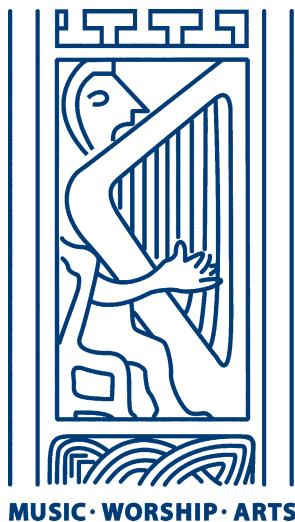


# Institute of Sacred Music

## 2019–2020



**MUSIC · WORSHIP · ARTS**

**BULLETIN OF YALE UNIVERSITY**

*Series 115 Number 14 September 1, 2019*

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#### *Inquiries*

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

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# Institute of Sacred Music

## 2019–2020

*Church Music Studies*

*Choral Conducting*

*Liturgical Studies*

*Organ*

*Religion and the Arts*

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

BULLETIN OF YALE UNIVERSITY

*Series 115 Number 14 September 1, 2019*



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# Fall 2019 Calendar

EVENT	INSTITUTE OF SACRED MUSIC	DIVINITY SCHOOL	SCHOOL OF MUSIC	FACULTY OF ARTS & SCIENCES
<i>Orientation</i>	SA, Aug. 24	TH-F, M-T, Aug. 22-23, 26-27	T, Sept. 3	M-T, Aug. 19-27
<i>Course registration begins</i>		T, Aug. 27	M, Aug. 26	W, Aug. 21
<i>Opening convocation</i>		T, Aug. 27	TH, Sept. 5	
<i>Fall-term classes begin</i>	W, Aug. 28	W, Aug. 28	F, Sept. 6	W, Aug. 28
<i>Labor Day. Classes do not meet</i>	M, Sept. 2	M, Sept. 2	M, Sept. 2	M, Sept. 2
<i>Placement exams and advisories</i>	T-F, Sept. 3-6		T-F, Sept. 3-6	
<i>Reading period (Divinity School)</i>		SA-SU, Oct. 12-20		
<i>Fall convocation</i>		T-F, Oct. 15-18		
<i>October recess</i>				W-SU, Oct. 16-20
<i>ISM Fellows application deadline</i>	F, Nov. 1			
<i>Reading period (Divinity School)</i>		SA-W, Nov. 23-27		
<i>November recess</i>	SA, Nov.23- SU, Dec. 1	TH, Nov. 28- SU, Dec. 1	SA, Nov.23- SU, Dec. 1	SA, Nov.23- SU, Dec. 1
<i>Application deadline (ISM/School of Music)</i>	SU, Dec. 1		SU, Dec. 1	
<i>Fall-term classes end</i>		T, Dec. 3	F, Dec. 13	TH, Dec. 12
<i>Labor Day classes rescheduled (Divinity School)</i>		W, Dec. 4		
<i>Reading period (Divinity School)</i>		TH-T, Dec. 5-10		
<i>Fifth Semester in Church Music Studies application deadline</i>	SU, Dec. 8			
<i>Fall-term exams</i>		W-T, Dec. 11-17	M-F, Dec. 16-20	F-W, Dec. 13-18
<i>Fall term ends; winter recess begins</i>		W, Dec. 18	SA, Dec. 21	TH, Dec. 19

## Spring 2020 Calendar

EVENT	INSTITUTE OF SACRED MUSIC	DIVINITY SCHOOL	SCHOOL OF MUSIC	FACULTY OF ARTS & SCIENCES
<i>Course registration begins</i>		M, Jan. 13	M, Dec. 9	W, Jan. 8
<i>Spring-term classes begin</i>	M, Jan. 13	M, Jan. 13	M, Jan. 13	M, Jan. 13
<i>Application deadline (ISM/Divinity School)</i>	W, Jan. 15	SA, Feb. 1		
<i>Martin Luther King, Jr. Day. Classes do not meet</i>	M, Jan. 20	M, Jan. 20	M, Jan. 20	M, Jan. 20
<i>Reading period (Divinity School)</i>		W–SU, Feb. 12–16		
<i>School of Music auditions</i>	M–SU, Feb. 24–Mar.1		M–SU, Feb. 24–Mar.1	
<i>D.M.A. entrance exams</i>			SA, Feb. 29	
<i>Spring recess</i>	SA–SU, Mar. 7–22	SA–SU, Mar. 7–22	SA–SU, Mar. 7–22	SA–SU, Mar. 7–22
<i>Spring-term classes end</i>		F, Apr. 24	F, May 1	TH, Apr. 30
<i>Reading period (Divinity School)</i>		SA–W, Apr. 25–29		
<i>Spring-term exams</i>		TH–T, Apr. 30–May 5	M–F, May 4–8	F–W, May 1–6
<i>Spring term ends</i>		T, May 5	F, May 8	W, May 6
<i>University Commencement</i>	M, May 18	M, May 18	M, May 18	M, May 18



# 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

Reiko Ann Miura-Ko, B.S., Ph.D., Menlo Park, California (*June 2025*)

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**

Benjamin Polak, B.A., M.A., Ph.D.

**Secretary and Vice President for Student Life**

Kimberly Midori Goff-Crews, B.A., J.D.

**Senior Vice President for Operations**

Jack Francis Callahan, Jr., B.A., M.B.A.

**Senior Vice President for Institutional Affairs and General Counsel**

Alexander Edward Dreier, A.B., M.A., J.D.

**Vice President for Finance and Chief Financial Officer**

Stephen Charles Murphy, B.A.

**Vice President for Alumni Affairs and Development**

Joan Elizabeth O'Neill, B.A.

**Vice President for West Campus Planning and Program Development**

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

**Vice President for Human Resources and Administration**

Janet Elaine Lindner, B.S., M.P.A., Ed.D.

**Vice President for Global Strategy**

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

**Vice President for Facilities and Campus Development**

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

**Vice President for Communications**

Nathaniel Westgate Nickerson, 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  
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  
Yale Divinity School

### **Friends of the Institute**

Dale Adelman, Cathedral of St. Philip, Atlanta  
Bobby Alexander, University of Texas at Dallas  
Dorothy Bass, Valparaiso University  
Philip V. Bohlman, University of Chicago  
Ena Heller, Cornell Fine Arts Museum, Rollins College  
Don E. Saliers, Emory University (Emeritus)  
Nicholas Wolterstorff, Yale University (Emeritus)

### **Faculty Emeriti**

Simon Carrington, M.A., Professor Emeritus in the Practice of Choral Conducting  
Margot E. Fassler, Ph.D., Robert S. Tangeman Professor Emerita of Music History  
Thomas Murray, A.B., Professor Emeritus in the Practice of Organ  
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  
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  
Douglas Dickson, B.A., M.M.A., Lecturer in Music  
Jeffrey Grossman, A.B., M.M., Lecturer in Music  
Peter S. Hawkins, B.A., M.Div., Ph.D., Professor of Religion and Literature (fall 2019)  
Ethan Heard, B.A., M.F.A., Lecturer in Acting  
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  
David Mahan, B.A., M.A.R., Ph.D., Lecturer in Religion and Literature  
Vasileios Marinis, B.A., D.E.A., M.A.R., L.M.S., Ph.D., Associate Professor of  
Christian Art and Architecture

Mark Miller, B.A., M.M., Lecturer in Sacred Music  
Walden Moore, B.M., M.M., Lecturer Adjunct in Organ  
Tomoko Nakayama, B.M., M.M., Lecturer in Music  
Henry Parkes, M.A., Ph.D., Associate Professor of Music (fall 2019)  
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  
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  
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, spring 2020)  
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 (on leave,  
fall 2019)  
Christian Wiman, B.A., Professor in the Practice of Religion and Literature (on leave,  
spring 2020)

### **Visiting Faculty**

Ananda Cohen-Aponte, B.A., Ph.D., Visiting Associate Professor (spring 2020)  
Carl Pickens Daw, Jr., B.A., M.Div., M.A., Ph.D., Lecturer in Sacred Music (fall 2019)  
Bernarda Fink, Dipl., Lecturer in Voice (fall 2019)  
Ronald S. Jenkins, B.A., Ed.D., Visiting Professor of Religion and Literature (fall 2019)  
Jon Laukvik, Dipl., Visiting Professor of Organ  
Marilynne Robinson, B.A., Ph.D., Visiting Professor of Religion and Literature  
(spring 2020)

### **Affiliated Faculty**

Örgü Dalgıç, B.A., M.A., Ph.D., Lecturer in Religion and Visual Culture  
Felicity Harley, B.A., Ph.D., Lecturer

### **Executive Committee**

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

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

Blair Fowlkes Childs, A.B., M.A., Ph.D.  
Caroline Gruenbaum, B.A., Ph.D.  
Thomas Jared Marks, B.M., M.M., Ph.D.  
Mark Ryan Roosien, B.A., M.Th., Ph.D.  
Ranu Roychoudhuri, B.A., M.A., M.A., Ph.D.  
Vera Shevzov, B.A., M.Div., Ph.D.  
Riley Parker Soles, B.A., M.T.S., M.A., M.A., Ph.D.  
Sumarsam, B.A., M.A., Ph.D.

**Staff**

Laura Adam, Manager of Music Programs and Concert Production  
Erin Ethier, Lead Administrator  
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  
Aric Isaacs, Concert Production Assistant  
Trisha Lendroth, Financial Assistant  
Caitlin MacGregor, Senior Administrative 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  
Raymond Vogel, Events 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 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 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 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-five 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 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 Yale School of Music*

Joining forces with the considerable resources of Yale 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 and Inspirational Choir) have their home in the Institute and count many Institute students among their members.

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

At a time when the state of music in churches and synagogues pleads for various kinds of well-informed change, it is crucial that talented students who have vocations in sacred

music be prepared for challenges both musical and theological. These students must have the finest musical training; they must also argue persuasively for music of authority, knowing enough of liturgical and church history, and of theology, to do so. Thus, although the Institute's choral conducting, organ performance, and voice performance majors are fully enrolled in the School of Music, they are encouraged to elect courses in liturgics, theology, biblical study, and religion and the arts.

In its broadest sense, the Institute of Sacred Music's presence at the heart of a major school of music is a reminder that secular 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 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 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 and Inspirational 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). The destination in the spring of 2020 will be Peru. 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, 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 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 chorus of the 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. 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 Marin Alsop, Simon Carrington, Matthew Halls, David Hill, Nicholas McGegan, Erwin Ortner, Stefan Parkman, Grete Pedersen, Krzysztof Penderecki, Helmuth Rilling, Jaap Schröder, Robert Shaw, and Dale Warland. With the Institute of Sacred Music, the Camerata has commissioned and premiered works of Martin Bresnick, Daniel Kellogg, Aaron J. Kernis, Robert Kyr, Tawnie Olson, Stephen Paulus, Daniel Pinkham, Robert Sirota, and Ellen Taaffe Zwilich, among others. Julia Wolfe is the latest composer to receive a commission; Camerata will perform her new work in April 2020. The chorus has also sung premiere performances of works by many composers, including Kathryn Alexander, Tawnie 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 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 Matthew Halls, Simon Halsey, Paul Hillier, Stephen Layton, Nicholas McGegan, James O'Donnell, Stefan Parkman, Grete Pedersen, 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, Hyperion, 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, Spain, and Scandinavia.

**Battell Chapel Choir** Conducted by graduate choral conducting students, Battell Chapel Choir is open to all Yale students. The choir sings for Sunday services of the University Church in Yale 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 and Inspirational Choir** Mark Miller, conductor. Open to all Yale students, the choir sings for services in Marquand Chapel biweekly 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 Voxel 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 2019–2020 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. Professor Jill Crainshaw will deliver the 2019 lecture on October 17.

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. Pádraig Ó Tuama will be the Schwebel Lecturer in fall 2019.

## 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 in alternate years.

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

### *Long-Term 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, voice), 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 a performance-oriented degree designed for students who desire further education beyond a Master of Music degree. The M.M.A. is a two-year degree program for external candidates and a one-year program for internal applicants. Applicants must hold a Master of Music degree or its equivalent 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. 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.

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.

### *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. Applicants must have completed a Master of Music degree or its equivalent in the field in which they are planning to apply prior to matriculating in the program. 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 the Divinity School participate in a number of joint-degree programs with other Yale professional schools and the Graduate School of Arts and Sciences. All students pursuing a joint degree will be expected to fulfill the curricular requirements of the ISM, the Divinity School or the School of Music, and the graduate or professional school with which they seek to partner.

The Yale joint-degree system allows a student to earn two degrees in one year less time than would be required if the student pursued both degrees separately. Thus, a joint program between two two-year degree programs would be completed in three years; a joint program between a two-year degree program and a three-year degree program would be completed in four years; and two three-year degree programs would be completed in five years.

For more information on joint-degree programs, consult the Divinity School and School of Music bulletins and contact the ISM director to discuss details before applying.

# 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. Choral conducting students may enroll in the Institute of Sacred Music for any degree programs – M.M., M.M.A., or D.M.A.

### 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 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. 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 Analysis/Musicianship and Music History courses may take the place of one or more of these electives. Students may petition the ISM director for exceptions to these expectations. 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, Simon Carrington, Matthew Halls, Simon Halsey, Paul Hillier, Stephen Layton, James MacMillan, Sir Neville Marriner, Nicholas McGegan, Andrew Megill, James O'Donnell, Erwin Ortner, Stefan Parkman, Grete Pedersen, Krzysztof Penderecki, Kaspars Putniņš, Helmuth Rilling, Beat Schaeffer, Robert Shaw, Masaaki Suzuki, Markus Utz, Dale Warland, and Sir David Willcocks.

## *Organ*

The major in organ prepares students for careers as informed church musicians, soloists, and teachers, and for doctoral-level programs. Organ students may enroll in the Institute of Sacred Music for any degree programs – M.M., M.M.A., or D.M.A.

### PROGRAM REQUIREMENTS

Rigorous individual coaching with resident faculty is supplemented by expansive historical training and rich exposure to resources inside and outside the University. 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 Cauchefeur-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, James O'Donnell, Karel Paukert, Peter Planavsky, Simon Preston, Daniel Roth, Erik Wm. Suter, Thomas Trotter, and Dame Gillian Weir. Arvid Gast, Rachel Laurin, William Quinney, and Annette Richards will be the guest performers in 2019–2020.

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.

Students are expected to present one half-recital and one full recital during each of their years of study; the full recital presented in their final year serves as their degree recital. The Institute offers an employment placement service for organ students during their studies. Organ students work with their advisers to 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 Analysis/Musicianship and Music 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: Early Music, Oratorio, and Chamber Ensemble*

Students majoring in vocal performance at Yale are enrolled in one of two separate and distinct tracks: 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), and the Opera track (sponsored by the School of Music, with Doris Yarick-Cross as artistic director). Students enrolled in the Opera track are not affiliated with the Institute – more information about this track can be found in the bulletin of the Yale School of Music.

The ISM 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 program aims 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.

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.

### 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, Nicholas McGegan, Helmuth Rilling, Masaaki Suzuki, and Jeffrey Thomas. 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, Nicholas McGegan, Marni Nixon, Andreas Scholl, Donald Sulzen, Hilary Summers, Masaaki Suzuki, 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 Analysis/Musicianship and Music 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.

### *Composition*

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.

### *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, the M.Div., or the S.T.M. (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 pastoral 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. A thesis, major paper in a regular course, or other acceptable project demonstrating independent research in the selected field of study is required for the S.T.M. degree. In addition, ISM students present their work at the Institute Colloquium.

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. The S.T.M. in Religion and the Arts is also offered for those who have completed an M.Div. degree or the equivalent.

Applicants declare their concentration at the time of application, and an undergraduate major or equivalent preparation in the concentration is presumed for M.A.R. applicants. 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.

**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 and Inspirational 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 (e.g., theology, biblical studies, ethics, religion and ecology) will have taken at least two 3-credit courses from ISM faculty. (Participation in a vocal ensemble does not count toward this requirement.)

**S.T.M. in Religion and the Arts** Candidates for the Master of Sacred Theology in Religion and the Arts 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. A thesis, major paper in a regular course, or other acceptable project demonstrating independent research in the selected field of study is required for the S.T.M. degree. In addition, ISM students present their work at the Institute Colloquium.

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.

### *Master of Divinity (M.Div.)*

Pastors are continually called to integrate a wide range of human experience and expression, and nowhere is this more evident than in preparing and leading worship. ISM provides a rich environment for future ministers to develop a comprehensive pastoral vision that interweaves scripture, tradition, music, art, and performance practices in ways that illumine the human condition and enliven communities of faith.

By taking courses in music, liturgy, and the arts, and by learning side by side with musicians and students of literature and art, M.Div. students begin to understand how the arts and theological scholarship enrich each other. As a result, students are prepared more fully for the challenge of leading communities and individuals who hunger to see their fragmented lives redeemed by a more holistic vision of life and faith.

#### PROGRAM REQUIREMENTS

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 and Inspirational 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, 2019–2020

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, 2019. 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 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, and German. 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 518b/REL 685b, In the Face of Death: Worship, Music, Art** 4 credits. NP. Group C. Given the breadth of the subject matter, this course attends to a broad spectrum of themes related to ritual, music, and art “in the face of death,” but has to do so quite selectively. Readings of historical sources themselves (textual and nontextual), scholarly research into past practices surrounding dying and death, and analysis of contemporary practices form the core materials. The course is shaped by three foci of inquiry in the realm of ritual, music, and art as they relate to (1) those who have died, (2) those who are dying, i.e., facing imminent death, and (3) the confrontation with one’s own finitude,

mortality, and dying. The Christian tradition holds rich resources and insights for all three of these subject matters. The course creates space for a nuanced reflection on this tradition, as both backdrop and resource for contemporary engagement. Teresa Berger, Markus Rathey

**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 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 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 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 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 Brooks

**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 Brooks

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

**MUS 579b, Responses to War in the Choral Genre** 4 credits. NP. Group B. This course examines how composers of choral music have responded to the subject of war and how they have used the unique nature of the choral instrument and the specific conventions of the repertoire to comment on war's devastating impact. Through listening, reading, analysis, and a final written project, we explore a wide range of such pieces, including sixteenth-century chansons, masses of Haydn and Beethoven, and more recent works by such composers as Bliss, Vaughan Williams, Delius, Tippett, Hindemith, Britten, and Adams. Ultimately, we try to see what common threads connect these works, and what their differences say about changing musical values and perceptions of war from one generation to another. Permission of the instructor required. Jeffrey Douma

**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. Bernarda Fink [F], James Taylor [Sp]

**MUS 595a–b, 695b, Performance Practice for Singers** 2 credits 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 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 617a/REL 643a, Music and Theology in the Sixteenth Century** 4 credits. NP. Group B. The Protestant Reformation in the sixteenth century was a “media event.” The invention of letterpress printing, the partisanship of famous artists like Dürer and Cranach, and – not least – the support of many musicians and composers were responsible for the spreading of the thoughts of Reformation. But while Luther gave an important place to music, Zwingli and Calvin were much more skeptical. Music, especially sacred music, constituted a problem because it was tightly connected with Catholic liturgical and aesthetic traditions. Reformers had to think about the place music could have in worship and about the function of music in secular life. Markus Rathey



**MUS 623a,b, Early Music Coaching for Singers** 1 credit. Individual private coaching in early repertoire, focusing on historically informed performance practice, in preparation for required recitals and concerts. Students are coached on such elements of musical style as ornamentation, phrasing, rubato, articulation, and rhetoric, and in English, French, Italian, German, Latin, and Spanish diction. Students are expected to bring recital and concert repertoire to coaching sessions as performance times approach. Jeffrey Grossman

**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 672a/REL 912a, Sacred Music: Unity and Diversity** 4 credits. NP. Group C. What is “sacred music”? The answer depends on the individual perspective, denominational affiliation, and also personal musical taste. The course takes an ethnographic approach and explores the use, understanding, and function of sacred music in different local congregations in New Haven. Work in the classroom provides the theoretical and methodological basis, while students each visit one local congregation from a denomination different from their own over several weeks. Students observe the musical practices and engage with members of the clergy and community about “the sacred in music” and the function of music in worship and devotional life. A particular focus of the course is on music that does not represent the Western musical canon. Students conduct and evaluate their research during the term and present their results in a small symposium at the end of the term. 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. Not offered in 2019–2020]

[**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. Not offered in 2019–2020]

## 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 Jean

**REL 601b, Eastern Orthodox Worship and Thought** This course is intended to be an introduction to the Eastern Orthodox (Chalcedonian) tradition by examining the history and theology of its worship. The course proceeds chronologically, beginning in the early centuries of Christianity and tracing the development of Orthodox liturgy and theological reflection up to the present day. Along the way, we consider various aspects of Orthodox worship: music, iconography, female bodies, dogmatic developments, etc. The course has two main assignments. First, each student writes and presents in class a book review of a classic text of modern Orthodox theology or modern scholarly analysis of an aspect of Orthodox worship. Second, all students write a 10–12-page research paper. In the last two weeks of the class, students present their work to the class, conference style. (W) Mark Roosien

**REL 610a, Worship, Cosmos, Creation** This course explores the manifold intersections between practices of Christian worship and understandings of creation and cosmos. The specific intersections highlighted during the term include biblical, historical, visual, and musical materials as well as contemporary theological and pastoral reflections on practices of worship. The course seeks to engage the many voices of a “green” Christian faith that have emerged among scholars and practitioners of worship during a time of unprecedented attention to ecological and cosmological concerns. (W) Teresa Berger

**REL 643a/MUS 617a, Music and Theology in the Sixteenth Century** The Protestant Reformation in the sixteenth century was a “media event.” The invention of letterpress printing, the partisanship of famous artists like Dürer and Cranach, and – not least – the support of many musicians and composers were responsible for the spreading of the thoughts of Reformation. But while Luther gave an important place to music, Zwingli and Calvin were much more skeptical. Music, especially sacred music, constituted a problem because it was tightly connected with Catholic liturgical and aesthetic traditions. Reformers had to think about the place music could have in worship and about the function of music in secular life. (M) Markus Rathey

**REL 675b, Baptism and Eucharist in Ecumenical Dialogue** This course engages students in recent conversations around the theology and practice of baptism and eucharist. Beginning with the 1982 World Council of Churches document *Baptism, Eucharist, and*

*Ministry*, we read texts that have emerged from ecumenical sacramental dialogues in the past three decades and discuss major issues such as mutual recognition of baptism, patterns of Christian initiation, who may administer the sacraments, and open communion. (W) Melanie Ross

**REL 677b, Natural Disasters in the Christian Tradition: Ritual and Theological Responses** Natural disasters are uniquely productive sites of ritual action and theological reflection, cutting to the core of a group's identity and threatening the stability of theological systems. In the Christian tradition, natural disasters have been critical moments in which the relationship among humans, God, and the world are negotiated, both in ritual action and theological reflection. This seminar explores natural disasters in the Christian tradition by examining ritual and theological responses to environmental catastrophe from early Christianity to the present. The questions raised by the course are: How does environmental instability affect the practice and theory of Christianity? What continuities and discontinuities can be seen in Christian responses to natural disasters across time and space? What resources can the history of disaster responses provide for contemporary religious practice? Students are expected to participate actively in class discussions and write a 10–12-page research paper related to the themes of the course. Students present their work to the class, conference style, in the final two weeks of class. (W) Mark Roosien

**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) Melanie Ross

**REL 683a, 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 Spinks, Henry Parkes

**REL 685b/MUS 518b, In the Face of Death: Worship, Music, Art** Given the breadth of the subject matter, this course attends to a broad spectrum of themes related to ritual, music, and art “in the face of death,” but has to do so quite selectively. Readings of

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

**REL 687a, The Books of Common Prayer** A historical introduction to Anglican liturgical tradition from the sixteenth century to the present. After considering the origins and development of the first Books of Common Prayer during the Reformation, the course traces the English and American prayer book tradition, including the impact of the Tractarian and Liturgical Movements. The later part of the course includes the 1979 Book of Common Prayer and its supplementary materials, as well as the history of prayer book revision across the Anglican Communion in the twentieth century and to the present. (W) Bryan Spinks

**REL 688a, Catholic Liturgy** This course offers an introduction to Roman Catholic liturgical traditions and practices. Given the breadth of the subject matter (2,000 years of history; complex dogmatic developments; numerous rites, rituals, and rhythms; contemporary tensions), the course attempts to range broadly, yet has to do so quite selectively. One focus is on key liturgical documents of the past hundred years. And throughout the course, attention is paid to the broader cultural realities in which worship always finds itself, e.g., gender constructions, ethnic identities, and, more recently, media developments (for example, the migration of Catholic liturgical practices into cyberspace). REL 682, concurrent or completed, will be an asset. (W) Teresa Berger

**REL 690a, Liturgical Theology** This seminar proposes for scholarly inquiry key texts and themes in theological reflections on Christian worship. We probe some of the voices that initially defined the field in the twentieth century, asking: What is “theological” about this reflection on worship? How is the relationship between Christian faith and cultural context understood? What has been occluded in most traditional definitions of “liturgical theology”? Who is absent, and who cannot be rendered visible, within the traditional framework? We also keep our eyes open to theologies of worship embedded in actual, local congregational practices. These practices are integrated into the work of the seminar through visits to distinctly different worshipping communities during the course of the term. (W) Melanie Ross

**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 756a, The Cult of Mary: Early Christian and Byzantine Art** This course examines the origins and development of the veneration of Mary as the Mother of God, focusing specifically on the treatment of Mary in the visual and material culture of early Christianity and Byzantium. Its aim is to introduce students to key points in the history of the cult 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. This visual material is analyzed in conjunction with relevant literary, theological, and liturgical evidence for the development of the cult. It is designed as a seminar for students who have interest or background in the material, textual, and religious culture of early Christianity. (A) Vasileios Marinis, Felicity Harley

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

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

**REL 902b, Literary Appropriations: Writers and Philosophers in Conversation** This course examines the relationship between literary authors and the philosophers (and theologians) who influenced them. In addition to exploring philosophical influences in the literary work, as a way of illuminating our understanding of it, the course considers how the literary work helps us understand the points the philosophers are making. We proceed with five pairs of conversations, each of which form two seminar sessions. These paired conversations include Plato and Iris Murdoch, Duns Scotus and Gerard Manley Hopkins, Julian of Norwich (with some reference to Karl Barth) and T.S. Eliot, Søren Kierkegaard and Walker Percy, and John Calvin and Marilynne Robinson. The course also features special guest lecturers for some sessions. Previous experience in the study of literature and/or philosophy or theology would be helpful background. (A) John Hare, David Mahan

**REL 912a/MUS 672a, Sacred Music: Unity and Diversity** What is “sacred music”? The answer depends on the individual perspective, denominational affiliation, and also personal musical taste. The course takes an ethnographic approach and explores the use, understanding, and function of sacred music in different local congregations in New Haven. Work in the classroom provides the theoretical and methodological basis, while students each visit one local congregation from a denomination different from their own over several weeks. Students observe the musical practices and engage with members of the clergy and community about “the sacred in music” and the function of music in worship and devotional life. A particular focus of the course is on music that does not represent the Western musical canon. Students conduct and evaluate their research during the term and present their results in a small symposium at the end of the term. (M) Markus Rathey

**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, performers, or musicians to community service even as they learn about the American criminal justice system and its relevance to Dante's poem from a unique perspective behind bars. (A) Ronald S. Jenkins

**REL 945a/MDVL 663a, From House Churches to Medieval Cathedrals: Christian Art and Architecture 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 953a, Reading Poetry Theologically** This course explores poetry as a form of theological discourse. Through close readings of individual poems and poetic sequences, students consider how the form as well as the subject matter of the poetry opens up new horizons for illuminating and articulating theological themes. Beginning with selections from Gerard Manley Hopkins and concluding with studies of contemporary poets, this class examines how modern and late-modern Anglo-American poets have created fresh embodiments of a Christian perspective and contributed to the public tasks of theology and the formation of a theological poetics. (A) David Mahan

**REL 964b, Imagining the Apocalypse: Scripture, Fiction, Film** This course explores the literary-theological and sociological facets of the apocalyptic, primarily through modern works of the imagination. Sessions begin with an introduction to various definitions and ideas of the apocalyptic, with special reference to biblical literature in the Hebrew Scriptures as well as the New Testament. From these distinctively theological/religious visions, in which God is the primary actor and God's people figure as the main subjects, the course explores how that framework for the apocalyptic has undergone significant transformations in the literary imagination of late-modern, particularly Western, societies. Through such prose works as *A Canticle for Leibowitz* by Walter Miller, *Oryx and Crake* by Margaret Atwood, and Cormac McCarthy's *The Road*, the course considers how literary portrayals of apocalypse contemplate themes that resonate with significant theological concerns. (A) David Mahan

**REL 970a, Human Image: Classical and Biblical** The perennial questions of who we are, of how we relate to the divine as well as to one another, are as ancient as literature itself. They are also the concerns of epic. The course moves from what is perhaps the oldest such story we have, *Gilgamesh*, to Homer's *Odyssey*, Virgil's *Aeneid*, Augustine's

*Confessions*, and Dante's *Inferno*. Because these texts (with the exception of *Gilgamesh*) build on one another, we pay attention to continuities and reinvention as we move from one formulation of the human condition to another. Each (including *Gilgamesh*) includes the hero's confrontation with the life to come, a vision of the afterlife that informs the text's presentation of mortal existence in the here and now. (A) Peter Hawkins

**REL 971a, Creative Faith: Poetry** 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 different forms of poetry, leading toward a longer final project that incorporates poetry and prose. We use a variety of prompts, imitation exercises, and small-group work to generate new material. This course is part seminar and part workshop. One third of the time is devoted to the reading and analysis of exemplary works of art, and the rest to discussing work done by students in the class. Enrollment limited to twelve students. Admission is at the discretion of the instructor. (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. Prerequisites: ability to read music and familiarity with the mechanics of literary analysis. (M) Carl Pickens Daw, Jr.

**REL 981b, Visual Controversies: Religion and the Politics of Vision** This interdisciplinary seminar explores the destruction, censorship, and suppression of pictures and objects as motivated by religious convictions and practices in medieval Europe and in the United States from colonization to the present. In such episodes, religion does not operate in a vacuum but draws attention to other cultural pressure points concerning, for example, race, ethnicity, gender, and sexuality. Already in the third century in Europe, and as early as the seventeenth century in the geographic area that is now the United States, individuals and groups practiced a range of behaviors we might meaningfully, though often figuratively, label "iconoclastic." This course focuses most specifically on the emergence of Christian art and architecture in dialogue with (or in competition with) Greco-Roman religions and Islam, and on variations of Protestant Christianity. At the same time, the course also directs attention to case studies within Byzantine Orthodoxy, American Judaism, Islam, and Catholicism and looks to comparative situations and episodes of contention elsewhere in the world. Topics likely considered include the conversion of "pagan" temples into Christian churches in late antiquity; iconoclastic interventions on Christian floor mosaics in Palestine after the Muslim conquest;



destruction of images during Byzantine Iconoclasm; attitudes toward images during the Protestant Reformation; American Puritan uses of a theology of figuration to justify genocide as an “iconoclastic” act in the Pequot War; Shaker constructions of elaborate visionary pictures as forms of “writing” rather than “art”; sculptor Rose Kohler’s determination to define and regulate “Jewish art” in her work with the National Council of Jewish Women; recent adjudication of the public display of the Ten Commandments or Christian nativity scenes; the Western contexts of the destruction of the Bamiyan Buddhas; and international culture wars and the specific uses of “blasphemy” charges to restrict the visual practices of religions. Prerequisite: permission of the instructors. (A) Vasileios Marinis, Sally Promey

**REL 991b, Shakespeare in Theological Context** In England the Renaissance and the Reformation were simultaneous. During this period a robust international literature developed around a new religious anthropology fascinated by the felt life of the soul in the world, especially by memory, imagination, will, and, above all, by conscience. It was propagated by men of great learning in treatises, poetry, pamphlets, and sermons. This rich and neglected context sheds light on Shakespeare’s very searching characterizations, on the uniquely popular and elevated quality of his work, and on the receptivity of his audience. Milton virtually personifies this movement, a fact that bears on interpretation of *Paradise Lost*. The course focuses on *Hamlet*, *King Lear*, and *Paradise Lost*. (A) Marilynne Robinson

**REL 992b, The Politics and Culture of Russian Sacred Art** As devotional, material object, political symbol, and art commodity, Russia’s sacred art—the icon—has been revered as sacred, vilified as reactionary, embraced in revolt, displayed as masterpiece, discarded as obsolete, and destroyed as dangerous. Engaging the fields of religion, material and visual culture, ritual studies, and politics, this course examines the complex and multifaceted world of the Russian icon from its Byzantine roots to its contemporary reemergence in post-atheist, post-Soviet space. Consideration is given to the diverse meanings and functions of sacred imagery; iconographic vocation and craft; beauty and the sacred; devotions and rituals; political theology and national identity formation; the icon and avant-garde art; controversial images and protest culture. In addition to art and icons, sources include historical, devotional, theological, philosophical, and cinematic materials. No prerequisites. Undergraduates are welcome. (A) Vera Shevzov

**REL 994b, Visual Cultures of the Sacred in the Pre-Columbian and Colonial Andes** This seminar focuses on visual and material cultures of the Andes, with a special focus on modalities of the sacred from the Inca empire (ca. 1438–1534) to the period of Spanish colonial rule (1532–1821). The first part of the course focuses on pre-Hispanic expressions of the sacred through the built environment, exploring Inca practices of place-making through the construction of shrines and religious architecture. The remainder of the course considers the persistence of Andean ontologies in the articulation of localized, syncretic forms of Catholicism. We trace the literature, architecture, and visual and material cultures of the colonial encounter, from evangelization efforts of the sixteenth century to the adoption of “popular” and vernacular religious representations on the eve of Independence. The course focuses primarily on the Cuzco region of Peru due to its special



status as capital of the Inca empire and cultural hub for indigenous artistic and religious expression from the colonial period into the present day. Nevertheless, we also touch on other areas of the Andean world, including modern-day Bolivia and northern Chile. We analyze a range of visual material, including textiles, paintings, architecture, sculpture, and manuscripts, to understand the intersections between religiosity and visual expression in the Andes. Readings are drawn from an array of disciplines, including art history, visual culture studies, literary studies, and anthropology. (A) Ananda Cohen-Aponte

## ISM COURSES HOSTED IN OTHER DEPARTMENTS

**HSAR 529a/AMST 630a, Religion and Museums** This interdisciplinary seminar focuses on the tangled relations of religion and museums, historically and in the present. What does it mean to “exhibit religion” in the institutional context of the museum? What practices of display might one encounter for this subject? What kinds of museums most frequently invite religious display? How is religion suited (or not) for museum exhibition and museum education? Permission of the instructor required; qualified undergraduates are welcome. Sally Promey

**HSAR 533a, Sanctuaries in Syria and Phoenicia during the Roman Period** This seminar explores the profound transformation of religious life that occurred in the region when it was under Roman rule, delving into topics such as possible cult continuity between the Iron Age and the Hellenistic and Roman periods, the creation of new deities, the roles of priests, aniconism and figural sculpture, and religious rituals that built upon ancient Near Eastern ones as well as new traditions. The approach is interdisciplinary: we examine ancient literary sources, especially Lucian’s *De Dea Syria*, inscriptions, architecture, sculpture, wall paintings, coins, and all sorts of votive dedications. Our focus is both on large regional sanctuaries that attracted worshippers from far and wide and small local sanctuaries linked closely to cities and villages throughout the region. Major sanctuaries including those of Bel at Palmyra (destroyed in 2015), Jupiter Heliopolitanus at Baalbek, Artemis at Gerasa, Jupiter Dolichenus at Doliche, and Atargatis at Hierapolis are covered. Smaller ones include those at Niha, Yammoune, and Yanouh in modern Lebanon and the temples, house-church, and synagogue at Dura-Europos in eastern Syria. The opportunity to examine material from Dura-Europos in the collection of the Yale Art Gallery firsthand is unparalleled and forms an important part of the course. Blair Fowlkes Childs

**HSAR 592b, Art of the Chora Monastery** The greatest monument of late Byzantine painting, the early fourteenth-century mosaics and frescoes of the Chora Monastery in Istanbul, were the subject of a massive four-volume publication during the 1970s. The field has changed significantly since then, but the art of the Chora has not been fully reexamined and brought into ongoing discussions about art, social context, the activities of the donor Theodore Metochites, and the subsequent history of the monument and its artists. The course is both an introduction to late Byzantine painting and an investigation into these and other topics. Vasileios Marinis, Robert Nelson

**MUSI 350a, History of Western Music: Middle Ages and Renaissance** A detailed investigation of the history of musical style from A.D. 900 to 1600. Henry Parkes

**MUSI 438a, Emotions and Sacred Music in the Early Modern World** In this class, students analyze the ways in which music, religion, and emotions intersected in the early modern world. By placing music in conversation with contemporary theories of emotion, this class provides methods and approaches for analyzing historical emotional meanings as they were forged vis-à-vis the musical arts. Students survey a number of contemporary emotion-theories; address emotional meaning in music roughly from the height of the Reformation to the end of the Thirty Years War (ca. 1555–1648); and consider sacred music of the latter half of the seventeenth century to approximately the height of the Enlightenment (ca. 1650–1776). While European Christian music forms the core repertoire examined in this course, sacred Jewish music and music of the Americas are also discussed. Other topics for discussion include communal emotion in congregational song, the affectivity of sung prayer, the psalms as emotional models, mystical love and the Song of Songs, and musical rhetoric. Thomas Marks

# 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 Tangeman 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 Tangeman 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 soundstage-like orchestra rehearsal hall is the first home that the Yale Philharmonia and Yale Symphony Orchestra have had at Yale. In addition to entirely new facilities, the Adams Center boasts magnificently reimaged spaces in Hendrie Hall, including those that are home to Yale's undergraduate ensembles – the Yale Glee Club and Yale Bands – and, from YSM, the Yale Opera and Yale Percussion Group. The Adams Center also houses 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 has been the home of Yale Divinity School since 1932, the same year women were admitted for the first time as candidates for the B.D. degree. A \$49-million renovation of the Georgian Colonial-style campus, where Marquand Chapel dominates as the central unifying monument, was completed in 2003. The Institute is one of the School's three partners on the Quad, along with Berkeley Divinity School at Yale and Andover Newton Seminary at Yale Divinity School. The Quad also houses vital research and engagement resources and programs including the Divinity Library, the Center for Faith and Culture, and the Jonathan Edwards Center.

Since 1971, Berkeley Divinity School at Yale, an Episcopal seminary, has been affiliated with Yale Divinity School. Berkeley retains its distinctive Anglican identity through an independent board of trustees and administration, its dean, and the Berkeley Center located at 363 St. Ronan Street, even as its students are admitted by and fully enrolled as members of Yale Divinity School.

In 2017 Andover Newton Theological School, the oldest graduate theological school in the country, affiliated with YDS as Andover Newton Seminary at Yale Divinity School. In some ways a distinct entity focused on preparing leaders for pastoral ministry, and in other ways fully integrated with and open to the whole YDS community, Andover Newton has its own board of trustees/advisory council, programs, affiliate faculty, and offices on the Quad; all Andover Newton students are fully enrolled as Yale Divinity School students.

## 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's general collection contains approximately 330,000 items, including scores and parts for musical performance and study; books about music; compact discs and LP recordings; DVDs and videotapes; sheet music; photographs; music periodicals; and numerous online databases of books, scores, audio, and video. The Music Library's collection is designed for scholarly study and reference, and

to serve 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.

The library also holds more than 4,000 linear feet of archival material, including original music manuscripts, photographs, sound and video recordings, correspondence, and more. Notable collections include:

- Works of noted composers formerly associated with Yale University as teachers or students, including the complete manuscript collection of Charles Ives and a collection of documents concerning Paul Hindemith's career in the United States;
- The Yale Collection of Historical Sound Recordings – comprising approximately 280,000 recordings from the birth of recorded sound to the present, including unique private recordings and test pressings;
- The Oral History of American Music, which includes a collection of more than 2,600 in-depth interviews with major musical figures of our time;
- Manuscripts and/or papers of Leroy Anderson, Daniel Asia, Paul Bekker, Howard Boatwright, Richard Donovan, Lehman Engel, Henry Gilbert, Benny Goodman, John Hammond, Thomas de Hartmann, Vladimir Horowitz, J. Rosamond Johnson, Hershy Kay, John Kirkpatrick, Ralph Kirkpatrick, David Kraehenbuehl, Benjamin Lees, Goddard Lieberson, Ted Lewis, Leo Ornstein, Red Norvo, Horatio Parker, Quincy Porter, Mel Powell, Harold Rome, Carl Ruggles, E. Robert Schmitz, Franz Schreker, Robert Shaw, David Stanley Smith, Kay Swift, Deems Taylor, Alec Templeton, Virgil Thomson, and Kurt Weill.

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 Quicksearch. Quicksearch is a single search interface that returns results from multiple library data sources, including Yale Library's online catalog, Orbis. Quicksearch also pulls in results from the various online databases the Music Library subscribes to, as well as its digital collections.

Another resource for Institute students is the Divinity Library, containing more than 600,000 bound volumes, more than 270,000 pieces of microform, and more than 5,500 linear feet of manuscript and archival material. One of the world's great theological libraries, it has particular strengths in the history of Christianity, biblical studies, and Christian theology (both historical and constructive). 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 Divinity Library also has significant electronic holdings and provides online access to specialized software, databases, and electronic texts for the study of religion.

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 (<https://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 22 and can be submitted directly from the website with a Yale NetID.

The Yale Housing Office also manages the Off Campus Living listing service (<http://offcampusliving.yale.edu>; 203.436.9756), 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 ISM are jointly admitted to either Yale Divinity School or Yale School of Music, from which they receive their degrees. Students who wish to apply to the Institute of Sacred Music must submit the online application found at <http://ism.yale.edu/admissions> and must separately submit the online application of the appropriate partner school. Applications and all supporting materials must be submitted to the correct institutions by the appropriate due dates:

- December 1: for students applying to the Institute of Sacred Music and Yale School of Music. Both the ISM and YSM online applications are due on this date.
- January 15: for students applying to the Institute of Sacred Music and Yale Divinity School, the ISM application is due on this date. Applicants to YDS have until February 1 to complete their YDS application.

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 March 15. 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>. The ISM does not charge an application fee.
2. Electronic transcripts of all academic records uploaded into the application. Unofficial transcripts are acceptable, but must include your name, the name of the institution, the degree program, course work, and your GPA. (If offered a live audition, applicants must send official paper transcripts to the School of Music). All transcripts must be in English.

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 of 5–6 pages representing the best of your academic writing and thinking. A portion of a senior thesis or term paper is acceptable.
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 vocational goals
  - your interest in collaborative-interdisciplinary study with Yale Divinity School students
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 or website links directly to the online application.

**Audio quality** It is very important that the audio quality is excellent on audio and video recordings. If you are given a choice between submitting audio recordings or video recordings, and your video does not have high audio quality, in most cases we prefer that you submit an audio recording. Choral Conducting applicants must provide a video recording.

#### 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. Singers are asked to include at least one video as part of the seven selections submitted.



## 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 interested in pursuing a range of studies in sacred music, worship, and the arts alongside their degree requirements in the Divinity School. Applicants not admitted to the ISM will still be considered for admission to Yale Divinity School by their admissions committee. The following materials must be received by January 15:

1. Completed online application. Applicants must also apply separately to the Divinity School at <http://divinity.yale.edu>. The ISM does not charge an application fee.
2. Electronic transcripts of all academic records uploaded into the application. Unofficial transcripts are acceptable, but must include your name, the name of the institution, the degree program, course work, and your GPA. (Admitted applicants must send official paper transcripts in a sealed envelope to Yale Divinity School upon the decision to matriculate.) All transcripts must be in English.
3. A personal statement not to exceed 700 words explaining reasons for your interest in interdisciplinary 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 preparation for ministry in and alongside the broad artistic community. Discuss any interest or experience in collaborative work with practicing musicians.
4. A curriculum vitae (a résumé of academic, employment, and other relevant information).
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; students are welcome to submit GRE scores to support their application, but will not be penalized for omitting them.) 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.*

### *Extended M.A.R. Degree Applications*

Current ISM 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. Students interested in being considered for an extended year must submit (1) an online M.A.R. Extension Application, available through the ISM application portal, by January 15, and (2) an extension application to the YDS Admissions Office; see the YDS website (degree requirements) for details on its extension application process. Decisions will be released on or around March 15.

Students must include the following items in their ISM extension applications: (1) completed online application; (2) a completed M.A.R. course plan, with anticipated fourth-term courses included; (3) a personal statement explaining why the student wishes to extend the concentrated M.A.R. program; (4) 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 (5) 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 24; 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 prescreening recording. However, works should be chosen from the same three categories (a major Bach work, a Romantic work, and a contemporary work). 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 skills, harmonic dictation, and score reading. Individual conducting assignments for the live audition will be made in the letter of invitation to audition.

Voice applicants are asked to prepare five pieces of contrasting style, language, and period. These selections may be the same or different works from the prescreening recording. Of the five selections, prepare at least two Baroque selections (including one aria by J.S. Bach) and a third selection written prior to 1700. All works should be chosen from the same repertorial categories as the prescreening recording (sacred music, opera, and art song) and performed from memory. Applicants will be asked to demonstrate sight-reading ability and other essential musical skills.

### *Divinity School Applicants*

Divinity School applicants are not required to appear for an interview, though committee members may request supplementary interviews with applicants on a case-by-case basis during the review process. 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.

## LANGUAGE PROFICIENCY TESTS

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, but will review all applications that meet the TOEFL requirements of the Yale School of Music.

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; Band scores must be a minimum 7.0 in *each* area) or by having completed their baccalaureate degree at an institution where English is the sole 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

International students are a vital part of our community at the ISM. We welcome international applicants and seek to offer them thorough support throughout the application process and during their time on campus. 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 upon offer of enrollment.

## 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 2019–2020, tuition for full-time students enrolled at the School of Music and the Institute will be \$34,000. Tuition for full-time students enrolled at the Divinity School and the Institute will be \$25,440. 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 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.

### *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 minus 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 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 Grad 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 minus other financial aid received. 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 with additional grant aid. However, international students are eligible to apply for the Yale Graduate and Professional International Loan to help cover transportation costs. More information about the Yale GPI loan can be found at <https://finaid.yale.edu/costs-affordability/types-aid/yale-graduate-and-professional-international-loan>. Students may contact the Financial Aid Office for more information about the Yale GPI loan and the application process.

## 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.

## 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.

## NAMED MERIT 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 director's office.

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. For enrollment deadlines and additional details concerning the Yale Payment Plan, see <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. Yale aspires to:

- Be the university that best prepares students for global citizenship and leadership
- Be a worldwide research leader on matters of global import
- Be the university with the most effective global networks

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

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

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

## Health Coverage Enrollment

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

### YALE HEALTH HOSPITALIZATION/SPECIALTY COVERAGE

For a detailed explanation of this plan, which includes coverage for prescriptions, see the *Yale Health Student Handbook*, available online at <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, students enrolled in the PA Online 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, 2019. Please access the Incoming Student Vaccination Record form for graduate and professional students at <https://yalehealth.yale.edu/new-graduate-and-professional-student-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 Medica 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, 2019.

**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 given within five years of the first day of classes at Yale. 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, 2019. 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 requires tuberculosis screening for all incoming students who have lived or traveled outside of the United States within the past year.

**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 (ROD) facilitates accommodations for all Yale students with disabilities who register with and have appropriate medical documentation on file in the ROD. Documentation may be submitted to the ROD even though a specific accommodation request is not anticipated at the time of registration. Early planning is critical. Requests for housing accommodations must be made in the housing application. The required first step for a student with a disability is to contact the Resource Office on Disabilities to initiate the process of obtaining disability-related accommodations; see [https://yale-accommodate.symplicity.com/public\\_accommodation](https://yale-accommodate.symplicity.com/public_accommodation). Registration with the ROD is confidential.

Generally, a student requiring academic accommodations needs to let the ROD know at the start of each term. We ask students to complete this step as soon as their schedule is known. At any time during a term, students with a newly diagnosed disability or recently sustained injury requiring accommodations should contact the ROD. More information can be found on our website, <https://rod.yale.edu>, including instructions for requesting or renewing accommodations. You can also reach us by phone at 203.432.2324.

## 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 current or past 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 individuals 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 Jennifer Czincz, the director of SHARE (203.432.0310, [jennifer.czincz@yale.edu](mailto:jennifer.czincz@yale.edu)), Anna Seidner (203.436.8217, [anna.seidner@yale.edu](mailto:anna.seidner@yale.edu)), Cristy Cantu (203.432.2610, [cristina.cantu@yale.edu](mailto:cristina.cantu@yale.edu)), Freda Grant (203.436.0409, [freda.grant@yale.edu](mailto:freda.grant@yale.edu)), or John Criscuolo (203.645.3349, [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 Kristina Reech, the Sensitive Crimes & Support coordinator, she can be reached at 203.432.9547 during business hours or via e-mail at [kristina.reech@yale.edu](mailto:kristina.reech@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-to-yale>.

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 was founded in 1832 as an art museum for Yale and the community. Today it is one of the largest museums in the country, holding more than 250,000 objects and welcoming visitors from around the world. The museum's encyclopedic collection can engage every interest. Galleries showcase artworks from ancient times to the present, including vessels from Tang-dynasty China, early Italian paintings, textiles from Borneo, treasures of American art, masks from Western Africa, modern and contemporary art, ancient sculptures, masterworks by Degas, van Gogh, and Picasso, and

more. Spanning one and a half city blocks, the museum features more than 4,000 works on display, multiple classrooms, a rooftop terrace, a sculpture garden, and dramatic views of New Haven and the Yale campus. The gallery's mission is to encourage an understanding of art and its role in society through direct engagement with original works of art. Programs include exhibition tours, lectures, and performances, all free and open to the public. For more information, please visit <https://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 to the present day. Free and open to the public. Offers exhibitions and programs, including lectures, concerts, films, symposia, tours, and family events. For more information, please visit <https://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 (<https://music.yale.edu>), the Norfolk website (<https://norfolk.yale.edu>), and the Collection of Musical Instruments website (<https://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 such venues as the University Theatre, Yale Repertory Theatre, Yale Cabaret, Yale Residential College Theaters, Off Broadway Theater, Iseman Theater, Whitney Humanities Center, Collective Consciousness Theatre, A Broken Umbrella Theatre, Elm Shakespeare Company, International Festival of Arts and Ideas, 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, located at 204 York Street. The center provides office and event space for GPSS and other student organizations and houses Gryphon's Pub. For more information, please visit <https://gpsenate.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 <https://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 <https://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 <https://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 <https://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 <https://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 <https://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 <https://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 <https://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 <https://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 <https://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 <https://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 <https://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 <https://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 <https://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 and post-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 <https://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 <https://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 <https://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.

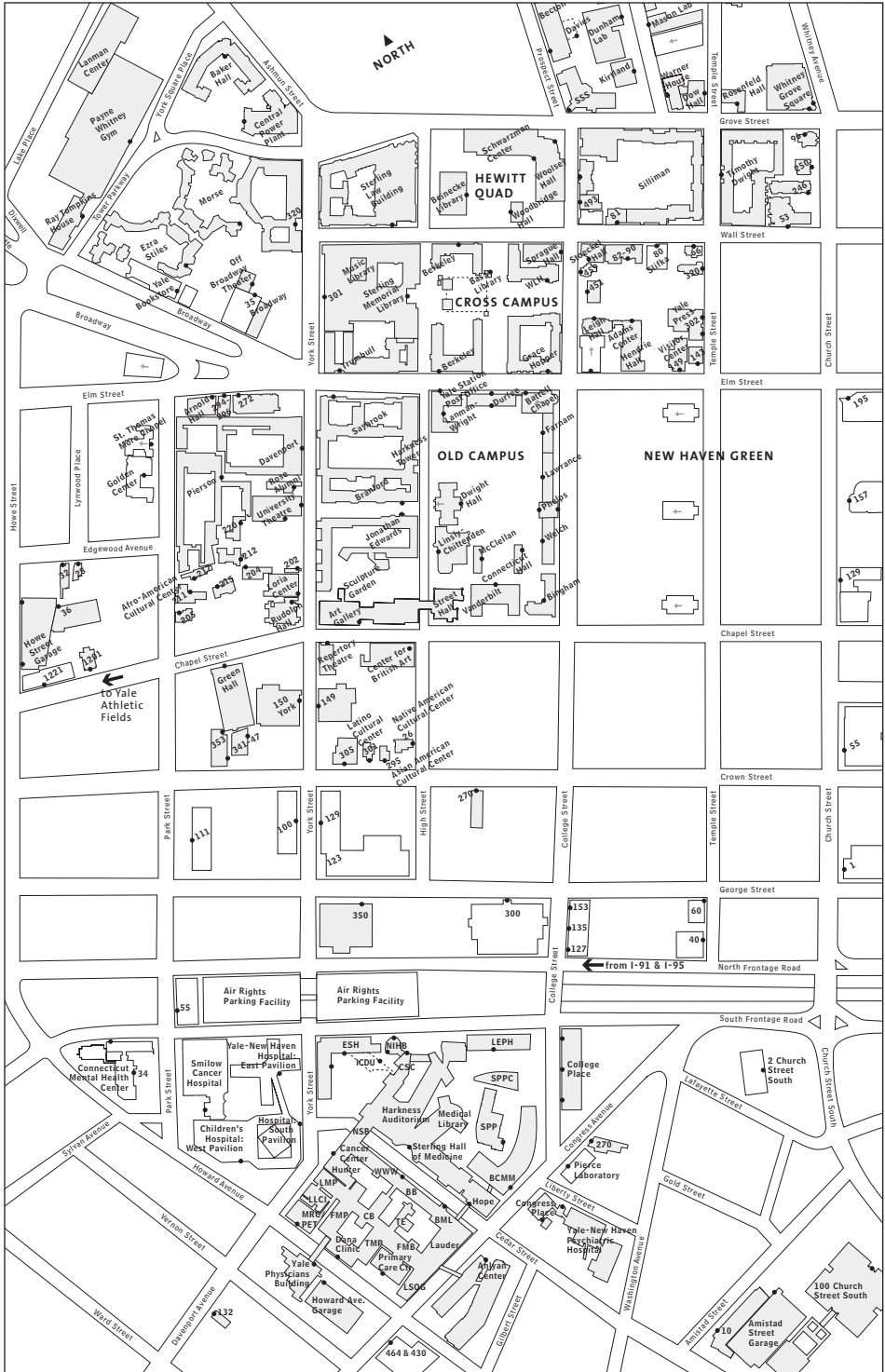
**School of Management** Est. 1976. Courses for college graduates. Master of Business Administration (M.B.A.), Master of Advanced Management (M.A.M.), Master of Management Studies (M.M.S.). Doctor of Philosophy (Ph.D.) awarded by the Graduate School of Arts and Sciences.

For additional information, please visit <https://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 <https://equalopportunity.yale.edu>.

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.*

BULLETIN OF YALE UNIVERSITY  
New Haven CT 06520-8227

Periodicals postage paid  
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