jewish *conversos* in relation to literary conventions and early modern ideas about religious devotion and racial difference. We approach these topics through a close engagement with materials in special collections and archives. Ireri Chávez-Bárceñas

**RLST 344b, Death and the Afterlife in Chinese Cultures** This seminar explores ideas surrounding death in China and Taiwan, including retribution, the afterlife, and ghosts in Chinese religious traditions. To investigate this, we turn to religious scriptures, mortuary items, documentaries, and scholarly writings, and ask ourselves the following questions: How do concepts of the afterlife reflect and affect the situations of the living? How do the living maintain a relationship with the dead? Kelsey Seymour

**RLST 352a, Blackness and Mysticism** This course focuses on the long history of Western constructions of the human as an enduring project of racialization. We consider the concepts mystic, mysticism, mystical, and how they announce the possibility for European personhood that is also modern global racialization. But we also consider alternatives to the European thought process, a way to think blackness and its relation to, its disruption of, these concepts. Ashon Crawley



# Facilities

## INSTITUTE OF SACRED MUSIC FACILITIES

The facilities for the Institute of Sacred Music are located primarily on Prospect Hill. The Sterling Divinity Quadrangle houses the ISM Great Hall – a multipurpose room used for classes, rehearsals, and other events – and also provides offices for some ISM faculty and staff. The organ studio contains the Martin Pasi organ from 2011 and is used for teaching and practice. Four organ practice rooms are available to those taking organ lessons, and three piano practice rooms are open for general usage. The ISM choral library houses more than 7,500 titles for use by the many ensembles sponsored by the ISM.

The newly renovated Miller Hall, at 406 Prospect Street, opened in 2018 to provide space for administrative staff, fellows, and additional faculty of the Institute. Built as a private home in 1909 by Yale graduate and New York architect Grosvenor Atterbury, it was operated by Dwight Hall at Yale as the International Student Center from 1948 to 2005. In 2018 the building was named Miller Hall in honor of Clementine Miller Tange-man and Xenia S. and J. Irwin Miller, the primary benefactors of the Yale Institute of Sacred Music. In addition to offices, Miller Hall contains the Clementine Miller Tange-man Common Room used for informal gatherings, as well as a workroom for students, meeting rooms, and teaching spaces.

## SCHOOL OF MUSIC FACILITIES

The main buildings of the School of Music are Leigh Hall at 435 College Street; Sprague Memorial Hall, which also houses Morse Recital Hall, at 470 College Street; and Hendrie Hall at 165 Elm Street. The Adams Center for Musical Arts, which opened in January 2017, connects Leigh Hall and the newly renovated Hendrie Hall by way of a new structure that includes a student commons with a four-story atrium. For the first time, musicians from across campus can come together and interact as one community. The complex is a state-of-the-art facility with enhanced acoustics and the latest instructional technology in all spaces. The Adams Center's three-story orchestra rehearsal hall is the first home for the Yale Philharmonia and Yale Symphony Orchestra. Reimagined spaces in Hendrie Hall house the University bands and the Yale Glee Club; the School's opera, brass, and percussion departments; an Ensemble Library for all resident ensembles; and the deputy dean's office. Twenty-six new practice studios and six classrooms provide space for Yale College and Yale School of Music students to meet, study, practice, and rehearse chamber music.

The Yale University Collection of Musical Instruments, containing nearly one thousand 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.

## LIBRARIES

The Yale University Library comprises fifteen million print and electronic volumes in more than a dozen different libraries and locations, including Sterling Memorial Library, the Beinecke Rare Book and Manuscript Library, and the Anne T. and Robert M. Bass Library. The library also encompasses an innovative Preservation and Conservation Department that develops and applies leading-edge technology to maintain the library's diverse collections, which range from ancient papyri to early printed books, rare film and recorded music collections, and a growing body of born-digital works and resources. A student-curated exhibit program and the University's emphasis on teaching with original source materials augment students' 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 <http://web.library.yale.edu>.

The Irving S. Gilmore Music Library contains approximately 121,000 scores and parts for musical performance and study; 81,000 books about music; 43,000 compact discs and recordings; 11,600 microforms of music manuscripts and scores; 45,000 pieces of sheet music; 95,000 photographs; 4,000 linear feet of archival materials; 650 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 catalogs. 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 500,000 volumes, 270,000 microforms, and 5,000 linear feet of manuscript and archival material. Its primary strengths are in the history of missions, Protestant, Catholic, and Orthodox; Christian theology, historical and constructive; biblical literature; and church history. Among its collections is the Lowell Mason Collection of Hymnology, which was cataloged 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.

## 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 Yale Housing Office has dormitory and apartment units available for graduate and professional students. Dormitories are single-occupancy and two-bedroom units of varying sizes and prices. They are located across the campus, from Edward S. Harkness Memorial Hall, serving the medical campus, to Helen Hadley Hall and the newly built

272 Elm Street, serving the central/science campus. Unfurnished apartments consisting of efficiencies and one-, two-, and three-bedroom apartments for singles and families are also available. Family housing is available in Whitehall and Esplanade Apartments. The Housing website (<http://housing.yale.edu>) is the venue for graduate housing information and includes dates, procedures, facility descriptions, floor plans, and rates. Applications for the new academic year are available beginning April 23 and can be submitted directly from the website.

The Yale Housing Office also manages the Off Campus Living listing service (<http://offcampusliving.yale.edu>; 203.436.2881), which is the exclusive Yale service for providing off-campus rental and sales listings. This secure system allows members of the Yale community to search rental listings, review landlord/property ratings, and search for a roommate in the New Haven area. On-campus housing is limited, and members of the community should consider off-campus options. Yale University discourages the use of Craigslist and other third-party nonsecure websites for off-campus housing searches.

The Yale Housing Office is located in Helen Hadley Hall (HHH) at 420 Temple Street and is open from 9 a.m. to 4 p.m., Monday through Friday; 203.432.2167.

# 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 <http://ism.yale.edu/admissions>. 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
- January 15 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. Divinity School students must obtain the ISM director's approval to complete a degree on a part-time basis. School of Music students must be enrolled full-time and in consecutive years.

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, 406 Prospect Street, New Haven CT 06511-2167; e-mail, [ism.admissions@yale.edu](mailto:ism.admissions@yale.edu).

## INSTITUTE OF SACRED MUSIC/SCHOOL OF MUSIC APPLICATION REQUIREMENTS

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

1. Completed online Institute application. Applicants must also apply separately to the School of Music at <http://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 website.

#### **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 January 15:

1. Completed online application with nonrefundable application fee of \$50 (U.S.). This fee must be submitted with the application and cannot be waived, unless the applicant has also applied separately to Yale Divinity School; in this case, the ISM will waive the application fee so that the applicant will pay only one fee (to YDS).
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 current résumé or curriculum vitae.
5. 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.
6. Three letters of recommendation.
7. 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.
8. 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.

Applications are due in the ISM Office of Admissions by January 15; notifications are sent on or about April 1.

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 the concentrated M.A.R. program; (5) a description of the doctoral program to which the student will be applying and how it fits into the student's 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 prescreening recording 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 the week of February 18; for detailed information, please see the School of Music's website: <http://music.yale.edu/admissions>.

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

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

Choral conducting applicants will be expected to demonstrate a highly developed level of comprehensive musicianship, including theory, 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.

Occasionally, the Institute will admit a composition student as an affiliate after the student has been admitted to and funded by the School of Music. Interested students should inquire at the ISM admissions office for further details.

### *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 may 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](http://www.ets.org/gre). *Please use the ISM 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](http://www.ets.org/toefl). *Please use the ISM institution code #7072. Failure to use this code may result in lost scores.* The Institute expects students to achieve a score of 100 on the Internet-based test (equivalent to 250 on the computer-based test and 600 on the paper-based test) 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, with a minimum score of 6.5 for writing and speaking) or by having received a degree from an accredited university or college (minimum of two full years of course work) 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](http://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.

## YALE STUDENTS AND THE ISM

There are varieties of ways for any Yale student to become involved in the work of the Institute of Sacred Music: through music lessons, musical ensembles, courses, and a range of other activities. Interested students should make inquiries to the ISM director's office.

# 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 2018–2019, tuition for full-time students enrolled at the School of Music and the Institute will be \$33,000. Tuition for full-time students enrolled at the Divinity School and the Institute will be \$24,920. Other special fees may be assessed, depending on program (orientation, commencement, board, and activity fees, etc.). Further information is available from the Financial Aid Office.

The Institute awards financial aid only to those students who are new to degree programs in either the Yale School of Music or Yale Divinity School.

## 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 apply for federal loans or federal work-study by completing the Free Application for Federal Student Aid (FAFSA), online at <https://fafsa.ed.gov>.

Graduate and professional students may borrow a maximum of \$20,500 per academic year through a Federal Direct Unsubsidized Loan. Maximum eligibility amount is based on the cost of attendance and other financial aid received. The loan amount may not exceed the cost of attendance. Students bear responsibility for paying the interest on a Direct Unsubsidized Loan during all periods of the academic year. Additional eligibility requirements: (1) students must be enrolled at least half-time; (2) they must maintain satisfactory academic progress; and (3) they cannot be in default on a federal student loan.

A Direct PLUS Loan is available to eligible graduate and professional students who need to borrow more than the maximum unsubsidized loan amounts to meet their education costs, not to exceed the cost of education. A credit check will be performed during the application process.

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. 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 the 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 and 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 and 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 office's website is <http://student-accounts.yale.edu>.

### *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 website (<http://student-accounts.yale.edu/ebep>) are sent to all students at their official Yale e-mail addresses and to all student-designated proxies. Students can grant others proxy access to the eBill-ePay system to view the monthly student account statements and make online payments. For more information, see <http://sfas.yale.edu/proxy-access-and-authorization>.

Bills for tuition, room, and board are available 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.

### *Payments*

There are a variety of options offered for making payments. Yale University eBill-ePay (<http://student-accounts.yale.edu/ebep>) is the *preferred* means for payment of your monthly student account bill. The ePayments are immediately posted to the student account. There is no charge to use this service. Bank information is password-protected and secure, and a printable confirmation receipt is available. On bill due dates, payments

using the eBill-ePay system can be made up to 4 p.m. Eastern Time in order to avoid late fees.

For those who choose to pay the student account bill by check, a remittance advice and mailing instructions are included with the online bill available on the eBill-ePay website. All bills must be paid in U.S. currency. Checks must be payable in U.S. dollars drawn on a U.S. bank. Payments can also be made via wire transfer. Instructions for wire transfer are available on the eBill-ePay website.

Yale does *not* accept credit card 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, late fees of \$125 per month will be charged for the period the bill was unpaid, as noted above.
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 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 25. Additional details concerning the Yale Payment Plan are available at <http://student-accounts.yale.edu/ypp>.

## 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

Yale continues to evolve as a global university, educating leaders and advancing the frontiers of knowledge across the entire world. The University's engagement beyond the United States dates from its earliest years. Yale has drawn students from abroad for nearly two centuries, and international topics have been represented in its curriculum for the past hundred years and more.

This year, Yale welcomed the largest number of international students and scholars in its history. The current enrollment of more than 2,800 international students from 121 countries comprises 22 percent of the student body. Yale is committed to attracting the best and brightest from around the world by offering generous international financial aid packages, conducting programs that introduce and acclimate international students to Yale, and fostering a vibrant campus community. The number of international scholars (visiting faculty, researchers, and postdoctoral fellows) has also grown to nearly 2,700 each year.

Yale's globalization is guided by the vice president for global strategy and deputy provost for international affairs, who is responsible for ensuring that Yale's broader global initiatives serve its academic goals and priorities, and for enhancing Yale's international presence as a leader in liberal arts education and as a world-class research institution. The vice president and deputy provost works closely with academic colleagues in all of the University's schools and provides support and strategic guidance to the many international programs and activities undertaken by Yale faculty, students, and staff.

The Whitney and Betty MacMillan Center for International and Area Studies (<http://macmillan.yale.edu>) is the University's focal point for teaching and research on international affairs, societies, and cultures.

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

The Office of International Affairs (<http://world.yale.edu/oia>) provides administrative support for the international activities of all schools, departments, 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.

The Office of International Students and Scholars (<http://oiss.yale.edu>) hosts orientation programs and social activities for the University's international community and is a resource for international students and scholars on immigration matters and other aspects of acclimating to life at Yale.

The Yale World Fellows Program (<http://worldfellows.yale.edu>) 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.

The Association of Yale Alumni (<http://aya.yale.edu>) provides a channel for communication between the alumni and the University and supports alumni organizations and programs around the world.

Additional information may be found on the “Yale and the World” website (<http://world.yale.edu>), including resources for those conducting international activities abroad and links to international initiatives across the University.

## 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 health, 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 <https://yalehealth.yale.edu/coverage/student-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, Student Wellness, and Mental Health & Counseling. In addition, treatment for urgent medical problems can be obtained twenty-four hours a day through Acute Care.

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 <https://yalehealth.yale.edu/coverage/student-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://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 DEPENDENT PLANS

A student may enroll the student's lawfully married spouse or civil union partner and/or legally dependent child(ren) under the age of twenty-six in one of three student dependent plans: Student + Spouse, Student + Child/Children, or 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 website (<https://yalehealth.yale.edu/resources/forms>) 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, students enrolled in the EMBA program, 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 website (<https://yalehealth.yale.edu/resources/forms>) 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 fifteen 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 for the term(s) of the leave. If the leave occurs on or *before* the first day of classes, Yale Health Hospitalization/Specialty Coverage will end retroactive to the start of the coverage period for the term. If the leave occurs anytime after the first day of classes, Yale Health Hospitalization/Specialty Coverage will end on the day the registrar is notified of the leave. In either case, students may enroll in Yale Health Student Affiliate Coverage. Students must enroll in Affiliate Coverage prior to the beginning of the term unless the registrar is notified after the first day of classes, in which case, the coverage must be purchased within thirty days of the date the registrar was notified. 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 website (<https://yalehealth.yale.edu/resources/forms>). 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 website (<https://yalehealth.yale.edu/resources/forms>). 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*

Proof of vaccination is a pre-entrance requirement determined by the Connecticut State Department of Public Health. Students who are not compliant with this state regulation will not be permitted to register for classes or move into the dormitories for the fall term, 2018. Please access the Incoming Student Vaccination Record form for graduate and professional students at <https://yalehealth.yale.edu/resources/forms>. Connecticut state regulation requires that this form be completed and signed, for each student, by a physician, nurse practitioner, or physician's assistant. The form must be completed, independent of any and all health insurance elections or coverage chosen. Once the form has been completed, the information must be entered into the Yale Medicat online system (available mid-June), and all supporting documents must be uploaded to <http://yale.medicatconnect.com>. The final deadline is August 1.

**Measles, mumps, rubella, and varicella** All students who were born after January 1, 1957, are required to provide proof of immunization against measles (rubeola), mumps, German measles (rubella), and varicella. Connecticut state regulation requires two doses of measles vaccine, two doses of mumps vaccine, two doses of rubella vaccine, and two doses of varicella 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. If dates of vaccination are not available, titer results (blood test) demonstrating immunity may be substituted for proof of vaccination. The cost for all vaccinations and/or titers rests with the student, as these vaccinations are considered to be a pre-entrance requirement by the Connecticut State Department of Public Health. Students who are not compliant with this state regulation will not be permitted to register for classes or move into the dormitories for the fall term, 2018.

**Quadrivalent meningitis** All students living in on-campus dormitory facilities must be vaccinated against meningitis. The only vaccines that will be accepted in satisfaction of the meningitis vaccination requirement are ACWY Vax, Menveo, Nimenrix, Menactra, Mencevax, and Menomune. The vaccine must have been received after January 1, 2014. Students who are not compliant with this state regulation will not be permitted to register for classes or move into the dormitories for the fall term, 2018. The cost for all vaccinations and/or titers rests with the student, as these vaccinations are considered to be a pre-entrance requirement by the Connecticut State Department of Public Health. Please note that the State of Connecticut does not require this vaccine for students who intend to reside off campus.

**TB screening** The University strongly recommends tuberculosis screening for all incoming students who have lived or traveled outside of the United States within the past six months.

**Hepatitis B series** The University recommends that incoming students receive a series of three Hepatitis B vaccinations. Students may consult their health care provider for further information.

## 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 ([ROD@yale.edu](mailto:ROD@yale.edu)) or through its website (<http://rod.yale.edu>).

## RESOURCES ON SEXUAL MISCONDUCT

Yale University is committed to maintaining and strengthening an educational, working, 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 sexual assault, sexual harassment, intimate partner violence, stalking, voyeurism, and any other conduct of a sexual nature that is nonconsensual, or has the purpose or effect of threatening, intimidating, or coercing a person. Violations of Yale's Policy on Teacher-Student Consensual Relations also constitute sexual misconduct. Sexual activity requires consent, which is defined as positive, unambiguous, and voluntary agreement to engage in specific sexual activity throughout a sexual encounter.

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, many forms of sexual misconduct are prohibited by Connecticut and federal law and may lead to civil liability or 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 <https://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  
<https://sharecenter.yale.edu>

SHARE, the Sexual Harassment and Assault Response and Education Center, has trained counselors available 24/7, including holidays. 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 if desired. SHARE can provide professional help with medical and health issues (including accompanying students to the hospital or the police), as well as 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 and can provide assistance with initiating a formal or informal complaint.

If you wish to make use of SHARE's services, you can call the SHARE 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 experienced an assault, 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 Acute Care in the Yale Health Center or at 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](mailto:carole.goldberg@yale.edu)), Jennifer Czincz, assistant director (203.432.2610, [jennifer.czincz@yale.edu](mailto:jennifer.czincz@yale.edu)), Sherine Powerful (203.436.8217, [sherine.powerful@yale.edu](mailto:sherine.powerful@yale.edu)), or John Criscuolo (203.494.6247, [john.criscuolo@yale.edu](mailto:john.criscuolo@yale.edu)).

*Title IX Coordinators*

203.432.6854  
 Office hours: 9 a.m.–5 p.m., M–F  
<https://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 financial assistance. Sex discrimination includes sexual harassment, sexual assault, and other forms of sexual misconduct. The University is committed to providing an environment free from discrimination on the basis of sex.

Yale College, the Graduate School of Arts and Sciences, and the professional schools have each designated a deputy Title IX coordinator, reporting to Stephanie Spangler, Deputy Provost for Health Affairs and Academic Integrity and the University Title IX Coordinator. Coordinators respond to and address specific complaints, provide information on and coordinate with the available resources, track and monitor incidents to identify patterns or systemic issues, deliver prevention and educational programming, and address issues relating to gender-based discrimination and sexual misconduct within

their respective schools. Coordinators are knowledgeable about, and will provide information on, all options for complaint resolution, and can initiate institutional action when necessary. Discussions with a Title IX coordinator are confidential. In the case of imminent threat to an individual or the community, the coordinator may need to consult with other administrators or 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*

203.432.4449

Office hours: 9 a.m.–5 p.m., M–F

<https://uwc.yale.edu>

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 complaints of sexual misconduct. UWC members can answer inquiries about procedures and the University definition of sexual misconduct. The UWC is comprised of faculty, administrative, and student representatives from across the University. In UWC cases, investigations are conducted by professional, independent fact finders.

### *Yale Police Department*

101 Ashmun Street

24/7 hotline: 203.432.4400

<https://your.yale.edu/community/public-safety/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.robbs@yale.edu](mailto:marnie.robbs@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 evidence or pressing charges; with few exceptions, all decisions about how to proceed are up to you.

## OFFICE OF INTERNATIONAL STUDENTS AND SCHOLARS

The Office of International Students and Scholars (OISS) coordinates services and support for Yale's nearly 6,000 international students, faculty, staff, and their dependents. OISS staff assist with issues related to employment, immigration, and personal and cultural adjustment, as well as serve as a source of general information about living at

Yale and in New Haven. As Yale University's representative for immigration concerns, OISS helps students, faculty, and staff 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 <http://oiss.yale.edu/coming>.

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.

The OISS website (<http://oiss.yale.edu>) 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 Facebook.

OISS is housed in the International Center for Yale Students and Scholars, which serves as 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, go to <http://oiss.yale.edu/about/the-international-center/international-center-room-reservations>. For information about the center, visit <http://oiss.yale.edu/about/international-center>.

## CULTURAL, RELIGIOUS, AND ATHLETIC RESOURCES

There are many ways to keep up-to-date about campus news and events. These include the YaleNews website, which features stories, videos, and slide-shows about Yale people and programs (<http://news.yale.edu>); the interactive Yale Calendar of Events (<http://calendar.yale.edu>); and the University's social media channels on Facebook, Instagram, Tumblr, LinkedIn, and YouTube.

The Yale Peabody Museum of Natural History, founded in 1866, houses more than thirteen million specimens and objects in ten curatorial divisions: anthropology, botany, entomology, historical scientific instruments, invertebrate paleontology, invertebrate zoology, mineralogy and meteoritics, paleobotany, vertebrate paleontology, and vertebrate zoology. The renowned collections provide crucial keys to the history of Earth and its life-forms, and in some cases are the only remaining traces of animals, plants, and cultures that have disappeared. About 5,000 objects are on public display, including the original “type” specimens—first of its kind—of *Brontosaurus*, *Stegosaurus*, and *Triceratops*.

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 250,000 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 <http://artgallery.yale.edu>.

The Yale Center for British Art is a public art museum and research institute that houses the largest collection of British art outside the United Kingdom. Presented to the University by Paul Mellon (Yale College, Class of 1929), the collection reflects the development of British art and culture from the Elizabethan period onward. The center's collections include more than 2,000 paintings, 250 sculptures, 20,000 drawings and watercolors, 6,000 photographs, 40,000 prints, and 35,000 rare books and manuscripts. More than 40,000 volumes supporting research in British art and related fields are available in the center's reference library. In May 2016 the center reopened to the public following the completion of a multiyear project to conserve its iconic Louis I. Kahn building. For more information, please visit <http://britishart.yale.edu>.

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

More than five hundred musical events take place at the University during the academic year. In addition to recitals by graduate students and faculty artists, the School of Music presents the Yale Philharmonia, the Oneppo Chamber Music Series, the Ellington Jazz Series, the Horowitz Piano Series, New Music New Haven, Yale Opera, Yale Choral Artists, and concerts at the Yale Collection of Musical Instruments. The Yale Summer School of Music/Norfolk Chamber Music Festival presents the New Music Workshop and the Chamber Choir and Choral Conducting Workshop, in addition to the six-week Chamber Music Session. Many of these concerts stream live on the School's website (<http://music.yale.edu>), the Norfolk website (<http://norfolk.yale.edu>), and the Collection of Musical Instruments website (<http://collection.yale.edu>). Additionally, 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 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 many other special events.

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

The Graduate and Professional Student Senate (GPSS or “Yale G&P Senate”) is composed of student-elected representatives from each of the thirteen graduate and professional schools at Yale. Any student enrolled in these schools is eligible to run for a senate



seat during fall elections. As a governing body, the GPSS advocates for student concerns and advancement within Yale, represents all graduate and professional students to the outside world, and facilitates interaction and collaboration among the schools through social gatherings, academic or professional events, and community service. GPSS meetings occur on alternating Thursdays and are open to the entire graduate and professional school community, as well as representatives from the Yale administration. GPSS also oversees the management of the Graduate and Professional Student Center at Yale (GPSCY), located at 204 York Street. GPSCY provides office and event space for GPSS and other student organizations and houses Gryphon's Pub. For more information, please visit <http://gpss.yale.edu>.

The religious and spiritual resources of the University serve all students, faculty, and staff of all faiths. These resources are coordinated and/or supported through the 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, the Sikh 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 a more remote area of the facility, hiking trails loop the north end of the property; trail maps and directions are available on-site at the field office. The OEC runs seven days a week from the third week of June through Labor Day. For more information, including mid-September weekend availability, 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](mailto: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 <http://gsas.yale.edu>, e-mail [graduate.admissions@yale.edu](mailto: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 208236, New Haven CT 06520-8236.

**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 and the Physician Assistant Online Program.

For additional information, please visit <http://medicine.yale.edu/education/admissions>, e-mail [medical.admissions@yale.edu](mailto: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 [div.admissions@yale.edu](mailto:div.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 <http://law.yale.edu>, e-mail [admissions.law@yale.edu](mailto: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 <http://law.yale.edu>, e-mail [gradpro.law@yale.edu](mailto: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](mailto: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](mailto:artschool.info@yale.edu), or call the Office of Academic Administration at 203.432.2600. Postal correspondence should be directed to Office of Academic Administration, 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 (A.D.), Doctor of Musical Arts (D.M.A.).

For additional information, please visit <http://music.yale.edu>, e-mail [gradmusic.admissions@yale.edu](mailto: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](mailto: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](mailto: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](mailto: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 06516-0974.

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

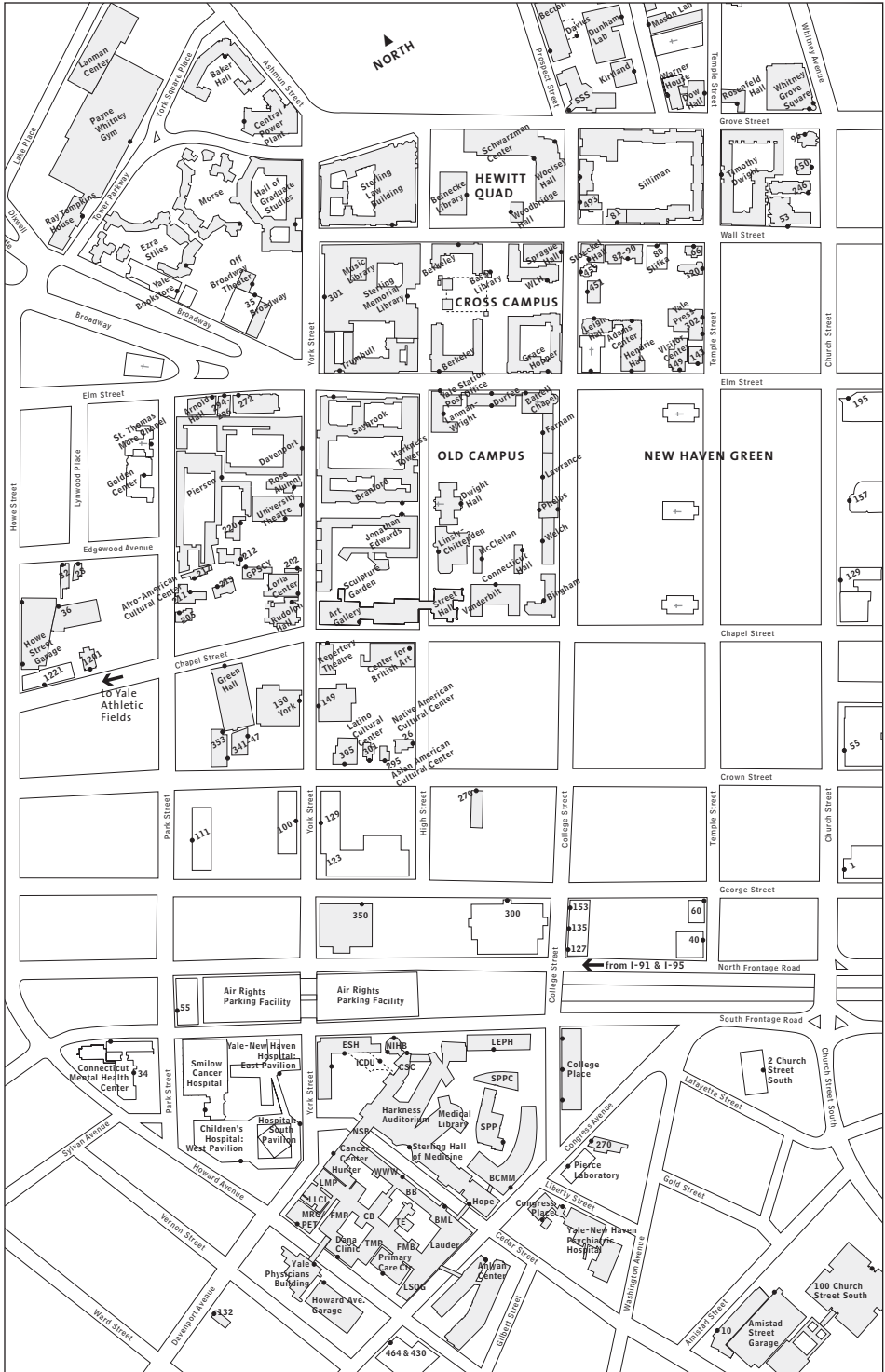
For additional information, please visit <http://drama.yale.edu>, e-mail [ysd.admissions@yale.edu](mailto:ysd.admissions@yale.edu), or call the Registrar/Admissions Office at 203.432.1507. Postal correspondence should be directed to Yale School of Drama, PO Box 208325, New Haven CT 06520-8325.

**School of Management** Est. 1976. Courses for college graduates. Master of Business Administration (M.B.A.), Master of Advanced Management (M.A.M.), Master of Management Studies (M.M.S.). 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.



# YALE UNIVERSITY CAMPUS SOUTH & YALE MEDICAL CENTER



# Travel Directions

Miller Hall, 406 Prospect Street, is across the street from Sterling Divinity Quadrangle.

## **By Air**

Tweed–New Haven Airport is served by American Airlines. Local taxi service, Metro Cab (203.777.7777), is available at the airport. Go Airport Shuttle ([www.2theairport.com](http://www.2theairport.com)) provides pickup and drop-off shuttle service between Sterling Divinity Quadrangle and Kennedy and LaGuardia airports and private van service between Sterling Divinity Quadrangle and Bradley, Newark, and White Plains airports.

## **By Train**

Take Amtrak or Metro-North to New Haven. From the New Haven train station take a taxi to 406 Prospect Street. Or take a Connecticut Transit bus to downtown New Haven and transfer to any 234-line (Winchester Avenue) bus, which stops near Sterling Divinity Quadrangle.

## **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 Sterling Divinity Quadrangle 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.



The University is committed to basing judgments concerning the admission, education, and employment of individuals upon their qualifications and abilities and affirmatively seeks to attract to its faculty, staff, and student body qualified persons of diverse backgrounds. In accordance with this policy and as delineated by federal and Connecticut law, Yale does not discriminate in admissions, educational programs, or employment against any individual on account of that individual's sex, race, color, religion, age, disability, 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, 4th Floor, 203.432.0849. For additional information, see [www.yale.edu/equalopportunity](http://www.yale.edu/equalopportunity).

Title IX of the Education Amendments of 1972 protects people from sex discrimination in educational programs and activities at institutions that receive federal financial assistance. Questions regarding Title IX may be referred to the University's Title IX Coordinator, Stephanie Spangler, at 203.432.4446 or at [titleix@yale.edu](mailto:titleix@yale.edu), or to the U.S. Department of Education, Office for Civil Rights, 8th Floor, 5 Post Office Square, Boston MA 02109-3921; tel. 617.289.0111, fax 617.289.0150, TDD 800.877.8339, or [ocr.boston@ed.gov](mailto:ocr.boston@ed.gov).

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 Vice President for Human Resources and 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.*

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