

Institute of Sacred Music

2021–2022



MUSIC · WORSHIP · ARTS

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Institute of Sacred Music

2021–2022

Church Music Studies

Choral Conducting

Liturgical Studies

Music and the Black Church

Organ

Religion and the Arts

Voice: Early Music, Oratorio, and Chamber Ensemble

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Calendar

FALL 2021

The following dates are subject to change as the University makes decisions regarding the 2021–2022 academic year.

EVENT	INSTITUTE OF SACRED MUSIC	DIVINITY SCHOOL	SCHOOL OF MUSIC	FACULTY OF ARTS & SCIENCES
<i>Course registration begins</i>		TH, Aug. 26	M, Aug. 23	W, Aug. 25
<i>Fall-term classes begin</i>	W, Sept. 1	W, Sept. 1	F, Sept. 10	W, Sept. 1
<i>Labor Day</i>	M, Sept. 6, <i>No classes</i>	M, Sept. 6, <i>No classes</i>	M, Sept. 6, <i>No classes</i>	M, Sept. 6, <i>No classes</i>
<i>Reading Period (YDS)</i>		SA–SU, Oct. 16–24		
<i>October recess (FAS)</i>				W–SU, Oct. 20–24
<i>ISM Fellows application deadline</i>	F, Oct. 15			
<i>Reading Period (YDS)</i>		SA–W, Nov. 20–24		
<i>November recess</i>	SA–SU, Nov. 20–28	TH–SU, Nov. 25–28	SA–SU, Nov. 20–28	SA–SU, Nov. 20–28
<i>Application deadline (ISM/YSM)</i>	W, Dec. 1		W, Dec. 1	
<i>Fall-term classes end</i>		W, Dec. 8	F, Dec. 17	TH, Dec. 16
<i>Reading period (YDS)</i>		TH–T, Dec. 9–14		
<i>Final exams</i>		W–T, Dec. 15–21	M–W, Dec. 20–22	TH–W, Dec. 16–22
<i>Fall term ends; winter recess begins</i>		T, Dec. 21	TH, Dec. 23	W, Dec. 22

SPRING 2022

EVENT	INSTITUTE OF SACRED MUSIC	DIVINITY SCHOOL	SCHOOL OF MUSIC	FACULTY OF ARTS & SCIENCES
<i>Course registration begins</i>		T, Jan. 18	M, Dec. 6	W, Jan. 12
<i>Spring-term classes begin</i>	T, Jan. 18	T, Jan. 18	T, Jan. 18	T, Jan. 18
<i>Application deadline (ISM/YDS)</i>	T, Feb. 1	T, Feb. 1		
<i>Reading period (YDS)</i>		W–SU, Feb. 16–20		
<i>YSM auditions</i>	M–SU, Feb. 21–27		M–SU, Feb. 21–27	
<i>D.M.A. entrance exams</i>			SA, Feb. 26	
<i>Spring recess</i>	SA–SU, Mar. 12–27	SA–SU, Mar. 12–27	SA–SU, Mar. 12–27	SA–SU, Mar. 12–27
<i>Spring-term classes end</i>		F, Apr. 29	F, May 6	TH, May 5
<i>Reading period (YDS)</i>		SA–W, Apr. 30–May 4		
<i>Spring-term exams</i>		TH–T, May 5–10	M–F, May 9–13	F–W, May 6–11
<i>Spring term ends</i>		T, May 10	F, May 13	W, May 11
<i>University Commencement</i>	M, May 23	M, May 23	M, May 23	M, May 23

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

Michael James Cavanagh, B.A., J.D., Philadelphia, Pennsylvania

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

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

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

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

Carlos Roberto Moreno, B.A., J.D., Los Angeles, California (*June 2026*)

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

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*)

David Anthony Thomas, B.A., M.A., M.A., Ph.D., Atlanta, Georgia (*June 2027*)

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

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

The Officers of Yale University

President

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

Provost

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

Secretary and Vice President for University 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 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.

Vice President for Human Resources

John Whelan, B.A., J.D.

Institute of Sacred Music

Administration and Faculty

Administration

Peter Salovey, A.B., M.A., Ph.D., President of the University

Scott A. Strobel, B.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

Marguerite L. Brooks, M.M., Associate Professor Adjunct Emerita of Music

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

Peter S. Hawkins, B.A., M.Div., Ph.D., Professor Emeritus of Religion and Literature

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

Awet Andemicael, B.A., M.F.A., M.A.R., M.A., Ph.D., Associate Dean of Chapel and
Assistant Professor Adjunct of Theology

Teresa Berger, L.Th., M.Th., Dr.Theol., Dipl.Theol., Dr.Theol.Habilitation, Professor
of Liturgical Studies, Thomas E. Golden Professor of Catholic Theology, and
Coordinator of the Program in Liturgical Studies (on leave, spring 2022)

Jeffrey Brillhart, B.M., M.M., Lecturer in Organ Improvisation

Craig Cramer, D.M.A., Visiting Professor of Organ

Jeffrey Grossman, A.B., M.M., Lecturer in Music

Ethan Heard, B.A., M.F.A., Lecturer in Acting

David Hill, M.A., Professor Adjunct of Choral Conducting and Principal Conductor,
Yale Schola Cantorum

Melanie R. Hill, B.A., M.A., A.M., Ph.D., Visiting Assistant Professor of Religion and
Literature

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

Ronald S. Jenkins, B.A., Ph.D., Visiting Professor of Religion and Literature (fall 2021)

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 and Coordinator of the Program in Religion and the
Arts

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

Carla E. Neuss, B.A., M.Phil., Ph.D., Lecturer in Religion and Literature

Sally M. Promey, B.A., M.Div., Ph.D., Professor of Religion and Visual Culture and
Professor of American Studies and Religious Studies

Marie-Ange Rakotoniaina, B.A., M.A., M.A., Th.M., Ph.D., Lecturer in Liturgical
Studies

Markus Rathey, Ph.D., Robert S. Tangeman Professor in the Practice of Music History

Mark Roosien, B.A., M.T.S., Ph.D., Lecturer in Liturgical Studies

Melanie C. Ross, B.A., M.A.R., Ph.D., Associate Professor of Liturgical Studies

Braxton D. Shelley, B.A., M.Div., Ph.D., Associate Professor of Sacred Music, Divinity,
and Music

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

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

André J. Thomas, D.M.A., Visiting Professor of Choral Conducting and Interim
Conductor, Yale Camerata

Tanya Walker, B.A., M.Litt., Ph.D., Lecturer in Religion and Literature

Christian Wiman, B.A., Clement-Muehl Professor of Communication Arts

Affiliated Faculty

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

Jeffrey Douma, D.M.A., Professor Adjunct of Choral Conducting

Felicity Harley, B.A., Ph.D., Lecturer

Executive Committee

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

ISM Fellows in Sacred Music, Worship, and the Arts

Heba Arafa Abdelfattah, B.A., Ph.D.

Kati Fitzgerald, B.A., M.A., Ph.D.

Melanie R. Hill, B.A., M.A., A.M., Ph.D.

Qingfan Jiang, B.Mus., M.M., Ph.D.

Bongani Ndodana-Breen, B.Mus., Ph.D.

Catalina Ospina, B.S., M.A., Ph.D.

Marie-Ange Rakotoniaina, B.A., M.A., MA., Th.M., Ph.D.

Postdoctoral Teaching Associates

Bernard Gordillo, B.Mus., M.M., Ph.D.

Carla E. Neuss, B.A., M.Phil., Ph.D.

Staff

Laura Adam, Manager of Music Programs and Concert Production
Erin Ethier, Lead Administrator
Kristen Forman, Executive Assistant to the Director
Eben Graves, Program Manager
Nathaniel Gumbs, Director of Chapel Music
Aric Isaacs, Concert Production Assistant
Trisha Lendroth, Assistant Administrator
Caitlin MacGregor, Senior Administrative Assistant
Melissa Maier, Manager of Marketing, Communications, and Publications
Laurie Ongley, Concert Production Coordinator, Yale Camerata
Sachin Ramabhadran, Technical A/V Coordinator
Mark Roosien, Interim Admissions 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. Seven concert and liturgical choirs (Yale Camerata, Schola Cantorum, Recital Chorus, Repertory Chorus, Marquand Choir, Marquand Gospel and Inspirational Choir, and ISM Vespers 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 approximately every two years open to all Institute students. Tour participants have traveled to Mexico (2006); Bosnia and Herzegovina, Serbia, and Croatia (2008); Germany (2010); Greece and Turkey (2012); Italy (2014); the Baltic states (2016); and Spain (2018). These tours offer rich opportunities to see, hear, and learn in the primary areas of the ISM—sacred music, worship, and the arts. The ISM covers most expenses of the tours for its students.

PERFORMING ENSEMBLES SPONSORED BY THE INSTITUTE

Yale Camerata André J. Thomas, interim conductor. Founded by Marguerite L. Brooks in 1985, Yale Camerata is a sixty-voice vocal ensemble whose members are Yale graduate and undergraduate students, faculty, staff, and experienced singers from the New Haven community. The Camerata performs a widely varied spectrum of sacred 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 is a subset of the larger chorus and performs more specialized repertoire. 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. The Institute of Sacred Music has commissioned works for Camerata by Martin Bresnick, Daniel Kellogg, Aaron J. Kernis, Robert Kyr, Tawnie Olson, Stephen Paulus, Daniel Pinkham, Robert Sirota, Julia Wolfe, and Ellen Taaffe Zwilich, among others. The chorus has sung premiere performances of works by many other composers, including Kathryn Alexander 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 Juilliard⁴¹⁵. 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 performed in China, England, Estonia, France, Greece, Hungary, India, Italy, Japan, Latvia, Russia, Scandinavia, Singapore, Spain, South Korea, and Turkey.

Battell Chapel Choir Conducted by graduate choral conducting students, Battell Chapel Choir is open by audition 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 paid for singing in the choir.

ISM Vespers Choir Conducted by graduate organ students, the ISM Vespers Choir, made up of Yale students and local alumni, sings choral liturgies at Yale and in New Haven, providing valuable conducting, accompanying, and planning experience for organists.

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 2021–2022 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. Bryan D. Spinks, Bishop F. Percy Goddard Professor of Liturgical Studies and Pastoral Theology at YDS, will present the 2021 Kavanagh Lecture on October 21.

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. The announcement of the 2021–2022 lecturer is forthcoming.

INTERNATIONAL ACTIVITIES AND INTERNATIONAL REPRESENTATION IN THE INSTITUTE

The ISM draws its students, faculty, and fellows from all over the world. Currently, more than fifteen 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, Egypt, 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 theology and the arts. The ISM Colloquium has examined questions pertaining to the enculturation and adaptation of worship and artistic practices worldwide and frequently brings guest speakers from abroad. As noted above, approximately 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.

Information about both of the ISM Fellows programs is available online at <http://ism.yale.edu/ism-fellows>. For additional information, please call 203.432.4434 or email ismfellows@yale.edu.

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. Internal candidates of the voice program are only rarely accepted into the M.M.A. program. 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. ISM students elect one course each year taught by an ISM, Divinity School, or Department of Religious Studies faculty member.

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. ISM students elect one course each year taught by an ISM, Divinity School, or Department of Religious Studies faculty member.

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 training in history, liturgy, and theory, 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 Vincent Dubois, Hans-Ola Ericsson, Michael Gailit, Naji Hakim, Martin Haselböck, Susan Landale, Olivier Latry, Jon Laukvik, Rachel Laurin, Ludger Lohmann, Thomas Murray, Karel Paukert, Peter Planavsky, Thomas Trotter, and Dame Gillian Weir.

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. Organ students also work with the ISM Vespers Choir to hone skills in conducting and accompanying in the context of a series of evening choral liturgies. Organ students work with their advisers to construct a course of study that combines the core requirements of the School of Music with 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.

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 Gerald Martin Moore as artistic director and coordinator). 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 nonmajors 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 to work 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 Admissions Office 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 with 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.

We seek students in this program who have already done some academic work in one or more of the arts. 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 videorecord all presentations for our archives.

Interdisciplinary Program in Music and the Black Church

This new program, positioned within the Institute of Sacred Music but working in partnership with YDS and other units, aims to organize and expand the scholarly attention paid to the music of the Black Church and to this tradition's extraordinary influence on a host of musical cultures – confessional and commercial, American and global. Drawing on constituencies at Yale, in New Haven, and beyond, Music and the Black Church hosts a concert series, residencies, symposia, and course offerings.

Directed by Professor Braxton Shelley, the program links scholars in the Department of Music, the School of Music, the ISM, the Divinity School, and the Department of African American Studies, fostering interdisciplinary exchange. The program, while focused on Yale faculty and students, is not narrowly academic. It trains students at the intersection of practice, performance, and scholarship. Through its slate of activities, the program draws together practitioners and scholars, students and congregants, neighbors and visitors, pursuing a fuller consideration of this crucial strand of African American life and history.

Conferences, symposia, and publications The program's regular gatherings of scholars and practitioners of black sacred music will facilitate both practice and reflection. Single-day symposia and multiday conferences will result in a variety of publications from edited volumes to special issues of journals.

Guest artists/artists-in-residence The program will foster interactions between students and leading performers of the Black Church's musical traditions. As students learn from expert creators – musicians and preachers, composers and arrangers – both short visits and extended residencies will present opportunities for the program to invite members of the New Haven and broader communities into the ISM's network.

Summer event in church music Alongside its scholarly conferences, the program will regularly convene a cross section of musicians, ministers, researchers, and parishioners to explore themes of particular interest to their congregations, listening across differences of vocation and training to sharpen the capacities that are most vital to their work.

Summer fellows In order to strengthen the pipeline of students interested in studying black sacred music, the program will recruit and support cohorts of undergraduates who will come to campus to receive intensive research training to fuel their chosen summer-long investigations of topics in black sacred music.

Courses Taught by Institute Faculty, 2021–2022

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, 2021. 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, 706a–b, Lyric Diction for Singers 2 credits per term. A language course designed specifically for the needs of singers. Intensive work on pronunciation, grammar, and literature throughout the term. French, German, English, Italian, Russian, and Latin are offered in alternating terms. Required. Faculty

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

MUS 511b, Music before 1750 4 credits. NP. Group B. An analytic and cultural survey of European music before 1750. Alongside detailed examination of notated repertoire representing the major styles, genres, and composers of the period, the course explores the roles of listeners and performers, the social contexts of music making, and the relationships among notated and vernacular music. Topics include the development of the modern notational system, the transmission of music as a result of social and power structures, vernacular traditions of music making, the place of music in relationship to changing world views and cosmologies, the relationship between music and language, the emergence of independent instrumental music, and the development of musical form. The course explores both music that was incorporated in the canon of Western music but also composers and musical traditions that were marginalized. Enrollment by placement exam. May be taken as an elective, space permitting. Markus Rathey

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

MUS 519a–b, 619a–b, 719a–b, ISM 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 each term.* 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

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. Jeffrey Douma

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. Jeffrey Douma

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 or five degree recitals per year. Jeffrey Douma

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.

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

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

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

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

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

MUS 595a–b, 695a–b, Performance Practice for Singers 2 credits per term. A four-term course cycle exploring the major issues and repertoire of Western European historically informed performance, including notation, use of modern and manuscript editions, and national performance styles. Includes a survey of solo and chamber vocal repertoire (song, madrigal, cantata, opera, oratorio, motet) from the seventeenth and eighteenth centuries, with a focus on ornamentation, practical performance issues, and recital planning. The sequence is designed to provide the foundation to a practical career in historical performance. 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 by 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 639a, Staging Race in Eighteenth-Century Opera 4 credits. NP. Group B. Opera has always been more than simply entertainment. As a mirror of the society in which it was written, an opera can celebrate the undying love between two protagonists, postulate the lofty ideals of an enlightened brotherhood, or indulge in fantasies about European supremacy and the inferiority of people with a different skin color. This course explores

aspects of race and racism in eighteenth-century opera by exploring in detail two exemplary works: Jean-Philippe Rameau's *Les Indes Galantes* (*The Amorous Indies*, 1735) and Wolfgang Amadeus Mozart's *Die Zauberflöte* (*The Magic Flute*, 1791). The examination of the musical settings, the libretti, as well as the cultural context shows how the compositions encode contemporary understandings of race and of otherness in their works. As performers of these works, twenty-first-century musicians have to find ways to deal with these understandings. Can the pieces still be performed? Should they be performed with disclaimers or rewritten? The course looks at several modern productions of the operas by Rameau and Mozart that have tried to eliminate racist aspects or that have put the eighteenth-century pieces into a dialogue with a modern understanding of race and racial equality. Requirements include regular attendance and participation in classroom discussion, in-class presentations, and a final written project. Markus Rathey

MUS 649b/REL 919b, The Passion in Eighteenth-Century Music 4 credits. NP. Group B. The Passion of Christ is not only a seminal text for the Christian faith but has also inspired countless composers to set the words to music. Especially during the eighteenth century, at a time when sacred music had adopted stylistic devices from the operatic stage to express human emotions, the tradition of passion composition reaches its dramatic peak. The course surveys the multitude of ways in which eighteenth-century composers and musicians have responded to the passion narrative. The topics range from liturgical chanting of the passion in different Christian traditions to Bach's settings for the Lutheran liturgy, and from dramatic settings based on a text by opera librettist Metastasio to the function of music in Mexican passion plays in Nahuatl. Requirements include regular attendance and participation in classroom discussion, in-class presentations, and a final written project. Markus Rathey

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 675a, Sacred to Socially Committed: A Survey of the Mass 4 credits. NP. Group B. As a musical fountain of devotion and worship, the mass has been an abiding source of inspiration for composers over many centuries. The innumerable settings within the Western Christian world attest to rich and varied practices, while offering glimpses into the composer and the context in which sung masses were created. The course surveys the mass from the sixteenth through the twentieth century, as set in Europe, the United States, and Latin America. Canonical works are explored in addition to those from theatrical, folkloric, and jazz traditions. Both Latin and vernacular masses allow us to examine musical style, genre, composers, liturgical texts, historical and cultural contexts, and performance practices. Bernard Gordillo

MUS 680b, African Art Music: Origins, Hymnody, Decolonization, and the Modern Concert Stage 4 credits. NP. Group B or C. This course is an introduction to African art music highlighting its origins in the precolonial musical traditions of the continent to current trends. After a survey of the key traditional musical practices comprising the four main regions of sub-Saharan Africa, we focus on how these musical elements and associated cultural practices informed the creative approach and musical output of African art music composers. This is examined in a variety of genres such as choral music, art song, African pianism, chamber music, opera, and orchestral music. Within this discussion there is an exploration of the role hymnody played in late-nineteenth- and early twentieth-century African art music composition and the subsequent interpenetration between hymnody and the protest music of the African liberation movement. In addition to course readings, recordings, and score study, students are expected to participate in a choral/movement class exercise. Bongani Ndodana-Breen

MUS 715a,b, Improvisation at the Organ III 2 credits. This course explores the improvisation of a 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.

DIVINITY COURSES

Courses are 3 credits unless otherwise indicated.

REL 608b, Christian Initiation in Late Antiquity This course explores the texts and practices of Christian initiation, including baptism, anointing, fasting, confession, etc., in the first five hundred years of the Common Era. The class balances three aspects of early Christian initiation set within their historical and cultural contexts: the evolution of rites and texts, the relationship between initiation and soteriology, and the artistic and architectural settings for ritual performance. (W) Mark Roosien

REL 611b, Understanding American Evangelical Worship This course draws upon ethnographic studies to introduce students to historical and theological developments in American evangelical worship over the past seventy years. Topics to be covered include liturgical innovations in American megachurches, evangelical patterns and practices of

prayer, trends and controversies in contemporary worship music, Pentecostal contributions to evangelical worship, and the role of race in shaping worship identity. (W) Melanie Ross

REL 617b, Worship, Culture, and Technology The Christian community has long debated the most appropriate ways for faith and worship to relate to cultural surroundings. The first half of this course focuses on theories and definitions of culture. The second half gives special attention to issues of liturgical inculturation in North America. Students are invited to explore their own questions about technology in worship through a final presentation and research project on a topic of their choosing. (W) Melanie Ross

REL 643a/MUS 617a, Music and Theology in the Sixteenth Century The Protestant Reformation in the sixteenth century was a “media event.” The invention of letterpress printing, the partisanship of famous artists like Dürer and Cranach, and – not least – the support by 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 655a, Liturgy and Life Vatican II denounced the “split between the faith which many profess and their daily lives,” characterizing it as “among the more serious errors of our age” (*Gaudium et Spes*, no. 43). How does our experience in the Sunday liturgy relate to the way we live our lives in the “real world”? Is such a distinction between sacred and secular valid? What about the problematic fact that worship is often used to reinforce political and ethical status quos? This course investigates how several contemporary thinkers have addressed these concerns through their liturgical and sacramental theologies. (W) Melanie Ross

REL 658b, Sacraments and Sacramentality What is a sacrament? How might material reality be a sign and bearer of the sacred? What are the logics that govern this possibility? This class explores sacraments within ecclesial structures and notions of sacramentality more broadly as a mode of access to divine presence. The first half of the course examines the history of sacramental theology from the early church to the present, before pivoting to contemporary theologies of sacraments and sacramentality. Special attention is given to the natural world and human bodies as sites of sacramentality. (W) Mark Roosien

REL 664a, The Sabbath: The History and Theology of Rest from Antiquity to the Present Keeping the Sabbath goes beyond taking a moment of leisure or a refreshing parenthesis in a world obsessed with time, performance, and productivity. This course traces the history of the Sabbath rest from Genesis to the present, while unveiling its theological significance in Jewish and Christian traditions. Keeping the Sabbath involves new possibilities of dwelling in time, of inhabiting the cosmos, of redefining our sense of labor and (re)imagining our economics, of outlining the boundaries of one’s social and religious communities. Thus, the following questions are explored: What are the representations and practices of the Sabbath (both ancient and modern)? How do the discourses surrounding Sabbath practice open new possibilities of being a community

of worship and of living in the society at large? How does rest depend upon one's conceptions of time and one's place in the cosmos? From exploration of biblical texts to contemporary theological reflections on rest, this course is an invitation to tackle the history of the Sabbath in theory and practice. In other words, students will grasp how keeping the Sabbath informs our way(s) of being in the world, of living time, of creating communities, of relating to God and creation. (W) Marie-Ange Rakotoniaina

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 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 seeks to range broadly, yet has to do so quite selectively. One focus is on key liturgical documents of the past hundred years or so. And throughout the course, attention is paid to the broader cultural realities that always influence practices of worship, e.g., ethnic identities, and, more recently, media developments (for example, the migration of Catholic liturgical practices into digital social space). Prerequisites: REL 682, concurrent or completed, will be an asset, as will a course in liturgical studies and/or Catholic theology. (W) Teresa Berger

REL 693a, Gender and Liturgy The basic questions pursued in this course are: How have gender differences shaped liturgical practices, and how does gender continue to inflect Christian worship? The category “gender” will be understood to attend to all gendered identities and sexualities, and thus go beyond binary femininity and masculinity to include all gendered particularities (e.g., eunuchs in Byzantium, or people with intersex conditions in North America today, as well as men and women). This course, then, investigates how liturgical history was profoundly shaped by, and continues to shape, gendered lives and symbolic meanings associated with gender identities. Given the breadth of the subject matter, the course attends to a spectrum of themes related to gender and liturgy, yet has to do so quite selectively. Overall, the course seeks to create space for a nuanced reflection on gender-specific themes in the liturgical past as both backdrop and resource for contemporary gender-based concerns in the worship life of Christian communities. Prerequisite: completion of REL 682 is desirable. Teresa Berger

REL 697a, The Eucharist: Communion and Community The eucharist is a meeting point of the divine and the created, the spiritual and the social, the transcendent and the everyday. This class explores the theological, liturgical, and sociocultural dimensions

of the eucharist from its origins to the present. It addresses, in particular, the following questions: How did eucharistic rites and texts evolve over time? What are the main theologies of the eucharist historically, and what has been at stake in debates about them? How should we understand the eucharist as both an inclusive and exclusive mode of Christian praxis? (W) Mark Roosien

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

REL 747b, 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 755b, An Introduction to Byzantine Monasticism Monastics and monasteries constituted a quintessential element of Byzantine society. This seminar investigates Byzantine monasticism in its historical, theological, and social contexts from its origins in the third century to the codification of Hesychastic practice in the fourteenth. The course aims to familiarize students with the foundational texts of this tradition; inquire into lives of monastic saints as both rhetorical constructs and historical sources; analyze foundation documents that regulated liturgical and everyday life in Byzantine monasteries; explore the architecture of and artistic production in Byzantine monasteries; and understand the ways and means by which cults of saints were developed and cultivated in a monastic context. (A) Vasileios Marinis

REL 758a, Constantinople/Istanbul This seminar explores issues related to the urban development, monuments, and built environment of the city of Constantinople/Istanbul from Late Antiquity to modern times. The course focuses on three periods: Byzantine Constantinople (fourth to fifteenth century), when the city, famed for its riches and

beauty, became the stage for Christian imperial and religious ritual; Ottoman Istanbul (fifteenth century to 1923), during which it constituted the center of a multiethnic and multireligious empire with Islam as the dominant religion; and “secular” Istanbul from the establishment of the Turkish nation-state in 1923 until today. Through a series of case studies, we examine the continuity and change of the city’s history through demographics, religious practices, architectural patronage, and the use of urban spaces for social and commercial activities, as well as for ceremonies and political mobilization. (A) Örgü Dalgıç

REL 762b, History of Early Christian Liturgy This course offers a journey through the sources of early Christian liturgy. We interrogate the texts (and other types of sources including architecture and iconography) and the evolving methods for the study of early Christian worship and sacrament from the New Testament into the late patristic period. Topics include the development of eucharistic prayers, the rites of initiation, the liturgical year, and prayer. Students engage with an array of sources for the delicate exercise of historical reconstruction (including liturgical texts from various genres—doctrinal treatises, hymns, laws, poetry—and material sources). They analyze this variety of sources to draw historical, theological, and liturgical conclusions. Primary sources are our guides through close reading and critical reflection. Personal interaction with the textual and material sources is crucial for us to understand the practice of early Christian liturgy. (W) Marie-Ange Rakotoniaina

REL 765a, Death and Afterlife in Eastern Christian Traditions Death, for ancient Christians as in the present era, sat at the intersection of a wide range of discourses. Doctors and intercessors sought to avert it, jurists to mitigate its impact on families and the flow of capital, philosophers and theologians to prescribe approaches to it, and bishops and other religious professionals to create rituals by which to assist the departed’s transition into the afterlife and to channel the grief of surviving loved ones. This seminar aims to introduce students to the pluriformity of material, the literary customs, and the liturgical practices surrounding death in early and Byzantine Christianity, from the fourth through the fifteenth century CE. After an initial foray into the sources, both biblical and philosophical, from which Christians constructed ideas about death and the afterlife, the seminar moves to exploring strategies of commemorating the departed; competing notions about the fate of the soul after death; and the anticipated final judgment, including the loci—heaven and hell—to which Christians expected it to assign all humanity. (A, W) Maria Doerfler and Vasileios Marinis

REL 772a, Medieval Christian Theater: Doctrine, Devotion, and Drama This course traces the development and performance of biblical, hagiographic, and allegorical theater aimed at communicating the Gospel and orthodox doctrine during the Middle Ages in Western Europe. Students read dramatic texts spanning the tenth to sixteenth century, supplemented by secondary sources on the cultural, social, and theological aspects of medieval drama. Students examine the development and scope of medieval Christian theater from a literary and historiographic perspective; learn about the role of ritual, theology, and devotional practice in premodern Western theater; and explore the theological principles behind dramatic representations of Christian doctrine and scripture. (A) Carla E. Neuss

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 913a, Broadcast Religions: Music, Media, and the Materiality of Belief Religious broadcasting is a crucial feature of contemporary systems of belief. Whether transmitted through radio and television programming or circulated across online platforms, a host of confessional messages reach audiences (intended and unintended) through an array of communications technologies. This seminar explores the links between the content of these broadcasts and the means through which they achieve wide dissemination. With a particular focus on African American religious broadcasting, this course invites students to theorize expressions of music, media, and belief as “broadcast religions,” illuminating the limits and logics that emanate from these three cultural forces’ shared preoccupation with techniques used to transcend space and time. Through a combination of weekly reading, listening, and writing assignments, students locate this confession force, bringing together literature and methods from religious studies, media studies, and music studies to investigate the many manifestations of broadcast religion. (M) Braxton D. Shelley

REL 919b/MUS 649b, The Passion in the Eighteenth Century The Passion of Christ is a seminal text not only for the Christian faith; the story has also inspired countless composers to set the words to music. Especially during the eighteenth century, at a time when sacred music had adopted stylistic devices from the operatic stage to express human emotions, the tradition of passion composition reaches its dramatic peak. The course surveys the multitude of ways in which eighteenth-century composers and musicians responded to the passion narrative. The topics range from liturgical chanting of the passion in different Christian traditions to Bach’s settings for the Lutheran liturgy, and from dramatic settings based on a text by opera librettist Metastasio to the function of music in Mexican passion plays in Nahuatl. (M) Markus Rathey

REL 920b, Continuing Bonds with the Dead through Art From the “Lynching Memorial” to memorial tattoos, art has “remembered” the dead’s relationship to the living. But does it do more? Do artworks attest only to the dead’s absence, or do they also foster the dead’s presence? Can art enable the living to maintain an ongoing relationship with the dead, and if so, how? And what about those who never knew the dead? Can art establish new relationships between them? In the wake of a pandemic that has deprived so many of the opportunity to be with loved ones at the time of their deaths, such questions have become even more pressing. Through an examination of primarily contemporary works of art, this course explores these questions through the lens of the “continuing bonds” model of bereavement. We traverse a wide array of visual, literary, liturgical, and digital artistic practices in order to explore both the potential and limitations of art to enable the living to maintain relational bonds with those who are deceased. Our exploration considers various religious and philosophical frameworks that underlie our understandings of death and the continuing “existence” of the dead, and thus influence our reception and interpretation of what these works *can* and *actually* do. (A) David Mahan and Tanya Walker

REL 923a, Herbert and Hopkins in the Twenty-First Century George Herbert and Gerard Manley Hopkins are two of the most powerful and durable devotional poets in the English language. They were both priests, both torn between religious and artistic intensities, both possessed of rapturous and sometimes scalding visions. They are also, as poets, utterly unlike each other. This course closely examines the work of these two poet-priests and also traces their influence into the work of four very diverse contemporary poets. (A) Christian Wiman

REL 925b, Letters to God: Simone Weil, Etty Hillesum, Edith Stein Though Simone Weil, Etty Hillesum, and Edith Stein never met each other, their lives and works seem provocatively and inevitably linked together. All were born Jewish and had their lives defined by the Second World War. All were deeply affected by the teachings of Christ (only Stein actually converted). All died young, two in the same concentration camp. All lived intense and idiosyncratic spiritual lives and forged forms of writing that expressed this spirituality. This course closely examines the writings of Weil, Hillesum, and Stein to glean essential connections—and the equally essential differences—among them. It also examines some more recent works that owe clear debts to these earlier writers. (A) Christian Wiman

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

REL 943a, Gospel, Rap, and Social Justice: Prison and the Arts Students in this course collaborate with formerly incarcerated musicians and other survivors of prison to create performances inspired by their collective reading of Dante's *Divine Comedy*, Michelle Alexander's *The New Jim Crow*, and a variety of texts documenting the impact of the carceral state on communities of color. Students learn how to apply the arts to community service and activism as they learn about the American criminal justice system and its relevance to Dante's poem from a social justice perspective. (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 artworks 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 946b, God's Trombones: Contemporary Black Women Preachers in Literature and Music Using James Weldon Johnson's 1927 text as a foundation, this course centers the figures of contemporary black women preachers as artists of oration who use their sermonic pens to assert political and social freedom in African American literature and sound. Amalgamating sermon and song, this course examines twentieth- and twenty-first-century literary representations of black women preachers in the oeuvres of Langston Hughes, James Baldwin, Ann Allen Shockley, Zora Neale Hurston, Alice Walker, the Rev. Dr. Katie G. Cannon, and other writers who efficaciously mark the voices of black women preachers in African American literature. This course is also designed to show how these texts take an interdisciplinary path in literature, music, and religious studies. (A) Melanie Hill

REL 953a, Reading Poetry Theologically This course explores poetry and the study of poetry as forms 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. With selections from twentieth- and twenty-first-century poets, the course examines how modern and late-modern poets have created fresh embodiments of faith perspectives and have contributed to both the expressive and reflective tasks of theology. (A) David Mahan

REL 955b, The Cult of Saints in Early Christianity and the Middle Ages For all its reputed (and professed) disdain of the corporeal and earthly, Christianity lavished considerable attention and wealth on the material dimension of sainthood and the "holy" during its formative periods in late antiquity and the Middle Ages. Already in the second century Christian communities accorded special status to a select few "friends of God," primarily martyrs put to death during Roman persecutions. Subsequently the public and private veneration of saints and their earthly remains proliferated, intensified, and became an intrinsic aspect of Christian spirituality and life in both East and West until the Reformation. To do so, it had to gradually develop a theology to accommodate everything from fingers of saints to controversial and miracle-working images. This course investigates the theology, origins, and development of the cult of saints in early Christianity and the Middle Ages with special attention to its material manifestations. The class combines the examination of thematic issues, such as pilgrimage and the use and function of reliquaries (both portable and architectural), with a focus on such specific cases as the evolution of the cult of the Virgin Mary. (A) Vasileios Marinis and Felicity Harley

REL 964b, Imagining the Apocalypse: Scripture to Modern Fiction 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 3910a–b, ISM 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 each term.* Martin Jean

ISM COURSES HOSTED IN OTHER DEPARTMENTS

AMST 630a/ARCH 3305a/HSAR 529a/RLST 819a, 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. (A) Sally Promey

AMST 692b/HSAR 730b/JDST 799b/RLST 788b, Religion and the Performance of Space This interdisciplinary seminar explores categories, interpretations, and strategic articulations of space in a range of religious traditions. In conversation with the work of major theorists of space, this seminar examines spatial practices of religion in the United States during the modern era, including the conception, construction, and enactment of religious spaces. It is structured around theoretical issues, including historical deployments of secularity as a framing mechanism, ideas about space and place, geography and gender, and relations between property and spirituality. Examples of case studies treated in class include the enactment of rituals within museums, the marking of religious boundaries such as the Jewish “eruv,” and the assignment of “spiritual” ownership in Hawai'i Volcanoes National Park. Permission of the instructor required; qualified undergraduates are welcome. (A) Sally Promey

AMST 837b, Troubling Heritage This seminar invites students to interrogate the complex implications—the racial and religious, political and commercial problematics—of (American) heritage. The term is a familial one, implying genealogies of belonging, securing identities, designating insiders and outsiders, laying claim to aesthetics and ethics of incorporation and exclusion. Heritage curates history; it (re)invents the past. Heritage often elicits the modifier “sacred,” ensconces itself in the aura of sacrality. It assumes a degree of inherited intimacy with the category “religion.” The state denominates, administers, and preserves “heritage”; an official apparatus (executive, legislative, judicial) supports this maneuver. Heritage is a power operation. Recent events have

clearly revealed the extent to which various state and state-supported entities have shaped American heritage to facilitate the institutionalization of racism and the preservation of white (Christian) supremacy. Heritage fabrication in the United States, and to these ends, long predates the erection of heroic Confederate statuary in the early decades of the twentieth century. The course examines this history and aims to understand, especially, its material effects. (A) Sally Promey

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.

Yale's Morris Steinert 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

Yale University Library is comprised of collections, spaces, technology, and people. The collections contain fifteen million print and electronic volumes in more than a dozen libraries and locations, including Sterling Memorial Library, Beinecke Rare Book and Manuscript Library, Marx Science and Social Science Library, and the Anne T. and Robert M. Bass Library. Yale Library's resources also include more than a billion licensed e-resources and special collections that represent the diversity of the human experience in forms ranging from ancient papyri to early printed books, rare film and music recordings, and a growing body of born-digital materials. More than five hundred staff members facilitate teaching, research, and practice, offering deep subject-area knowledge as well as expertise in digital humanities, geographic information systems, and the use and management of research data. Yale Library's preservation and conservation specialists develop and apply leading-edge technology to maintain collections, providing critical support for increased access to collections, an expanding exhibition program, and Yale's emphasis on teaching with primary sources. For more information, visit <https://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

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 20 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 from New Haven landlords. 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 <https://apply.ism.yale.edu/apply> 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.
- February 1: for students applying to the Institute of Sacred Music and Yale Divinity School. Both the ISM and YDS online applications are due on this date.

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; email, 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 <https://music.yale.edu/apply>. 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. Prescreening 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

A prescreening 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: (1) a major work by Bach; (2) a Romantic work; and (3) a contemporary work.

CHORAL CONDUCTING

Applicants should submit a video of at least fifteen minutes that shows them conducting an ensemble in rehearsal and in performance.

VOICE: EARLY MUSIC, ORATORIO, AND CHAMBER ENSEMBLE

Repertoire for the prescreening recording (audio or video; video required for at least one selection) should include seven selections of contrasting styles and languages from the sacred music (oratorio, mass, cantata, sacred song, etc.), operatic, and art song repertoire. Selections can be chosen from any period, including contemporary compositions. However, at least three selections should be from the Renaissance and Baroque periods. At least one aria by J.S. Bach is required. Applicants should choose selections that demonstrate their versatility as performers.

INSTITUTE OF SACRED MUSIC/DIVINITY SCHOOL APPLICATION REQUIREMENTS

For degrees in Yale Divinity School, the Institute admits students who seek a theological education with emphasis on liturgical studies or religion and the arts, as well as M.Div. candidates with academic background in one or more of the arts who are 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 the YDS admissions committee. The following materials must be received by February 1:

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 within and alongside the 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 are 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. *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 eight 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 February 1, 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, when full admissions decisions are released by the ISM, and no earlier.

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 21; for detailed information, please see the School of Music's website, <https://music.yale.edu/apply>.

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 also 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 that includes an understanding of theory, aural skills, 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 styles, languages, and periods. 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. *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.

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 to support fulfillment of their degree requirements. The amount is based on tuition established by the two affiliated schools. In 2021–2022, tuition for full-time students enrolled at the School of Music and the Institute will be \$35,700. Tuition for full-time students enrolled at the Divinity School and the Institute will be \$26,472. Students who enroll for fewer than eight courses at Yale Divinity School will be charged at the rate of \$3,309 per course, and ISM scholarships will be adjusted accordingly. 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

Full-tuition scholarships are available to ISM students to support fulfillment of their degree requirements. Additional annual merit awards of \$4,000–12,000 are available to eligible ISM students 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 Dominique de 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, Colloquium presentation expenses, and collaborative projects. Interested students should first consult the ISM Director's Office to ascertain the specific grants for which they are eligible. All requests must be made in advance, using the appropriate ISM Student Grant Request form, and approved by the director and administrator of the Institute.

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 BILLING

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 <https://student-accounts.yale.edu>.

Student Account

The Student Account is a record of all the direct charges for a student's Yale education such as tuition, room, board, fees, and other academically related items assessed by offices throughout the University. It is also a record of all payments, financial aid, and other credits applied toward these charges.

Students and student-designated proxies can view all activity posted to their Student Account in real time through the University's online billing and payment system, YalePay (<https://student-accounts.yale.edu/yalepay>). At the beginning of each month, email reminders to log in to YalePay to review the Student Account activity are sent to all students at their official Yale email address and to all student-designated YalePay proxies. Payment is due by 4 p.m. Eastern Time on the first of the following month.

Yale does not mail paper bills or generate monthly statements. Students and their authorized proxies can generate their own account statements in YalePay in pdf form to print or save. The statements can be generated by term or for a date range and can be submitted to employers, 401K plans, 529/College Savings Plans, scholarship agencies, or other organizations for documentation of the charges.

Students can grant others proxy access to YalePay to view student account activity, set up payment plans, and make online payments. For more information, see *Proxy Access and Authorization* (<http://sfas.yale.edu/proxy-access-and-authorization>).

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. Students who have not paid their student account term charges by the due date will also be placed on Financial Hold. The hold will remain until the term charges have been paid in full. While on Financial Hold, the University will not fulfill requests for transcripts or provide diplomas and reserves the right to withhold registration or withdraw the student for financial reasons.

Payment Options

There are a variety of options offered for making payments toward a student's Student Account. Please note:

- All bills must be paid in U.S. currency.
- Yale does *not* accept credit or debit cards for Student Account payments.
- Payments should not be made to a Student Account that are in excess of the balance due (net of pending financial aid credits). Yale reserves the right to return any overpayments.

ONLINE PAYMENTS THROUGH YALEPAY

Yale's recommended method of payment is online through YalePay (<https://student-accounts.yale.edu/yalepay>). Online payments are easy and convenient and can be made by anyone with a U.S. checking or savings account. There is no charge to use this service. Bank information is password-protected and secure, and there is a printable confirmation receipt. Payments are immediately posted to the Student Account, which allows students to make payments 365/24/7 up to 4 p.m. Eastern Time on the due date of the bill, from any location, and avoid late fees.

For those who choose to pay by check, a remittance advice and mailing instructions are available on YalePay. Checks should be made payable to Yale University, in U.S. dollars, and drawn on a U.S. bank. To avoid late fees, please allow for adequate mailing time to ensure that payment is received by 4 p.m. Eastern Time on the due date.

Cash and check payments are also accepted at the Student Financial Services Cashier's Office, located at 246 Church Street. The Cashier's Office is open Monday through Friday from 8:30 a.m. to 4:30 p.m.

Yale University partners with Flywire, a leading provider of international payment solutions, to provide a fast and secure way to make international payments to a Student Account within YalePay. Students and authorized proxies can initiate international payments from the Make Payment tab in YalePay by selecting "International Payment via Flywire" as the payment method, and then selecting the country from which payment will be made to see available payment methods. International payment via Flywire allows students and authorized proxies to save on bank fees and exchange rates, track the payment online from start to finish, and have access to 24/7 multilingual customer support. For more information on making international payments via Flywire, see International Payments Made Easy at <https://student-accounts.yale.edu/sites/default/files/files/Yale%20International%20Payments%20-%20YalePay.pdf>.

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

A Yale Payment Plan provides parents and students with the option to pay education expenses monthly. It is designed to relieve the pressure of lump-sum payments by allowing families to spread payments over a period of months without incurring any interest charges. Participation is optional and elected on a term basis. The cost to sign up is \$50 per term.

Depending on the date of enrollment, students may be eligible for up to five installments for the fall and spring terms. Payment Plan installments will be automatically deducted on the 5th of each month from the bank account specified when enrolling in the plan. For enrollment deadlines and additional details concerning the Yale Payment Plan, see <https://student-accounts.yale.edu/ypp>.

Bill Payment and Pending Military Benefits

Yale will not impose any penalty, including the assessment of late fees, the denial of access to classes, libraries, or other facilities, or the requirement that a student borrow additional funds, on any student because of the student's inability to meet their financial obligations to the institution, when the delay is due to the delayed disbursement of funding from VA under chapter 31 or 33.

Yale will permit a student to attend or participate in their course of education during the period beginning on the date on which the student provides to Yale a certificate of eligibility for entitlement to educational assistance under chapter 31 or 33 and ending on the earlier of the following dates: (1) the date on which payment from VA is made to Yale; (2) ninety days after the date Yale certifies tuition and fees following the receipt of the certificate of eligibility.

INTERRUPTION OR TEMPORARY SUSPENSION OF UNIVERSITY SERVICES OR PROGRAMS

Certain events that are beyond the University's control may cause or require the interruption or temporary suspension of some or all services and programs customarily furnished by the University. These events include, but are not limited to, epidemics or other public health emergencies; storms, floods, earthquakes, or other natural disasters; war, terrorism, rioting, or other acts of violence; loss of power, water, or other utility services; and strikes, work stoppages, or job actions. In the face of such events, the University may, at its sole discretion, provide substitute services and programs or appropriate refunds. The decision to suspend services and programs shall be made at the sole discretion of the University.

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

Global engagement is core to Yale's mission as one of the world's great universities. 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

Yale's engagement beyond the United States dates from its earliest years. The University remains 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.

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.

Teaching and research at Yale benefit from the many collaborations underway with the University's international partners and the global networks forged by Yale across the globe. International activities across all Yale schools include curricular initiatives that enrich classroom experiences from in-depth study of a particular country to broader comparative studies; faculty research and practice on matters of international importance; the development of online courses and expansion of distance learning; and the many fellowships, internships, and opportunities for international collaborative research projects on campus and abroad. Together these efforts serve to enhance Yale's global educational impact and are encompassed in the University's global strategy.

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 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, blood draw, 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 within thirty days. 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, and students enrolled in the EMPH program 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, 2021. 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 Vaccine Portal (available after June 20), and all supporting documents must be uploaded to <http://yale.medicatconnect.com>. The final deadline is August 1.

COVID-19 Effective April 2021, all students are required to provide proof of completed immunization against COVID-19. Antibody titers or evidence of previous infection are *not* accepted as proof of immunity. Currently approved vaccines include Pfizer-BioNTech (two doses), Moderna (two doses), and Janssen/Johnson & Johnson (one dose). International vaccines that are authorized for emergency use by the World Health Organization will also be accepted by Yale as meeting the COVID-19 vaccination requirement. Yale Health's website will be updated as new vaccines are reviewed (<https://yalehealth.yale.edu/covid-19-vaccination-faq-international-students-and-scholars>). Students who encounter insurmountable difficulties in being vaccinated at home, or live internationally and do not have access to an accepted vaccine, will be provided with free vaccine on campus by special arrangement. Students who are not compliant with this vaccine requirement will not be permitted to register for classes or move into the dormitories for the fall term, 2021.

Influenza All students are required to have flu vaccination in the fall when it is made available to them by Yale Health.

Measles, mumps, rubella, and varicella All students 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 after the student's first birthday; the second dose must have been given at least twenty-eight (28) 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, 2021.

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, 2021. 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 on campus and are over the age of twenty-nine.

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.

STUDENT ACCESSIBILITY SERVICES

Student Accessibility Services (SAS) facilitates reasonable accommodations for all Yale students with disabilities who choose to register with the office. Registration with SAS is kept private. SAS helps arrange academic, transportation, dietary, and housing accommodations across campus. To qualify as a student with a disability, supporting documentation must be provided. The required first step for a student with a disability is completion of the registration form, which will initiate the process of obtaining disability-related accommodations; see https://yale-accommodate.symplcity.com/public_accommodation.

SAS works with students with sporadic and temporary disabilities as well. At any time during a term, students with a newly diagnosed disability requiring accommodations should register following the above instructions. More information can be found at <https://sas.yale.edu>, including instructions for requesting or renewing accommodations and the guidelines for supporting documentation. You can also reach us at sas@yale.edu or 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 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 affirmative 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 and resources for victims of sexual misconduct. Information on options for reporting an incident, accommodations and other supportive measures, and policies and definitions may be found at <https://smr.yale.edu>.

SHARE: Information, Advocacy, and Support

55 Lock Street, Lower Level

Appointments and drop-in 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 via direct hotline, as well as for drop-in hours during regular business hours. 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), Anna Seidner (203.436.8217, anna.seidner@yale.edu), Cristy Cantu (203.432.2610, cristina.cantu@yale.edu), or Freda Grant (freda.grant@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 or gender.

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, Vice 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 sexual misconduct policy. The UWC is comprised of faculty, senior administrators, and graduate and professional students drawn from throughout the University. UWC members are trained in the protocols for maintaining confidentiality and observe strict confidentiality with respect to all information they receive about a case.

Yale Police Department

101 Ashmun Street

24/7 hotline: 203.432.4400

<https://your.yale.edu/community/public-safety/yale-police-department>

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 email at 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.

OISS programs, like 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 email, grab a cup of coffee, 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

Keep up to date about campus news and events by subscribing to the Yale Today and/or Yale Best of the Week e-newsletters (<https://news.yale.edu/subscribe-enewsletter>), which feature stories, videos, and photos from YaleNews (<http://news.yale.edu>) and other campus websites. Also visit the Yale Calendar of Events (<http://calendar.yale.edu>) and the University's Facebook, Twitter, Instagram, LinkedIn, and YouTube channels.

The Yale Peabody Museum of Natural History, founded in 1866, houses more than fourteen million specimens and objects in ten curatorial divisions: Anthropology, Botany, Entomology, History of Science and Technology, Invertebrate Paleontology, Invertebrate Zoology, Mineralogy and Meteoritics, Paleobotany, Vertebrate Paleontology, and Vertebrate Zoology. The renowned collections continue to enrich teaching and learning, and inform groundbreaking new research. The Museum's galleries are currently under renovation and will reopen in 2024 to display thousands of objects, including the first *Brontosaurus*, *Stegosaurus*, and *Triceratops* specimens ever discovered.

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 nearly 300,000 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 museum that houses the largest collection of British art outside the United Kingdom, encompassing works in a range of media from the fifteenth century to the present. Opened to the public in 1977, the center's core collection and landmark building—designed by architect Louis I. Kahn—were a gift to Yale University from the collector and philanthropist Paul Mellon. The museum offers a vibrant program of exhibitions and events both in person and online. 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 degree recitals by graduate students, the School of Music presents the Ellington Jazz Series, Faculty Artist Series, Horowitz Piano Series, New Music New Haven, Onepopo Chamber Music Series, and Yale in New York, as well as performances by the Yale Opera, Yale Philharmonia, Yale Choral Artists, and various YSM ensembles, along with concerts at the Morris Steinert Collection of Musical Instruments. The Institute of Sacred Music presents Great Organ Music at Yale, the Yale Camerata, the Yale Schola Cantorum, and many other special events. The Norfolk Chamber Music Festival/Yale Summer School of Music presents a six-week Chamber Music Session, along with the New Music Workshop and the Chamber Choir and Choral Conducting Workshop. Many of these concerts stream live on the School's website (<https://music.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, Yale Glee Club, 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.

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) 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 Gryphon, a graduate and professional student center, located at 204 York Street. The center provides office and event space for GPSS and other student organization activities, funds student groups, and houses Gryphon's Pub, open nightly. 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 varsity basketball, volleyball, and gymnastics competitions; 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 group exercise classes in dance, martial arts, zumba, yoga, pilates, spinning, HIIT and cardio, 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. Memberships at reasonable fees are available for faculty, employees, postdocs, visiting associates, alumni, and members of the New Haven community. Memberships are also available for spouses and children of all members. Additional information is available 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 Yale Golf Course. All members of the Yale community and their guests may participate at each of these venues for a modest fee. Up-to-date information on programs, hours, and specific costs is available at <https://sportsandrecreation.yale.edu>.

Approximately fifty club sports are offered at Yale, organized by the Office of Club Sports and Outdoor Education. Most of the teams are for undergraduates, but a few are available to graduate and professional school students. Yale students, faculty, staff, and alumni 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, including 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>, email 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>, email 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>, email 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>, email 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>, email 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>, email 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>, email 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 208292, New Haven CT 06520-8292.

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>, email 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 and composition. Certificate in Performance (CERT), 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>, email 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 the Environment 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>, email admissions.yse@yale.edu, or call the Office of Admissions at 800.825.0330. Postal correspondence should be directed to Office of Admissions, Yale School of the Environment, 300 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>, email 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://www.architecture.yale.edu>, email 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 (P.M.C.), 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.

David Geffen 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>, email dgsd.admissions@yale.edu, or call the Registrar/Admissions Office at 203.432.1507. Postal correspondence should be directed to David Geffen School of Drama at Yale University, 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.

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, M7 taxi (203.777.7777), is available at the airport. Go Airport Shuttle (www.2theairport.com) provides pickup and drop-off shuttle service between Sterling Divinity Quadrangle and Kennedy and LaGuardia airports as well as door-to-door limousine or private van service between Sterling Divinity Quadrangle and Bradley, Kennedy, LaGuardia, 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

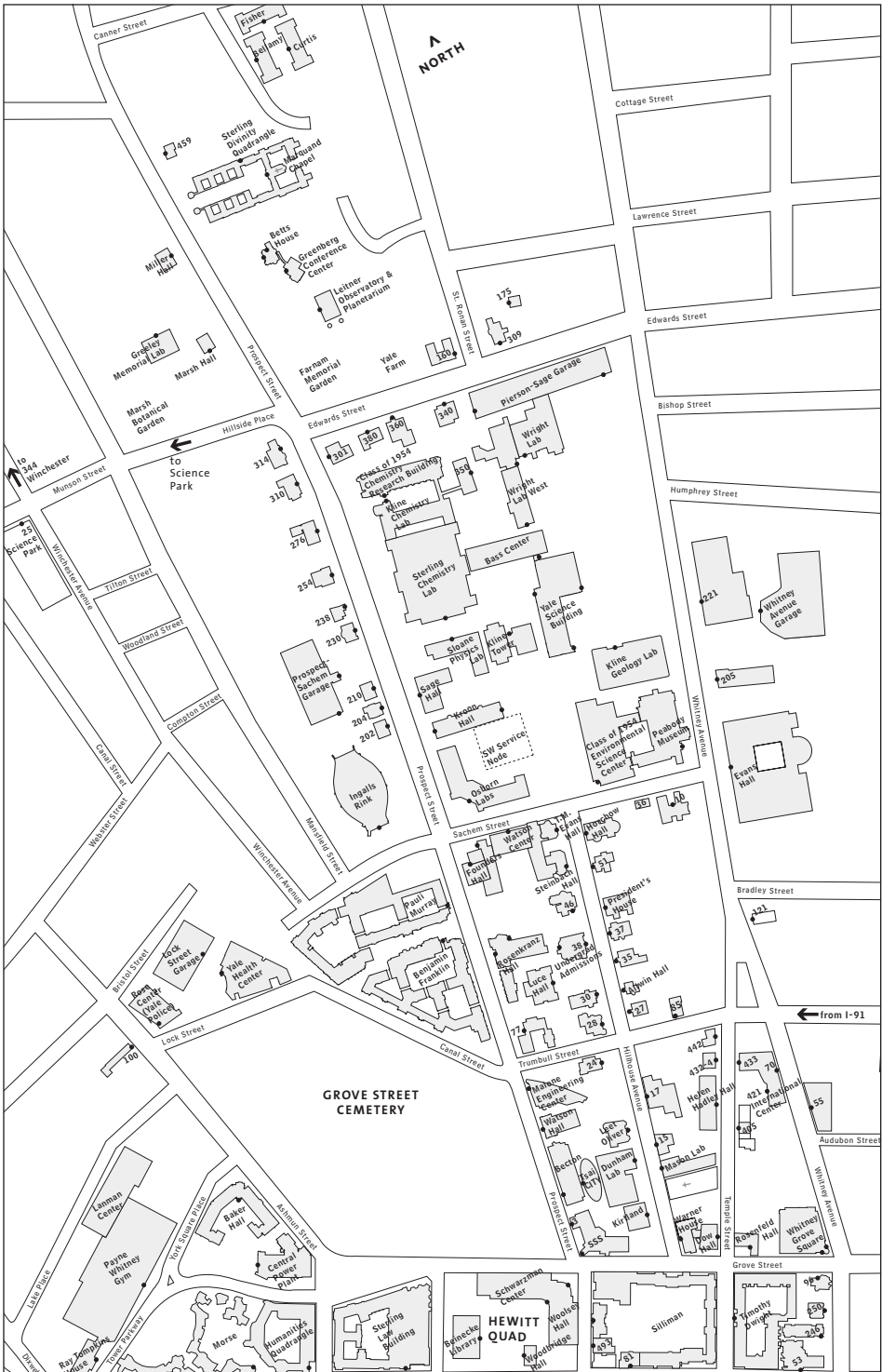
Interstate 95 (from east or west)

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.

YALE UNIVERSITY CAMPUS NORTH



Continued on next page

YALE UNIVERSITY CAMPUS SOUTH & YALE MEDICAL CENTER



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, Senior Director of the Office of Institutional Equity and Access, 203.432.0849. For additional information, see <https://oiea.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, 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.

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 Yale Police Department at 203.432.4400, the University will provide this information to any applicant for admission, or to prospective students and employees. The report is also posted on Yale's Public Safety website; please 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>.

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