

Institute of Sacred Music

2001 – 2002



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Institute of Sacred Music

2001 – 2002

Program in Choral Conducting

Program in Organ

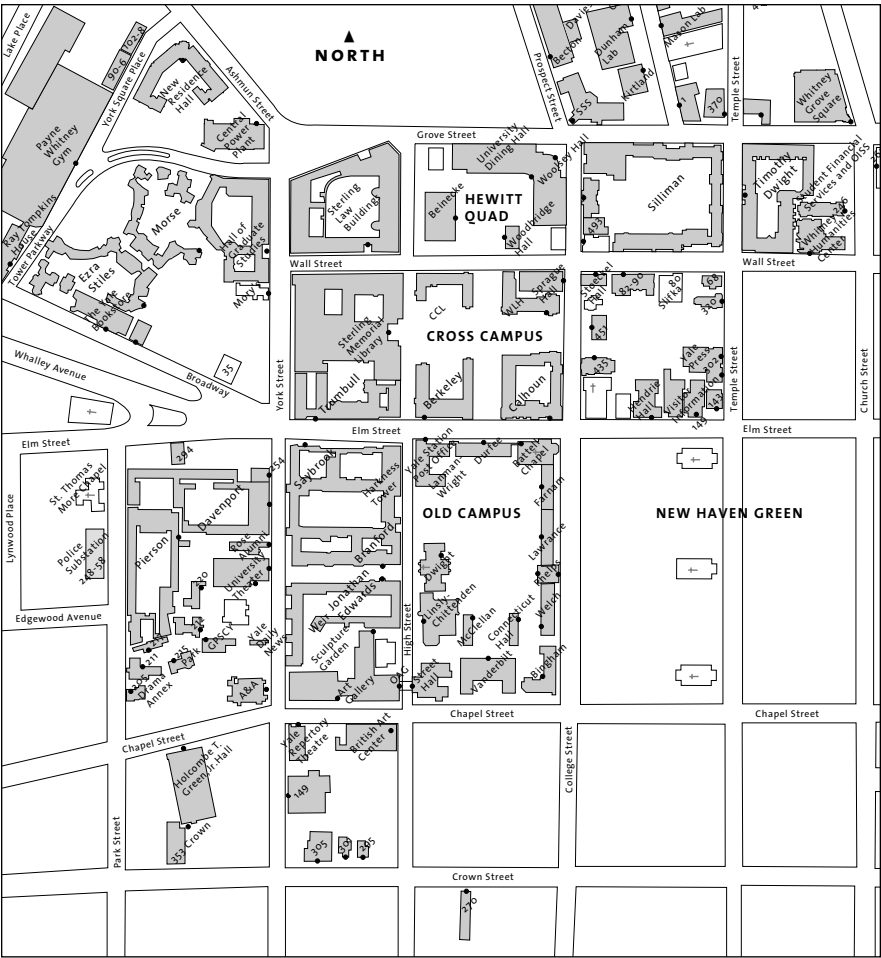
Program in Liturgical Studies

Program in Religion and the Arts

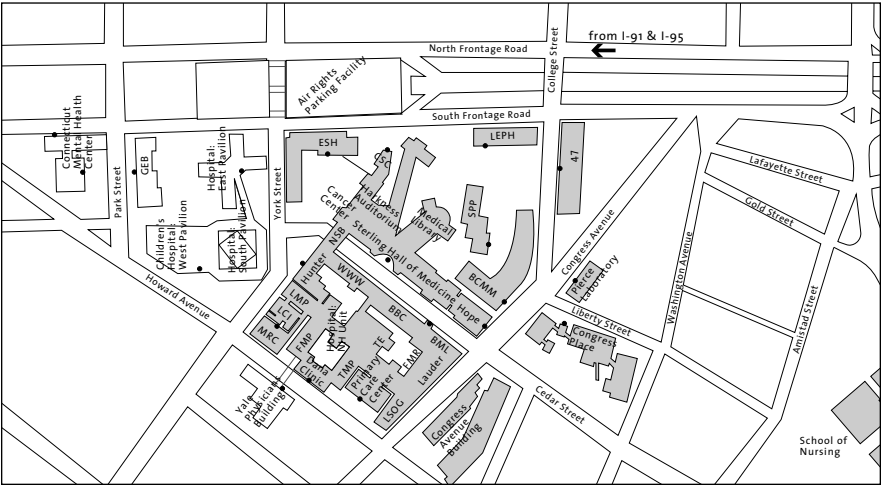
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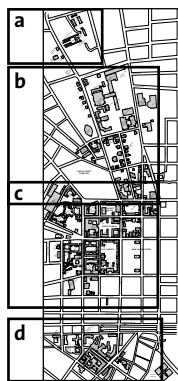
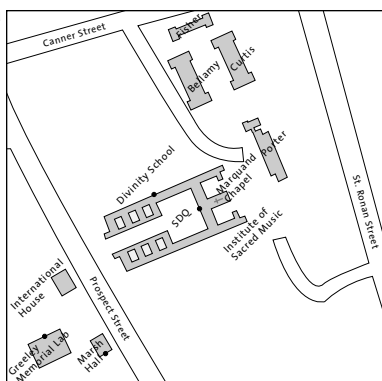
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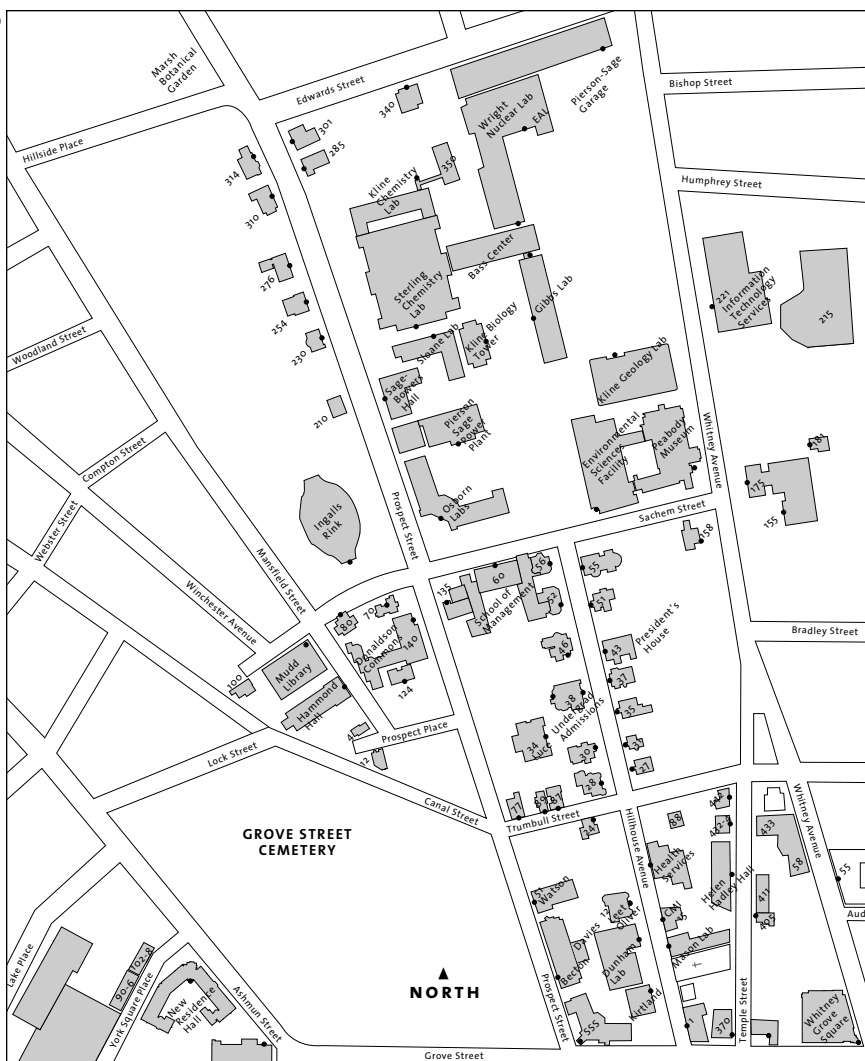
YALE MEDICAL AREA



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Fall 2001 Calendar

EVENT	INSTITUTE OF SACRED MUSIC	DIVINITY SCHOOL	SCHOOL OF MUSIC
<i>Orientation</i>		Tuesday–Friday August 28–31	Tuesday September 4
<i>Placement examinations and advisories</i>	Tuesday–Friday September 4–7		Tuesday–Friday September 4–7
<i>Fall-term classes begin</i>	Wednesday September 5	Wednesday September 5	Monday September 10
<i>Reading period begins</i>		6 P.M., Friday September 28	
<i>Fall convocation begins</i>		Monday October 1	
<i>Fall convocation ends</i>		Thursday October 4	
<i>Reading period ends</i>		8.30 A.M., Monday October 8	
<i>M.M.A. applications due (School of Music internal candidates)</i>	Friday October 19		Friday October 19
<i>M.M.A. examinations (School of Music internal candidates)</i>	Saturday October 27		Saturday October 27
<i>Registration for spring term 2001</i>		Monday–Friday November 5–9	Friday December 7
<i>Fall recess begins</i>	6 P.M., Friday November 16	6 P.M., Friday November 16	6 P.M., Friday November 16
<i>Fall recess ends</i>	8.30 A.M., Monday November 26	8.30 A.M., Monday November 26	8.30 A.M., Monday November 26
<i>M.M.A. auditions (School of Music internal candidates)</i>	Friday November 30		Friday November 30
<i>Fall-term classes end</i>		6 P.M., Tuesday December 11	6 P.M., Thursday December 20
<i>Reading period begins</i>		6 P.M., Tuesday December 11	
<i>Reading period ends</i>		8.30 A.M., Monday December 17	
<i>Fall-term examinations</i>		Monday–Friday December 17–21	Friday December 21
<i>Fall term ends</i>		6 P.M., Friday December 21	5 P.M., Friday December 21

Spring 2002 Calendar

EVENT	INSTITUTE OF SACRED MUSIC	DIVINITY SCHOOL	SCHOOL OF MUSIC
<i>Spring-term classes begin</i>	8.30 A.M., Monday January 14	8.30 A.M., Monday January 14	Monday January 14
<i>Application deadline</i>	Wednesday January 16		
<i>Reading period begins</i>		6 P.M., Friday February 8	
<i>Written comprehen- sive exams for current M.M.A. students</i>	Friday – Monday February 15 – 18		Friday – Monday February 15 – 18
<i>Reading period ends</i>		8.30 A.M., Monday February 18	
<i>Admissions auditions</i>	Saturday – Saturday February 23 – March 2		Saturday – Saturday February 23 – March 2
<i>Spring recess begins</i>	6 P.M., Friday March 8	6 P.M., Friday March 8	6 P.M., Friday March 8
<i>Spring recess ends</i>	8.30 A.M., Monday March 25	8.30 A.M., Monday March 25	8.30 A.M., Monday March 25
<i>Registration for fall term 2001</i>		Monday – Friday April 15 – 19	
<i>Spring-term classes end</i>		6 P.M., Monday April 29	6 P.M., Friday May 3
<i>Reading period begins</i>		6 P.M., Monday April 29	
<i>Reading period ends</i>		8.30 A.M., Monday May 6	
<i>Oral exams for current M.M.A. students</i>	Monday – Wednesday May 6 – 8		Monday – Wednesday May 6 – 8
<i>Spring-term examinations</i>		Monday – Friday May 6 – 10	Monday – Friday May 6 – 10
<i>Spring term ends</i>		Friday May 10	Friday May 10
<i>University Commencement</i>	Monday May 27	Monday May 27	Monday May 27

The President and Fellows of Yale University

President

Richard Charles Levin, B.A., B.LITT., PH.D.

Fellows

His Excellency the Governor of Connecticut, *ex officio*.

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

George Leonard Baker, Jr., B.A., M.B.A., *Palo Alto, California*.

Roland Whitney Betts, B.A., J.D., *New York, New York (June 2005)*.

Benjamin Solomon Carson, Sr., B.A., M.D., *West Friendship, Maryland (June 2003)*.

Gerhard Casper, LL.M., PH.D., *Atherton, California*.

Susan Crown, B.A., M.A., *Chicago, Illinois*.

Charles Daniel Ellis, B.A., M.B.A., PH.D., *Greenwich, Connecticut*.

David Richmond Gergen, B.A., LL.B., *McLean, Virginia (June 2002)*.

Holcombe Turner Green, Jr., B.A., LL.B., *Atlanta, Georgia*.

Linda Anne Mason, B.A., M.B.A., *Belmont, Massachusetts (June 2004)*.

The Rt. Rev. Victoria Matthews, B.A., M.DIV., *Edmonton, Alberta, Canada*.

Barrington Daniel Parker, Jr., B.A., LL.B., *Stamford, Connecticut*.

John Ennis Pepper, Jr., B.A., M.A., *Cincinnati, Ohio*.

Kurt Lidell Schmoke, B.A., J.D., *Baltimore, Maryland*.

Theodore Ping Shen, B.A., M.B.A., *Brooklyn, New York (June 2007)*.

Janet Louise Yellen, B.A., PH.D., *Berkeley, California (June 2006)*.

The Officers of Yale University

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Vice President for Development

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Bruce Donald Alexander, B.A., J.D.

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Robert Loren Culver, B.A., M.A., M.P.A.

Institute of Sacred Music Administration and Faculty

Administration

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Alison Fettes Richard, M.A., PH.D., *Provost of the University.*

Margot E. Fassler, PH.D., *Director of the Institute of Sacred Music.*

Robert L. Blocker, D.M.A., *The Lucy and Henry Moses Dean of Music.*

Rebecca S. Chopp, M.DIV., PH.D., *Dean of the Divinity School.*

Faculty Emeriti

Robert S. Baker, S.M.D., *Professor Emeritus of Music.*

John W. Cook, PH.D., *Professor Emeritus of Religion and the Arts.*

Aidan J. Kavanagh, O.S.B., PH.D., *Professor Emeritus of Liturgics.*

Faculty

Horace T. Allen, PH.D., *Visiting Professor of Liturgical Studies.*

Wesley D. Avram, PH.D., *Stephen Merrell Clement—E. William Muehl Assistant Professor of Communications.*

Marguerite L. Brooks, M.M., *Associate Professor (Adjunct) of Choral Conducting, Chair of the Program in Choral Conducting, and Director of Choral Activities at the Institute of Sacred Music.*

David H. Connell, D.M.A., *Associate Professor (Adjunct) of Choral Conducting and Director of the Yale Glee Club.*

Margot E. Fassler, PH.D., *Director of the Institute of Sacred Music and Robert S. Tangeman Professor of Music History.*

Carl James Grindley, PH.D., *Lecturer in Religion and Literature.*

Martin Jean, A.MUS.D., *Professor (Adjunct) of Organ.*

Jaime Lara, PH.D., *Assistant Professor of Christian Art and Architecture and Chair of the Program in Religion and the Arts.*

Thomas Murray, B.A., *Professor (Adjunct) of Organ, University Organist, and Chair of the Program in Organ.*

William Porter, D.M.A., *Lecturer in Organ Improvisation.*

Bryan D. Spinks, D.D., *Professor of Liturgical Studies and Chair of the Program in Liturgical Studies.*

James F. White, PH.D., *Visiting Professor of Liturgical Studies.*

Staff

Robert J. Amatruda, *Administrator.*

Terese Cain, *Audio/Visual Producer and Director.*

Laurie Holst, *Senior Administrative Assistant.*

Melissa Maier, *Manager of Projects and Publications.*

Gale Pollen, *Senior Administrative Assistant.*

Elizabeth Vieira, *Secretary.*



The Yale Institute of Sacred Music

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

David, the prototypical representative in the Judeo-Christian world of the church or synagogue musician, dominates the logo of the Institute of Sacred Music (ISM) at Yale University. David and the Psalms conventionally ascribed to him have been continually reshaped to suit linguistic needs, liturgical taste, and historical understanding. But no matter what the time or place, David has always been known as a singer who played and who wrote liturgical texts, the Psalms, which 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 to divinity students preparing for leadership roles in the churches, whether as lay people, as ordained clergy, or as scholars developing specialties in liturgy and the liturgical 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 fostering 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 well-endowed 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 takes and has taken place in the assemblies of all faiths and denominations since their beginnings. Although the Institute is but thirty years old, its present position is possible 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 it had been since 1701, a school for the training of Christian ministers. President from 1795 until 1817, he 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, a number previously unheard of, 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 clog a preacher's spiritual springs." The quotations from Psalm 21 above demonstrate the work of American psalmodists, like Timothy Dwight, from the Revolutionary period: the "king" of the Bay Psalm Book version has disappeared, and the emphasis is upon a group of rulers and community worship.

Although Yale began a separate department of divinity in 1821, 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 changed slowly from the six or seven hours in Timothy Dwight's time to a single morning service. 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) Yale acquired an energetic organist, choirmaster, and leader of the Beethoven Glee Club, the forerunner of Yale's famed singing association. A church musician in his native Germany, Gustave Stoeckel taught both in the Yale Divinity School and in Yale College. 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.

In the last decade of the nineteenth century, and throughout the early decades of the twentieth century, sacred music continued to have a presence at Yale, both in the Divinity School and in Yale College. Prior to the turn of the century, in 1895–96, the very year that Gustave Stoeckel's name no longer appeared on the faculty list of the Divinity School, church musician John Griggs gave a series of ten lectures at the Divinity School, and was accompanied by the undergraduate Charles Ives. The Divinity School continued to hire 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 Professor of

Homiletics Henry Hallam Tweedy, himself an accomplished musician, as instructor in this subject. He was also the resident liturgiologist, and took professional interest in the history of Christian architecture. Henry Hallam 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. In the 1960s, sacred music disappeared for the first time in more than a hundred years from the Divinity School curriculum.

MEANWHILE IN NEW YORK CITY: THE SCHOOL OF SACRED MUSIC

Union Theological Seminary in New York City, like the Yale Divinity School, had a long tradition of offering musical instruction to its students. Three seminal figures, Henry Sloane Coffin, Union president from 1926 to 1945, Clarence Dickinson, who became professor of church music at Union in 1912, and his wife, Helen Snyder Dickinson, established the School of Sacred Music at Union in 1928. It would be difficult to overestimate the impact that the graduates of the school had upon American musical and religious life during the middle decades of the last century. 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.

School of Sacred Music graduates 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 both Western European art and music, and 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, and by having them in their classes and present and 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: in the early 1970s, funding was withdrawn and the school was closed. Shortly thereafter, in 1973, Professor Baker, together with music historian Richard French, seminary chaplain Jeffery Rowthorn, and 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, 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. In 1974 the first students were admitted to Yale through the Institute.

THE INSTITUTE OF SACRED MUSIC TODAY

Under a series of directors and acting directors, Robert Baker, Jon Bailey, Aidan Kavanagh, John Cook, Harry Adams, Paul Marshall, and Margot Fassler, the Institute has grown to ten resident and visiting faculty and sixty students in residence, with its own building at the Yale Divinity School, and the responsibility for four programs — two in the Yale School of Music and two in the Yale Divinity School.

The Institute of Sacred Music and the Yale School of Music

The Institute's major role at Yale is to support programs in choral conducting and in organ performance within the Yale School of Music. Beyond funding faculty positions in these areas, the Institute also offers generous financial aid packages to all ISM students matriculating in them, and administers highly competitive prizes named for professors emeriti Robert Baker (in organ) and Richard French (in choral conducting). The young composer with a serious interest in writing sacred music and music for specific liturgical traditions is also occasionally supported by the Institute. To enhance the curricular offerings and showcase the talents of its faculty and students, as well as Yale's extraordinary organs, the Institute funds the Yale Camerata and sponsors major activities for young organists.

Institute faculty and students concentrate on the music of the churches through performance and through repertorial, analytical, and historical studies. As both performers and scholars, our faculty and students form a bridge between the School of Music and the Department of Music and are committed to demonstrating the connection of music with culture, liturgy, and religious thought. The repertoires studied are of two broad types: (1) cantatorial and congregational song; and (2) Western art-music, including masses, motets, oratorios, 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 and organ 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; 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 complicated, music of the past or contemporary compositions, the concert mass, fugue, hymn tune, or psalm setting.

The Institute of Sacred Music and the Yale Divinity School

As the direct descendant of the School of Sacred Music at Union Seminary, the Institute is deeply committed to its affiliation with the Yale Divinity School. Institute faculty affiliated with the Divinity School are concerned with the history and present life of the churches, and especially with worshipping congregations in a broad spectrum of Western Christian denominations, as well as Judaism and Eastern Christianity. The Program in Liturgical Studies at the Divinity School is fully funded by the Institute, and provides 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 Program in Religion and the Arts has two full-time faculty positions, one in Religion and Literature and one in Religion and the Visual Arts, with an emphasis upon architectural history. Students at the Divinity School can matriculate through the Institute with concentrations in either of these two programs.

Institute/Divinity faculty focus on four broad subject areas: the Bible in liturgy and religious art; hymnology; the history of Christian denominations; and theology, politics, and the arts. These subject areas intersect with and augment the work of colleagues in other disciplines at the Divinity School. Thus, students at the Institute learn through programs at the Divinity School how canonical texts have gone forth to the assembly, and how, from patristic times to the present, these texts have been learned and reinterpreted by the worshipping 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 also participate in daily worship at the Divinity School's Marquand Chapel, affording practical opportunities to learn about the dynamics of the worshipping assembly, and about presiding, musical repertory, church architecture and decoration, and liturgy. In turn, the interdisciplinary mix of the Institute's faculty and students lends a unique dimension to theological education at the Divinity School.



Degrees

Students are admitted jointly to the Institute and either the Yale School of Music or the Yale Divinity School. Each degree candidate must complete all the course requirements of that school as well as the curriculum of the Institute. A description of the degrees offered is included here.

YALE SCHOOL OF MUSIC

Master of Music

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

Master of Musical Arts

A three-year degree in musical performance, which is considered predoctoral residence, this program is designed to provide intensive training in performance or composition. Two years of residence in the M.M. program count toward this degree. However, students who have earned the M.M. degree at another university are expected to spend two years in residence at Yale for the M.M.A. degree.

Doctor of Musical Arts

This degree is awarded to those who have earned the Master of Musical Arts degree and have demonstrated exceptional competence as performers, as well as deep intellectual curiosity about all areas of music, its history, theory, styles, and sources. Following receipt of the Master of Musical Arts degree, candidates must demonstrate distinguished professional musical achievement and return to Yale after at least two years for a comprehensive oral examination and a final public performance.

Artist Diploma

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

YALE DIVINITY SCHOOL

Master of Arts in Religion

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

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

The Comprehensive M.A.R. Program emphasizes general studies in the basic theological disciplines without stressing ordination as a goal. Institute students in this program use their electives for further graduate-level study in music and the arts. Some matriculate in doctoral programs in religious studies or musicology.

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

Students may apply for the Concentrated M.A.R. Program in Religion and the Arts (either the visual arts or literature) or in Liturgical Studies. Basic course work at the Divinity School is integrated with studies on the graduate level within the professional schools and the Graduate School department appropriate to the concentration. Undergraduate preparation in the concentration sufficient for work on the graduate level is required.

Extended Degree Program

An extended degree program is offered for selected students in the concentrated M.A.R. programs. This allows students to take up to six additional three-hour courses during a third academic year in the program.

No more than fifteen students will be admitted to this program each year. An application for admission to the extended degree program must include both a statement explaining why the student wishes to extend a concentrated M.A.R. program and a letter of recommendation from at least one faculty member in the field in which the degree program is concentrated. Applicants will be selected by a committee appointed by the dean; the committee shall consist of one faculty member from each teaching group related to a concentrated M.A.R. program.

Applications for admission to the extended concentrated M.A.R. program are due by September 15 of the third term of a student's concentrated M.A.R. program. Admission decisions will be announced by October 1 of that term.

Master of Divinity

This three-year program (sometimes including a fourth year of internship) is designed as a preparation for the ordained ministry. Its comprehensive plan of studies includes intensive work in the areas of Bible, theology, history, religion, and culture, and the practice of ministry. Institute students in this program use their electives for further graduate-level study in music and the arts.



Master of Sacred Theology

This one-year program is available to graduates of theological schools who have completed the Master of Divinity degree. It is designed to provide advanced training for a specialized form of service. The area of specialization should be proposed at the time of application.

JOINT DEGREES AND THE DOUBLE MAJOR

Institute music students may, in the first year of study, decide to audition for rigorous programs that are designed for church musicians. Those pursuing a joint degree will complete requirements for the Master of Arts in Religion (either concentrated or comprehensive) and the Master of Music; the double major is for a music student wishing to major concurrently in organ and choral conducting. For further discussion, please see “Programs of Study.”



Programs of Study

THE INSTITUTE OF SACRED MUSIC AND THE SCHOOL OF MUSIC

Program in Choral Conducting

Marguerite L. Brooks, Chair

MISSION

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

FACULTY

Marguerite L. Brooks, David H. Connell

DEGREES AND REQUIREMENTS

The program for choral conductors includes individual lessons with the choral conducting faculty, and lessons during regularly supervised sessions with the repertoire and recital choruses. Attendance at a weekly seminar and membership in the Yale Camerata are required each term. First-year students conduct Repertory Chorus in two shared performances. Second- and third-year students present a degree recital with the Recital Chorus. Choral conducting students are required to study voice as a secondary instrument for two terms and are encouraged to pursue other secondary instrumental studies. Students who are enrolled in the School of Music through the Institute of Sacred Music will have additional requirements as specified by the Institute. All students are expected to avail themselves of the offerings of the University, particularly courses in the Department of Music.

Choral conductors are advised to observe rehearsals of each of the various vocal and instrumental ensembles. Further conducting experience is gained by serving as assistant conductor for one of the faculty-led choruses, and by directing the Battell Chapel and Marquand Chapel choirs. Visiting guest conductors have included Harold Decker, George Guest, Sir David Willcocks, and Robert Shaw.

COURSES

Fall 2000

Individual Instruction in the Major. Marguerite L. Brooks.

Choral Conducting Seminar. Marguerite L. Brooks.

Repertory Chorus: Conducting. Marguerite L. Brooks.

Repertory Chorus: Voice. Marguerite L. Brooks.

Recital Chorus: Conducting. Marguerite L. Brooks.
Recital Chorus: Voice. Marguerite L. Brooks.
Yale Camerata. Marguerite L. Brooks.
Elements of Choral Technique. Marguerite L. Brooks.
Divinity School Choir. Marguerite L. Brooks.
Melody. David H. Connell.
Yale Glee Club. David H. Connell.

Spring 2001

Individual Instruction in the Major. Marguerite L. Brooks.
Choral Conducting Seminar. Marguerite L. Brooks.
Repertory Chorus: Conducting. Marguerite L. Brooks.
Repertory Chorus: Voice. Marguerite L. Brooks.
Recital Chorus: Conducting. Marguerite L. Brooks.
Recital Chorus: Voice. Marguerite L. Brooks.
Divinity School Choir. Marguerite L. Brooks.
Yale Camerata. Marguerite L. Brooks.
Music in the Age of Reform. David H. Connell.
Yale Glee Club. David H. Connell.

Fall 2001

Individual Instruction in the Major. Marguerite L. Brooks.
Choral Conducting Seminar. Marguerite L. Brooks.
Repertory Chorus: Conducting. Marguerite L. Brooks.
Repertory Chorus: Voice. Marguerite L. Brooks.
Recital Chorus: Conducting. Marguerite L. Brooks.
Recital Chorus: Voice. Marguerite L. Brooks.
Elements of Choral Technique. Marguerite L. Brooks.
Yale Camerata. Marguerite L. Brooks.
Passions and Requiems. David H. Connell.
Yale Glee Club. David H. Connell.

Spring 2002

Individual Instruction in the Major. Marguerite L. Brooks.
Choral Conducting Seminar. Marguerite L. Brooks.
Repertory Chorus: Conducting. Marguerite L. Brooks.
Repertory Chorus: Voice. Marguerite L. Brooks.
Recital Chorus: Conducting. Marguerite L. Brooks.
Recital Chorus: Voice. Marguerite L. Brooks.
Yale Camerata. Marguerite L. Brooks.
The Musician's Faust. David H. Connell.
Yale Glee Club. David H. Connell.

Program in Organ

Thomas Murray, Chair

MISSION

The major in organ prepares students for careers as informed church musicians, soloists, and teachers, and for doctoral-level programs. The departmental seminar is devoted to a comprehensive survey of organ literature from the seventeenth century to the present. For one week each year the department invites a visiting artist/teacher to be in residence. These have included Daniel Roth, Marie-Claire Alain, Catharine Crozier, Peter Planyavsky, Martin Haselböck, Thomas Trotter, Naji Hakim, David Craighead, Olivier Latry, and Susan Landale. Typically they teach a week of individual lessons and an organ seminar and perform an organ recital. The visiting artist in 2001–2002 will be Ludger Lohmann. Additionally, other recitalists perform annually in the “Great Organ Music at Yale” series. During the 2000–2001 academic year, the Institute of Sacred Music sponsored a twelve-day organ tour of Northern Europe. (Please see the ISM Web site for details: <http://www.yale.edu/ism/>.)

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 at the Divinity School (E. M. Skinner, three manuals, 1931); and the Newberry Memorial Organ in Woolsey Hall (E. M. Skinner, four manuals, 1928), one of the most famous romantic organs in the world. 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, and a two-manual Richard Kingston harpsichord.

FACULTY

Martin Jean, Thomas Murray, William Porter (Organ Improvisation)

DEGREES AND REQUIREMENTS

Students may enroll in the School of Music through the Institute of Sacred Music for all programs — M.M., M.M.A./D.M.A., and Artist Diploma. In addition to the general requirements for the Master of Music degree, an organ major enrolling through the Institute of Sacred Music will elect any two of the following courses:

- REL 783, **Feasts and Seasons** (Divinity School)
- REL 782, **Foundations of Christian Worship** (Divinity School)
- REL 847, **House of the Lord** (Divinity School)
- REL 600, **Old Testament I** (Divinity School)
- REL 601, **New Testament I** (Divinity School)

MUS 670, **Parish Musician** (School of Music)

MUS 556, **Psalms: A Survey** (School of Music)

Additionally, an organ major enrolling through the Institute of Sacred Music will elect the ISM Colloquium each term (MUS 519a–b).

COURSES

Fall 2000

Instruction in the Major. Thomas Murray.

Instruction in the Major. Martin Jean.

Organ Seminar. Thomas Murray.

The Parish Musician. Martin Jean.

Spring 2001

Instruction in the Major. Thomas Murray.

Instruction in the Major. Martin Jean.

Organ Seminar. Thomas Murray.

Organ Pedagogy. Martin Jean.

Improvisation at the Organ. David Hurd.

Fall 2001

Instruction in the Major. Thomas Murray.

Instruction in the Major. Martin Jean.

Organ Seminar. Thomas Murray.

Improvisation at the Organ II. William Porter.

Spring 2002

Instruction in the Major. Thomas Murray.

Instruction in the Major. Martin Jean.

Organ Seminar. Thomas Murray.

History of the Organ. Martin Jean.

Improvisation at the Organ I. William Porter.

Improvisation at the Organ III. William Porter.

THE INSTITUTE OF SACRED MUSIC AND THE DIVINITY SCHOOL

Program in Liturgical Studies

Bryan D. Spinks, Chair

MISSION

The program offers a basic education in historical, theoretical, and practical aspects of liturgical studies. Thus it pertains both to the training of concentrators in the field who are preparing for Ph.D. programs in religious studies and liturgics, as well as to the education of those with vocations to the churches: musicians and ministers. A substantial number of electives supplement the core course of study, ensuring that students may gain a broad understanding of liturgy



and approaches to its study and encounter a variety of traditions. The faculty stress connections with biblical study, church history, and with the practice of sacred music and other religious art forms.

FACULTY

Horace Allen, Margot E. Fassler, R. William Franklin, Jaime Lara, Bryan D. Spinks, James F. White

DEGREES AND REQUIREMENTS

Master of Sacred Theology

If not previously taken, the following three core courses, or their equivalent, are required: Foundations of Liturgical Study, REL 782; either The English Reformation and the Evolution of the Anglican Books of Common Prayer, REL 787, or Parish Worship: Planning and Presiding, REL 934; and a course in ritual studies or liturgical theology, which may be a reading course. Students write either a thesis (one- or two-term option) or an expanded course paper. In addition, students at the Institute present discussion of their work to the Institute Colloquium. Eight full courses are required to complete the degree, six of which must be in the area of concentration, and two of which may be thesis work.

Graduates of theological schools of recognized standing who have obtained the B.D. or M.Div. degree may be admitted to a program of studies leading to the Master of Sacred Theology (S.T.M.) degree.

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

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

A candidate for the S.T.M. degree must complete the equivalent of at least twenty-four term hours of graduate study beyond the B.D., M.Div., or equivalent degree. Only course work graded High Pass or above is credited toward the S.T.M. degree. A thesis, major paper in a regular course, or other acceptable project in the selected field of study is required. It must demonstrate the ability to do independent research. Students writing theses or projects are required to register in REL 999, S.T.M. Thesis or Project.

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

Master of Arts in Religion

Six courses in the field are required. One of these six must be Foundations of Liturgical Study, REL 782, the core course of the program. Students must also take: The English Reformation: Liturgical Tradition and the Evolution of the Anglican Books of Common Prayer, REL 787, or Parish Worship: Planning and Presiding, REL 934, *or* another course with a strong practical component; *and* a course in ritual studies or in liturgical theology (either of which may be a reading course). The other three courses are electives in the field (see below). Students write a final paper, which may be prepared in an independent study of either three or six credit hours. Institute students present the results of the work on this final paper in Colloquium. The remaining courses are taken in Bible, theology, and church history, and in courses in Christianity and culture in Area III of the curriculum, according to the student's needs as determined in consultation with faculty in the area of concentration.

Master of Divinity

Master of Divinity students enrolled through the Institute may concentrate in liturgics for the purpose of the Institute Certificate, although the Divinity School does not formally recognize concentrations within the M.Div. degree. Students who do so take three core courses (see above), two electives in liturgical studies, write a final paper, and present the results of their work in Colloquium.

COURSES

Fall 2000

Foundations of Liturgical Study. Leonel Mitchell.

Parish Worship: Planning and Presiding. Jaime Lara.

The English Reformation: Liturgical Tradition and the Evolution of the Anglican Books of Common Prayer. Leonel Mitchell.

Spring 2001

The Churches of the East. Bryan D. Spinks.

Worship in the USA Today: A Study of Ecclesial Diversity.

Stephen A. Marini, Gilbert Bond, Margot E. Fassler.

Introduction to Ministry. Bryan D. Spinks, David Bartlett, David Kelsey.

Fall 2001

Foundations of Christian Worship. Bryan D. Spinks, Jaime Lara, Margot E. Fassler, R. William Franklin.

Christian Mysticism from Augustine to John of the Cross: Theories of Ascent through Scripture, Music, and Practice. Margot E. Fassler.

The English Reformation and the Evolution of the Anglican Books of Common Prayer. Bryan D. Spinks.

Word in Worship: Preaching, Praying, and Singing the Lectionary. Horace T. Allen.

Spring 2002

Christian Marriage. Bryan D. Spinks.

Prayers of the Eucharist: Early, Reformation, and Contemporary. Bryan D. Spinks.

North American Protestant Liturgical Traditions and Cultures. Horace T. Allen and James F. White.

Program in Religion and the Arts

Jaime Lara, Chair

MISSION

The program enables students to pursue concentrated study in either literature or the visual arts. Courses in these areas are taken not only at the Divinity School, but elsewhere in the University: in the Graduate School (e.g., the departments of English, Comparative Literature, American Studies, History of Art) or, with permission of the instructor, in the schools of Art and Architecture. In addition, students study the traditional curriculum of divinity: Bible, theology, history of Christianity, liturgics. Programs are developed individually, in light of the student's particular background, interests, and professional goals. Students are encouraged to attain reading proficiency in a second language relevant to their field of study.

Graduates of this program, who receive either the concentrated Master of Arts in Religion degree or the Master of Divinity degree, follow a variety of career paths: some pursue doctoral study in one of the arts, while others go on to teach on the secondary level or to serve the church as ordained clergy.

FACULTY

Margot E. Fassler, Carl James Grindley, Jaime Lara

DEGREES AND REQUIREMENTS

Master of Arts in Religion, Concentration in Religion and the Arts

In the program in Religion and the Arts, concentrating in either literature or the visual arts, the student devotes at least twenty-one term hours to courses in literature or art, some of which are to be earned elsewhere in the University. At least fifteen term hours are required in Bible, theology, and history. The program allows twelve term hours as electives, three of which are applied toward the Institute project.

Students with sufficient foreign language expertise may also take courses in foreign language departments. Faculty permission is required for courses outside the Divinity School. Admission to studio art courses depends entirely on the permission of the faculty member and is customarily granted only to those with strong portfolios. Students will develop their concentrated programs in close collaboration with their advisers.

COURSES

Fall 2000

Classics of Spiritual Poetry in the English Literary Tradition.

Katherine Kerby-Fulton.

“The Premature Reformation?” Religious Literature and the Rise of Dissent in Late Medieval England. Katherine Kerby-Fulton.

Iconography of Christian Art. Jaime Lara.

Hildegard of Bingen: Monasticism and the Arts in the Twelfth Century. Margot E. Fassler.

Spring 2001

The House of the Lord. Jaime Lara.

Psalms and Hymns of the American Protestant Tradition. Stephen A. Marini

Art and Architecture of Conversion and Evangelism. Jaime Lara.

Fall 2001

Iconography of Christian Art. Jaime Lara.

Sixteenth-Century Mexico. Jaime Lara, Mary Miller.

Grief and Consolation in Medieval Literature. Carl James Grindley.

Creative Writing Workshop: Spiritual and Religious Poetry and Prose. Carl James Grindley.

Spring 2002

Dante through the Centuries. Carl James Grindley.

Classics of Spiritual Poetry in the English Literary Tradition. Carl James Grindley.

THE JOINT-DEGREE AND DOUBLE-MAJOR PROGRAMS

At the completion of the first term in residence at Yale, students may make application to the joint-degree program, the Master of Music in performance combined with either the concentrated Master of Arts in Religion in Liturgical Studies or the comprehensive Master of Arts in Religion. This program has the advantage of reducing by one year the total time necessary to receive two degrees. That is, these two degrees may be completed in three concurrent rather than four successive years. If accepted into the program, the student is enrolled in both the Divinity and Music schools, beginning with the second year of study, working toward degrees in each school.

Another option for Institute students enrolled through the School of Music is the double-major degree in performance. For example, first-year students enrolled in the organ program may apply to audition for the choral conducting program or vice versa. Although study in these two programs would be undertaken concurrently and be completed in three years, the end result would be a single Master of Music degree with a double major in organ and choral conducting. As this program is not formally recognized by the Institute and School of Music, support from the major teachers must be secured and separate application made to the Academic Affairs Committee of the School of Music.

Only qualified students whose career goals and abilities prepare them for entering such rigorous programs will be considered. Further information about course work for these interdisciplinary areas may be obtained by contacting the Office of Admissions of the Institute.

RESEARCH FELLOWS

Each year the Institute may welcome as research fellows a number of scholars, church musicians, pastors, artists, or otherwise professionally qualified persons who have clearly articulated research projects. Appointment may be for one term or an academic year. Research fellows have access to the libraries of the University and may audit classes with the permission of the instructor. They are not candidates for degrees and receive no academic credit. Regular tuition will be charged, but under certain circumstances the tuition may be waived. In this case, there is a fee of \$150 per term. Research fellows are encouraged to participate as fully as possible in the life of the Institute, particularly the Colloquium, where they may be invited to share the results of their works in progress. Inquiries about appointment to this program should be addressed to the Office of Admissions of the Institute.

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 they study together, grapple with major issues, and share the work of performing, ministry, and scholarship.

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 for the spring term primarily with the students.

In 1999 the class focused on "alternative" worship practices. After introductory lectures by liturgical scholars Kathy Black of the Claremont Graduate School and Marva Dawn, *Christians Equipped for Ministry*, the Colloquium featured a filmed liturgy each week, followed in the subsequent week by presentations from the musicians and presiders involved. Churches studied were deliberately chosen to represent liturgical traditions unfamiliar to many of our students, the majority of whom serve in "mainline" Christian denominations. The group witnessed a Roman Catholic Mass in a Hispanic community in Miami, the vibrant psalmody of an African-American Catholic parish in Washington, D.C., an Antiochene Orthodox liturgy from Bergenfield, New Jersey, an Assemblies of God church from Atlanta, a United Methodist church from Ohio, and finally a Lutheran service from a suburb of Chicago. The videos and presenters provoked lively discussion throughout the semester, with many students clamoring for a chance to speak. In 2000–2001 the course was entitled "Up with a Shout: The Psalms and Psalmody in Contemporary Worship," and the presenters both discussed the psalmody they practice and led the group in a diversity of styles, from contemporary Christian to Greek Orthodox. Colloquium presenters included Dale Adelman, Organist/Choirmaster, St. Paul's Cathedral, Buffalo, New York; Horace Boyer, Professor Emeritus, University of Massachusetts, Amherst; Mark Kligman, Assistant Professor of Jewish Musicology, Hebrew Union College/Jewish Institute of Religion, New York, New York; Robin Leaver, Professor of Sacred Music, Westminster Choir College of Rider University, Princeton, New Jersey; Alexander Lingas, British Academy Postdoctoral Research Fellow, St. Peter's College, University of Oxford, Oxford, United Kingdom; William Noel, The Walters Art Gallery, Baltimore, Maryland; Carolyn Sharp, Assistant Professor, Yale University Divinity School; Donn Thomas, composer, Stone Mountain, Georgia; and Chrysoganus Waddell, scholar, Abbey of Gethsemani, Trappist, Kentucky. The program for 2001–2002 is in preparation.



Enrollment in the spring-term Colloquium, for one credit, is required of and open only to Institute students. In the opening weeks, workshop presentations or roundtable discussions are offered by small groups of students and/or faculty on topics of mutual interest, e.g., Institute field placement, the Parish musician, theology through the arts. In the final weeks, graduating students bring the work of their degree papers or recitals to the group in thirty-minute formal presentations, each followed by a brief discussion period. All students are assigned tutors who advise in preparing these formal presentations, and each student discusses the work with a faculty committee at the end of the term.

The two credits received by Institute students who attend the fall- and spring-term Colloquium do not count toward the credits needed for their degree requirement. Students who choose the two- or three-credit options in the fall-term Colloquium will have those credits count toward their degree requirement.

All Institute students are challenged through Colloquium to communicate the results of performance or of scholarship to the whole group in well-informed, articulate fashion. The faculty believe that the ability to present the materials of one's discipline successfully in a public lecture or lecture/recital should be mastered by Institute students, all of whom train for leadership roles either in the churches, in civic life, in administration, or in academia.



Horace T. Allen



Wesley D. Avram

Faculty Profiles

The Institute is shaped by its faculty. Members of the faculty hold joint appointments in the Institute and one of the professional schools, either Music or Divinity. All offer courses that enhance the curricula of their respective schools and reflect the mission of the Institute. As the following profiles indicate, the faculty bring a variety of gifts and expertise, representing the finest in their disciplines.

Horace T. Allen, Visiting Professor of Liturgical Studies. Professor Allen visits Yale from Boston University, where he is Professor of Worship in the School of Theology. He has served in this position for over twenty years. He has also taught at Westminster Choir College, Notre Dame University, and Weston Theological Seminary (Jesuit) in Cambridge, Massachusetts, as well as overseas at the Presbyterian College and Theological Seminary in Seoul, Korea, and at Peking University in Beijing, China.

Professor Allen is a minister of Word and Sacrament of the Presbyterian Church (USA) and a member of its Eastern Korean (Hanmi) Presbytery. He has served in the Worship Commission of the Consultation on Church Union, the Consultation on Common Texts, and the English Language Liturgical Consultation, and as director of worship and music for the Presbyterian Church, as well as warden of the historic Iona Abbey in Scotland as a member of the Iona Community.

A.B., Princeton University; M.A., M.Div., Harvard University; M.Phil., Ph.D., Union Theological Seminary.

Wesley D. Avram, Stephen Merrell Clement–E. William Muehl Assistant Professor of Communications. Professor Avram's interests integrate rhetoric and philosophical theology with preaching and ministry. Most recently senior pastor



Marguerite L. Brooks



David H. Connell



Margot E. Fassler

of the First Presbyterian Church, Wilmette, Illinois, he has been college chaplain at Bates College and taught at Bates and Northwestern. Articles have appeared in venues as varied as *The Journal of Religious Ethics*, *New Oxford Review*, and *Sojourners*. Professor Avram has received preaching prizes from The Christian Century Foundation and Princeton Seminary and research grants from Princeton Seminary, the N.E.H., and The Louisville Institute. Special studies at the Hebrew University, Ecumenical Institute at Tantur, University of Chicago, and Yale. B.S., with distinction, Northwestern University; M.Div., Princeton Seminary; Ph.D., Northwestern.

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

David H. Connell, Associate Professor (Adjunct) of Choral Conducting. Professor Connell was appointed to the faculty in 1991. He teaches organ as well as courses in choral literature. Since 1993 he has directed the Yale Glee Club. He is the former director of music at Epworth United Methodist Church of Toledo, Ohio. B.Mus., Philadelphia College of the Performing Arts; M.M., M.M.A., D.M.A., Yale University.

Margot E. Fassler, Director. Professor Fassler was named Robert S. Tangeman Professor of Music History in 1999. She holds joint appointments at the Divinity School, the School of Music, and in the Department of Music. A historian of

*Carl James Grindley**Martin Jean*

music and liturgy, her special fields of interest are medieval and American sacred repertoires. She offers courses in medieval and contemporary liturgics, sacred repertoires of music from early Christianity to the present, Christian hymnody, liturgical drama, and with Jaime Lara in mariology. Her book *Gothic Song* won the Nicholas Brown Prize of the Medieval Academy and the Otto Kinkeldey Prize of the American Musicological Society. She has recently finished a book on the Virgin of Chartres (Yale University Press) and is now writing a book on Hildegard of Bingen. B.A., State University of New York; M.A., Syracuse University; M.A., Ph.D., Cornell University.

Carl James Grindley, Lecturer in Religion and Literature. Dr. Grindley, who visits Yale from the English Department of the University of Victoria (British Columbia), is interested in the historical reception of medieval texts. His studies range from statistical analyses of sixteenth-century Protestant marginalia to work focusing on popular culture's understanding of Dante. A former student of Albert Goldbarth, Dr. Grindley is a well-published poet whose works regularly appear in many of Canada's most respected literary journals, including *Canadian Literature*, *The Toronto Review*, *Queen's Quarterly*, *The Dalhousie Review*, and *Quarry*. Dr Grindley is currently preparing the manuscripts of a book on Chaucer's *Canterbury Tales*; *Kittredge's Ghost*; and a full-length poetic reply to Petrarch's *Canzoniere*: *R.V.F.* He has received research grants from the Social Sciences and Humanities Research Council of Canada. B.F.A., M.A., University of Victoria; Ph.D., University of Glasgow.

Martin Jean, Professor (Adjunct) of Organ. Professor Jean has performed widely throughout the United States and Europe and is known for his wide repertorial interests. He was awarded first place at the international Grand Prix de Chartres in 1986 and, in 1992, at the National Young Artists Competition in Organ Per-



Jaime Lara

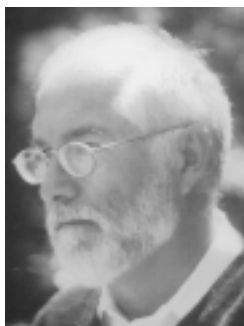


Thomas Murray

formance. A student of Robert Glasgow, in the fall of 1999 he spent a sabbatical with Harald Vogel in North Germany. Last year he completed a cycle of the complete organ works of Bach at Yale and is currently recording the six symphonies of Louis Vierne in Woolsey Hall. A.Mus.D., University of Michigan.

Jaime Lara, Assistant Professor of Christian Art and Architecture and Chair of the Program in Religion and the Arts. Professor Lara has both degrees and interest in liturgics as well as art, architecture, and anthropology. His studies have focused on early Christianity, the Spanish Middle Ages, medieval theater, and the colonial era of Latin America, and he concentrates on making connections between the disciplines. He regularly travels to Mexico and South America to lecture, do research, and uncover little-known aspects of religious culture and the visual arts. His book on Mexican architecture and eschatology, *City, Temple, Stage*, will appear soon, and another is in preparation on St. Francis of Assisi in Latin American art, *Flying Francis and Other Flighty Phenomena*. B.A., Cathedral College; M.Div., Immaculate Conception Seminary; M.A., City University of New York; S.T.M., Yale University; Ph.D., Graduate Theological Union and the University of California, Berkeley.

Thomas Murray, Professor (Adjunct) of Organ and Chair of the Program in Organ. Professor Murray has been a member of the faculty since 1981, and was appointed professor of music and university organist in 1990. Successor to Robert Baker and Charles Krigbaum as the senior professor of organ, he teaches the organ literature seminar and gives instruction to the organ majors. He maintains an international touring schedule and has recorded extensively, specializing in music of the Romantic period. During his years at Yale he has been active as a choral conductor, directing the University Choir from 1989 to 1994. B.A., Occidental College.



William Porter



Bryan D. Spinks

William Porter, Lecturer in Organ Improvisation. William Porter is professor of organ at the New England Conservatory of Music in Boston, where he also teaches Music Theory. He holds degrees from Oberlin College, where he also taught organ and harpsichord from 1974 to 1986, and from Yale University, where he was director of music at Yale Divinity School. Widely known as a performer and teacher in the United States and in Europe, he is a leader among organists working toward a recovery of an historical approach to musical performance, and has achieved international recognition for his skill in improvisation in a wide variety of styles. He has taught and performed at the North German Organ Academy, the Italian Academy of Music for the Organ, the Göteborg International Organ Academy, the Dollart Festival, the Lausanne Improvisation Festival, the Smarano Organ and Clavichord Academy, the Boston Early Music Festival, and the National Convention of the American Guild of Organists. He is a cofounder of Affetti Musicali and of Musica Poetica, Boston-based ensembles that have received critical acclaim for their performances of Baroque repertoire. An active church musician, from 1985 to 1997 he was director of music at the Church of St. John the Evangelist in Boston; he is now artist-in-residence at First Lutheran Church in Boston. He has recorded on the Gasparo, Proprius, BMG, and Loft labels. B.Mus., Oberlin College; M.M.A., D.M.A., Yale University.

Bryan D. Spinks, Professor of Liturgical Studies and Chair of the Program in Liturgical Studies, Fellow of Morse College. Professor Spinks chairs the Program in Liturgical Studies at the Institute and the Divinity School and is known internationally for the extraordinary breadth of his learning. He works on Syriac traditions of liturgy, placing his scholarship in the context of patristics and the early sources of Christian liturgy. A priest in the Anglican tradition, Professor Spinks works on a range of reform topics, with publications on Luther, Calvin, Hooker, and Perkins. He taught at St. Peter's School in Huntingdon and at the



James F. White

University of Cambridge, where he was also chaplain of Churchill College, before coming to Yale. He served on the Church of England Liturgical Commission from 1986 to 2001 and was involved in the compilation of *Common Worship 2000*. B.A., St. Chad's College, University of Durham; Dip.Theol., M.Th., King's College, University of London; B.D., D.D., University of Durham.

James F. White, Visiting Professor of Liturgical Studies, comes to the Institute from Drew University, where he is the Bard Thompson Professor of Liturgical Studies. He was formerly professor of theology at the University of Notre Dame and has also taught Christian Worship at Perkins School of Theology at Southern Methodist University, and has served as visiting professor at Yale, Catholic, and Emory universities.

Professor White has written extensively on liturgical architecture, sacramental theology, and liturgy and justice. As a historian, he is particularly interested in the diverse ways in which individuals have shaped Christian worship as compared to the general anonymity of much of liturgical history. He was the principal writer of the United Methodist eucharistic rite.

A.B., Harvard University; B.D., Union Theological Seminary; Ph.D., Duke University.

Facilities

LIBRARIES

The Yale University Library consists of the central libraries — Sterling Memorial Library, the Cross Campus Library, the Beinecke Rare Book and Manuscript Library, and the Seeley G. Mudd Library — and thirty school and department libraries, as well as small collections within each of the twelve residential colleges. Second largest among the university libraries in the United States, the Yale University Library contains more than ten million volumes, half of which are in the central libraries. Students have access to the collections in all the libraries at Yale.

Of special interest to Institute music students is the John Herrick Jackson Music Library, which contains approximately 130,000 bound scores and books and 20,000 recordings. The library was designed to meet the needs of both scholars and performing musicians. The Jackson Music Library houses an extensive collection of musical iconography and manuscripts of noted composers formerly associated with the University as teachers or students, such as Charles Ives, Horatio Parker, and Paul Hindemith.

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

The Institute of Sacred Music maintains several small collections. These include a choral lending library of more than 1,000 holdings, the Clarence Dickinson Organ Library, the Couturier Collection, and a slide collection pertinent to the curriculum of the Institute.

YALE SCHOOL OF MUSIC

The main buildings of the School of Music are 435 College Street, Stoeckel Hall at 96 Wall Street, Hendrie Hall at 165 Elm Street, and Sprague Memorial Hall, which also houses Morse Recital Hall. The Yale University Collection of Musical Instruments, containing over 1,000 instruments, is located at 15 Hillhouse Avenue. Woolsey Hall, which contains the Newberry Memorial Organ, is used throughout the year for numerous concerts and recitals.

YALE DIVINITY SCHOOL

The Sterling Divinity Quadrangle at 409 Prospect Street is the home of the Divinity School. The complex includes Marquand Chapel, classrooms, an administration building, library buildings, dining hall, common room, the Institute of Sacred Music building, and two guest lodges.

Berkeley Divinity School, an Episcopal seminary that has been affiliated with Yale Divinity School since 1971, is located adjacent to the Divinity School at 363 St. Ronan Street. Although Episcopal students come under the care of the dean of Berkeley Divinity School in matters of spiritual formation and counseling, there is one integrated student body and faculty at Yale Divinity School.

HOUSING

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

The Graduate Housing Office has dormitory and apartment units for a small number of graduate and professional students. Approximate rates for 2001–2002 are: dormitory (single) housing, \$4,022–4,782 per academic year; apartments (single and family housing), \$580–838 per month. The Institute of Sacred Music will send the Graduate Housing brochure and application after acceptance of the admission offer is received. The application and your letter of acceptance may then be faxed to the appropriate department noted below. The assignment process generally starts in mid- to late April after current returning residents are offered renewals.

The Graduate Housing Office consists of two separate offices: the Graduate Dormitory Office and the Graduate Apartment Office, both located within Helen Hadley Hall, a graduate dormitory, at 420 Temple Street. Office hours are from 9 A.M. to 4 P.M., Monday through Friday. For facility descriptions, floor plans, and rates, visit the Graduate Housing Web site at <http://www.yale.edu/graduatehousing/>. For further information on graduate dormitories, contact Beverly Whitney at 203.432.2167, fax 203.432.4578, or beverly.whitney@yale.edu. For graduate apartment information, contact Betsy Rosenthal at 203.432.8270, fax 203.432.0177, or betsy.rosenthal@yale.edu.

The University's Off-Campus Listing Service, limited to current or incoming members of the Yale community, is located at 155 Whitney Avenue, 3d floor, and is open from 8.30 A.M. to 3.30 P.M., Monday through Friday. The listings may also be accessed from any computer at Yale through the intranet at <http://www.yale.edu/offcampuslisting/>. Call 203.432.9756 to obtain the necessary passwords to access the system from other areas.



Admissions

GENERAL INFORMATION AND REQUIREMENTS

An application, with explicit directions for completion, may be found in the back of this bulletin. Additional applications for degree programs through the Institute of Sacred Music are available from the Institute office at 409 Prospect Street, New Haven CT 06511-2167.

All completed forms and supporting materials are to be sent directly to the Institute of Sacred Music, to arrive no later than January 15. The Institute's Admissions Committee will consider applications for all degree programs, invite 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 joint acceptance will be sent to successful candidates on or around April 1. Admission is for fall term. There is no early decision process nor is there a summer program. Divinity School degrees may be completed part-time by special request. The School of Music does not now offer a part-time degree program.

APPLICATION MATERIALS

To apply to the Institute of Sacred Music, the following items should be sent in time for arrival by January 15:

1. Completed application form with nonrefundable application fee of \$50 payable to Yale University. This fee must accompany the application and it cannot be waived.
2. Official transcripts of academic records sent in a sealed envelope from all colleges and universities attended.
3. Curriculum Vitae (a résumé of academic and employment information).
4. Musicians — a repertory list of major performance area.
5. Organists — an audition tape.
6. Composers — scores and an audition tape.
7. Artists and performers — a listing of exhibits, shows, publications, or performances.
8. A writing sample, such as a term paper, thesis, course paper, etc. Optional: examples of involvement in liturgical, musical, or artistic activities (orders of worship, prayers, hymn texts or tunes, sermons, special events, etc.).
9. An essay to include a discussion of reasons for pursuing graduate study at the Institute of Sacred Music, comments on specific areas of interest for study, an indication of your sense of vocation, and areas of greatest importance as you consider your future career in relation to the Church. The essay is not to exceed one page.

10. Official scores from GRE or TOEFL (see below).
11. Four letters of recommendation mailed directly to the Institute from the recommenders.
12. Self-addressed stamped envelopes for return of tapes and scores. Yale University will not be responsible for lost works.
13. Letters of recommendation and transcripts will be kept on file for one year. Students who are not admitted may reapply the following year without resubmitting these materials, although they may send new ones if they choose. All other application materials and the application fee must be submitted, as for first-time applicants, by the deadline.

TAPE RECORDING GUIDELINES

An audition tape, twenty to thirty minutes in length, is required of organ and composition candidates. Cassettes should be labeled with the applicant's name, instrument, and works performed. A recent recital tape may be submitted if the program falls roughly within the repertory guidelines.

Organ

Representative works from the major areas of organ literature — a major Bach work, a Romantic work, and a contemporary work.

Composition

Scores and cassette tapes of at least three recent works, each written for a different group of instruments, voice, and/or electronic media.

Choral Conducting

Choral conductors are not required to submit tapes, although they may choose to do so. They are selected for audition on the basis of the application and supporting credentials.

AUDITION/INTERVIEW

School of Music Applicants

Applicants are chosen for formal audition on the basis of the performance tape, scores, and application credentials. If selected, 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 at a specified time, either the last weekend in February or the first weekend in March. M.M.A. applicants will be expected to audition and take a written examination in New Haven on a date in early March as specified by the School of Music.

Organ applicants should perform the same works presented on their audition tape. They will be asked to demonstrate sight-reading ability and other essential musical skills.

Choral conducting applicants will be expected to present a highly developed level of comprehensive musicianship, including theory, transposition, keyboard skill, and score reading. In addition, applicants will be asked to conduct one or two previously assigned works with a University ensemble.

Composition applicants must come for personal interviews with the Institute's Admissions Committee and the School of Music composition faculty on a date specified in early March.

Divinity School Applicants

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

GRADUATE RECORD EXAMINATION

The Graduate Record Examination (GRE) General and Music tests are required of all applicants to the Master of Musical Arts program who hold a master's degree from a school other than Yale. The computer-based General Test is given regularly at testing centers around the world. Contact the Educational Testing Service (ETS) for more information: <http://www.gre.org/>, or call 609.771.7670, or write to PO Box 6154, Princeton NJ 08541-6154. *Please use institution code #7072. Failure to use this code may result in lost scores.*

All applicants in the composition department, regardless of the degree sought, must take the GRE General test.

Note: Candidates who have not submitted the required test scores will not be considered for admission.

TEST OF ENGLISH AS A FOREIGN LANGUAGE (TOEFL)

Students for whom English is a second language must demonstrate, with a TOEFL score of 600 (250 for the computer examination), a level of language proficiency appropriate for study. TOEFL applications may be obtained from Test of English as a Foreign Language (TOEFL), Educational Testing Service (ETS). More information is available at <http://www.toefl.org/>, or call 609.771.7670, or write to PO Box 6154, Princeton NJ 08541-6154. *Please use institution code #7072. Failure to use this code may result in lost scores.*

Applicants are urged to submit all required materials as soon as possible. Applicants should check periodically to be certain that requested credentials have arrived at the Institute's Office of Admissions. All inquiries should be

directed to the Office of Admissions, Yale Institute of Sacred Music, 409 Prospect Street, New Haven CT 06511-2167.

TRANSFER APPLICANTS

Internal

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

1. Completed application form. The application fee is waived.
2. Official transcripts of academic records from all colleges and universities attended, including most recent Yale transcript. Unofficial copies may be obtained from current school registrars at student's request.
3. Copies of all letters of recommendation from student's file. Copies may be obtained from current school registrar.
4. Two letters of recommendation from current faculty, at least one from Institute faculty.
5. A writing sample, such as a term paper, thesis, course paper, etc. Optional: examples of involvement in liturgical, musical, or artistic activities (orders of worship, prayers, hymn texts or tunes, sermons, special events, etc.).
6. An essay to include a discussion of reasons for pursuing graduate study at the Institute of Sacred Music, comments on specific areas of interest for study, an indication of your sense of vocation, and areas of greatest importance as you consider your future career in relation to the Church. The essay is not to exceed one page.
7. Official scores from GRE or TOEFL (if applicable).

External

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

Expenses and Financial Aid

TUITION AND FEES

Tuition for Institute of Sacred Music students is based on tuition established by the two affiliated schools. In 2001–2002, full-time students enrolled at the School of Music through the Institute will pay tuition of \$20,500. Full-time students enrolled at the Divinity School through the Institute will pay tuition of \$14,560 in 2001–2002. These fees include the cost of Yale Health Plan coverage but exclude the hospitalization insurance fee. The estimated cost for hospitalization insurance in 2001–2002 is \$940. Total expenses, including tuition, for a single student living on campus in 2001–2002 are estimated to be \$34,515; for a married couple, \$39,741; for a married couple with one child, \$47,140. Estimated expenses include housing, meals, books, health care and major medical insurance, child care, and other miscellaneous costs.

FINANCIAL ASSISTANCE

U.S. citizens or permanent residents who wish to be considered for a Stafford Loan must fill out the Free Application for Federal Student Aid (FAFSA). All U.S. citizens or permanent residents who seek scholarship aid are required to complete the Need Access Application diskette. No financial aid can be awarded until the Committee on Financial Aid has received and reviewed the analyses from FAFSA and/or Need Access. These two types of financial aid application each require several weeks to be processed and returned to the designated schools. All information must reach the Institute office by March 1. Late receipt of financial information may jeopardize awards. Applicants therefore are advised to complete their tax returns as soon as they receive their W-2 forms so that they can prepare and submit the necessary financial aid applications. The FAFSA form may be obtained from colleges or directly from the Institute upon request, or may be completed on line at <http://www.fafsa.ed.gov/>. The Need Access Application may be completed on line at <http://www.accessgrp.org/>, or the application diskette may be obtained by calling 800.282.1550. Financial aid is not available to students enrolled for less than half-time.

The primary purpose of financial aid is to provide assistance to those students who demonstrate need, regardless of race, national or ethnic origin, sex, handicap, denominational affiliation, or sexual orientation. Students, however, must be aware that they have the major responsibility for their own educational and living expenses. The Institute's aid will serve only to augment the students' efforts.

Students finance their study at the Institute through a combination of personal or family resources, summer employment, academic year income, a

scholarship from the Institute, and loans. Financial need is defined as the difference between the cost of attendance and a student's resources. The difference between budget and resources is met by a combination of scholarship award and assigned loan.

Scholarship aid is awarded according to the need and merit of the student and the resources of the Institute for this purpose. Some full-tuition scholarships are granted. Financial aid is renewable on a yearly basis, provided the student remains in good standing and continues to demonstrate financial need. Applications for renewal must be made each year. Awards may also be reviewed during the academic year if a student's financial circumstances change substantially. Students must notify the financial aid officer of all additional awards or sources of support such as that received from denominational agencies, outside grants and scholarships, and parental contributions.

The Institute of Sacred Music participates in the federal Stafford Loan program, both subsidized and unsubsidized. U.S. students, if eligible, may borrow these loans directly through Yale or a local lender. Loan information and applications will be sent in late spring to students who have accepted admission to the Institute. Laws governing these loans are under frequent review by the U.S. Congress. Applicants should be aware that awards may need to be revised if major change is mandated by government regulations.

FINANCIAL AID FOR INTERNATIONAL STUDENTS

International students are eligible to apply for scholarship 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. Application may be made for Institute scholarship monies by completing the Institute financial aid form, which will be sent upon request.

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. Since limited funds are available to international students, every effort should be made to obtain financial assistance from the applicant's government. If assistance is given by an individual's government, this should be reported on the Institute Financial Aid Form. Transportation to and from the United States cannot be subsidized by the Institute.

EMPLOYMENT

Qualified students have the opportunity to audition for paid positions in Marquand Chapel at the Divinity School as chapel organists, chapel ministers, and section leaders in the chapel choir. A paid position as assistant choral conductor

for the chapel choir is awarded to a choral conducting major. Other paid positions are available as organists, conductors, and singers both at Berkeley Episcopal Divinity School and at Battell Chapel, the University Church at Yale. Part-time positions abound in the libraries, dining halls, and the various offices of the University.

Institute students are expected to seek part-time employment in the ministry of churches in the New Haven area. Such work might include roles as organist and/or choir director, assistant for Christian education or youth work, pastoral assistant, or coordinator of arts programs in a church or the community. Institute and Divinity School placement personnel assist in locating such positions. Students generally work between ten and fifteen hours a week and are paid a salary commensurate with their experience and responsibilities.

NAMED SCHOLARSHIPS

The named scholarships are part of the Institute's pool of resources. They are not awarded in addition to other scholarship monies offered. 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 Robert Baker Scholarship. Robert Baker is the former director of the School of Sacred Music at Union and at the Yale Institute of Sacred Music. This scholarship is for an organ student completing his or her first year. The scholarship was established at Dr. Baker's retirement.

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

The Menil Scholarship. A scholarship designated to be used for a Master of Arts in Religion candidate concentrating on the visual arts. Monies are given by the Menil Foundation.

The Hugh Porter Scholarship. Director and Dean (1948–60), 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 PRIZES FOR MUSIC STUDENTS

The named prizes will be given to first-year students in addition to the usual scholarship awards, and will be renewable for a second year if progress is satisfactory. The first prizes were awarded to qualified students for the academic year 1996–97. Prizes range from \$2,000 to \$5,000.

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

The French Prize. Two prizes, named in honor of Professor Richard French, to students who elect to study choral conducting at the Yale School of Music through the Institute of Sacred Music, and who are considered to be in the top 1 or 2 percent of candidates in choral conducting in the country.

SCHOLARSHIPS FOR DIVINITY STUDENTS

The Institute is especially interested in candidates for the Master of Divinity degree who seek ordination and who desire interaction with practicing church musicians as part of their education. Institute Divinity Scholarships are available for qualified candidates. Applicants should follow admissions procedures listed on page 43.

SCHOLARSHIPS FOR NON-CHORAL AND NON-ORGAN MUSIC MAJORS

The majority of Institute scholarships for music students support majors in organ performance and choral conducting. A small number of scholarships are available to School of Music students outside these majors. Students wishing to apply for these scholarships must register in the School of Music through the Institute and must be able to meet the requirements of attendance in the ISM Colloquium. See pages 41–44 for information on the Institute admissions process.

SPECIAL SUPPORT FOR STUDENTS

The Institute of Sacred Music will provide limited financial support in the form of grants for student participation in competition, professional events, summer language study, and Colloquium presentation expenses. All requests must be made in advance and approved by the faculty and Director of the Institute. Guidelines for support may be obtained from the Financial Aid Officer.

STUDENT ACCOUNTS AND BILLS

Student accounts, billing, and related services are administered through the Office of Student Financial Services, which is located at 246 Church Street. The telephone number is 203.432.2700.

Yale Charge Account

Students who sign and return a Yale Charge Card Account Authorization form will be able to charge designated optional items and services to their student accounts. Students who want to charge toll calls made through the University's telephone system to their accounts must sign and return this Charge Card Account Authorization. The University may withdraw this privilege from students who do not pay their monthly bills on a timely basis. For more information, contact the Office of Student Financial Services at 246 Church Street, PO Box 208232, New Haven CT 06520-8232; telephone, 203.432.2700; fax, 203.432.7557; e-mail, sfs@yale.edu.

Yale Payment Plan

The Yale Payment Plan is a payment service that allows students and their families to pay tuition, room, and board in eleven or twelve equal monthly installments throughout the year based on individual family budget requirements. It is administered for the University by Academic Management Services (AMS). To enroll by telephone, call 800.635.0120. The fee to cover administration of the plan is \$50. The deadline for enrollment is June 22. Application forms will be mailed to all students. For additional information, please contact AMS at the number above or visit their Web site at <http://www.amsweb.com/>.

Bills

A student may not register for any term unless all bills due for that and for any prior term are paid in full.

Bills for tuition, room, and board are mailed to the student during the first week of July, due and payable by August 1 for the fall term; and during the first week of November, due and payable by December 1 for the spring term. The Office of Student Financial Services will impose a late charge 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. The late charge will be imposed as follows:

<i>If fall-term payment in full is not received</i>		<i>Late charge</i>
by August 1		\$110
by September 1	an additional	110
by October 1	an additional	110

<i>If spring-term payment in full is not received</i>		<i>Late charge</i>
by December 1		\$110
by January 2	an additional	110
by February 1	an additional	110

Nonpayment of bills and failure to complete and submit financial aid application packages on a timely basis may result in the student's involuntary withdrawal from the University.

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

Charge for Returned Checks

A processing charge of \$20 will be assessed for checks returned for any reason by the bank on which they were drawn. In addition, the following penalties may apply if a check is returned:

1. If the check was in payment of a term bill, a \$110 late fee will be charged for the period the bill was unpaid.
2. If the check was in payment of a term bill to permit registration, the student's registration may be revoked.
3. If the check was given in payment of an unpaid balance in order to receive a diploma, the University may refer the account to an attorney for collection.

TUITION REBATE AND REFUND POLICY

Because of changes in federal regulations governing the return of federal student aid (Title IV) funds for withdrawn students, the tuition rebate and refund policy has changed from that of recent years. The following rules became effective on July 1, 2000.

1. For purposes of determining the refund of federal student aid funds, any student who withdraws from the Institute of Sacred Music for any reason during the first 60 percent of the term will be subject to a pro rata schedule that will be used to determine the amount of Title IV funds the student has earned at the time of withdrawal. A student who withdraws after the 60 percent point has earned 100 percent of the Title IV funds. In 2001–2002, the last days for refunding federal student aid funds are November 2 in the fall term and March 31 in the spring term.
2. For purposes of determining the refund of institutional aid funds and for students who have not received financial aid:
 - a. 100 percent of tuition will be rebated for withdrawals that occur on or before the end of the first 10 percent of the term (September 14, 2001 in the fall term and January 23, 2002 in the spring term).



- b. A rebate of one-half (50 percent) of tuition will be granted for withdrawals that occur after the first 10 percent but on or before the last day of the first quarter of the term (September 29, 2001 in the fall term and February 7, 2002 in the spring term).
 - c. A rebate of one-quarter (25 percent) of tuition will be granted for withdrawals that occur after the first quarter of the term but on or before the day of midterm (October 24, 2001 in the fall term and March 5, 2002 in the spring term).
 - d. Students who withdraw for any reason after midterm will not receive a rebate of any portion of tuition.
3. The death of a student shall cancel charges for tuition as of the date of death and the bursar will adjust the tuition on a pro rata basis.
4. If the student has received student loans or other forms of financial aid, rebates will be refunded in the order prescribed by federal regulations; namely, first to the Unsubsidized Federal Stafford and/or Subsidized Federal Stafford loans, if any; then to Federal Perkins loan; next to any other federal, state, private, or institutional scholarships and loans; and, finally, any remaining balance to the student.
5. Loan recipients (Stafford, Perkins, or Yale Student Loan) who withdraw are required to have an exit interview before leaving Yale, and should contact the Student Loan Collection Office at 246 Church Street (432.2727) to determine where the interview will take place.



General Information

HEALTH SERVICES FOR INSTITUTE STUDENTS

Yale University Health Services (YUHS) is located on campus at the University Health Services Center (UHSC) at 17 Hillhouse Avenue. YUHS offers a wide variety of health care services for students and other members of the Yale community. Services include student medicine, internal medicine, gynecology, mental health, pediatrics, pharmacy, laboratory, radiology, a twenty-three-bed inpatient care facility (ICF), a twenty-four-hour urgent care clinic, and such specialty services as allergy, dermatology, and orthopedics, among others. YUHS also includes the Yale Health Plan (YHP), a health coverage option that coordinates and provides payment for the services outlined above, as well as for emergency treatment, off-site specialty services, inpatient hospital care, and other ancillary services. YUHS's services are comprehensively described in the *YHP Student Handbook*, available through the YHP Member Services Department, 203.432.0246, located at 17 Hillhouse Avenue.

Eligibility for Services

All full-time Yale degree-candidate students who are paying at least half tuition are enrolled automatically for YHP Basic Coverage. YHP Basic Coverage is offered at no charge and includes preventive health and medical services in the departments of student medicine, internal medicine, gynecology, health education, and mental health (mental hygiene). In addition, through the Urgent Care Clinic, treatment for urgent medical problems can be obtained twenty-four hours a day. Students who need more acute care receive services in the ICF.

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

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

All students are welcome to use specialty and ancillary services at UHSC. Upon referral, YHP will cover the cost of these services if the student is a member of YHP Hospitalization/Specialty Care Coverage (see below). If the student has an alternate insurance plan, YHP will assist in submitting the claims for specialty and ancillary services to the other plan and will bill through the Office of Student Financial Services for noncovered charges and services.

Health Coverage Enrollment

The University also requires all students eligible for YHP Basic Coverage to have adequate hospital insurance coverage. Students may choose YHP 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 form by the University's deadlines noted below.

YHP HOSPITALIZATION/SPECIALTY COVERAGE

Students are automatically enrolled and charged a fee each term on their Student Financial Services bill for YHP 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 September 1 through August 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, YHP 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 August 31.

For a detailed explanation of this plan, see the *YHP Student Handbook*.

Waiving the YHP Hospitalization/Specialty Coverage: Students are permitted to waive YHP Hospitalization/Specialty Coverage by completing a waiver form that demonstrates proof of alternate coverage. Waiver forms are available from the YHP Member Services Department. It is the student's responsibility to report any changes in alternate insurance coverage to the YHP Member Services Department. Students are encouraged to review their present coverage and compare its benefits to those available under the YHP. 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 YHP Hospitalization/Specialty Coverage but later wish to be covered must complete and send a form voiding their waiver to the YHP 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. YHP premiums will not be prorated.

YHP STUDENT TWO-PERSON AND FAMILY PLANS

A student may enroll his or her lawfully married spouse or same-sex domestic partner and/or legally dependent child(ren) under the age of nineteen in one of two student dependent plans: the Two-Person Plan or the Student Family Plan. These plans include coverage for YHP Basic Coverage and for coverage under YHP Hospitalization/Specialty Coverage. YHP Prescription Plus Coverage may

be added at an additional cost. Coverage is not automatic and enrollment is by application. Applications are available from the YHP Member Services Department or can be downloaded from the YUHS Web site (<http://www.yale.edu/uhs/>) 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.

YHP STUDENT AFFILIATE COVERAGE

Students on leave of absence or extended study or students paying less than half tuition may enroll in YHP Student Affiliate Coverage, which includes coverage for YHP Basic and for the benefits offered under YHP Hospitalization/Specialty Coverage. Prescription Plus Coverage may also be added for an additional cost. Applications are available from the YHP Member Services Department or can be downloaded from the YUHS Web site (<http://www.yale.edu/uhs/>) and must be received by September 15 for full-year or fall-term coverage, or by January 31 for spring-term coverage only.

YHP PRESCRIPTION PLUS COVERAGE

This plan has been designed for Yale students who purchase YHP Hospitalization/Specialty Coverage and student dependents who are enrolled in either the Two-Person Plan, the Student Family Plan, or Student Affiliate Coverage. YHP Prescription Plus Coverage provides protection for some types of medical expenses not covered under YHP Hospitalization/Specialty Coverage. Students are billed for this plan and may waive coverage. 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. For a detailed explanation, please refer to the *YHP Student Handbook*.

Eligibility Changes

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

Leaves of Absence: Students who are granted leaves of absence are eligible to purchase YHP Student Affiliate Coverage during the term(s) of the leave. If the leave occurs during the term, YHP Hospitalization/Specialty Coverage will end on the date the leave is granted and students may enroll in YHP Student Affiliate

Coverage. Students must enroll in Affiliate Coverage prior to the beginning of the term during which the leave is taken or within thirty days of the start of the leave. Coverage is not automatic and enrollment forms are available at the YHP Member Services Department or can be downloaded from the YUHS Web site (<http://www.yale.edu/uhs/>).

Extended Study or Reduced Tuition: Students who are granted extended study status or pay less than half tuition are not eligible for YHP Hospitalization/Specialty Coverage and YHP Prescription Plus Coverage. They may purchase YHP Student Affiliate Coverage during the term(s) of extended study. This plan includes coverage for YHP Basic and for the benefits offered under YHP Hospitalization/Specialty Coverage. Coverage is not automatic and enrollment forms are available at the YHP Member Services Department or can be downloaded from the YUHS Web site (<http://www.yale.edu/uhs/>). Students must complete an enrollment application for the plan prior to the start of the term.

For a full description of the services and benefits provided by YHP, please refer to the *YHP Student Handbook*, available from the YHP Member Services Department, 203.432.0246, 17 Hillhouse Avenue, PO Box 208237, New Haven CT 06520-8237.

Required Immunizations

Before matriculation, all students who were born after December 31, 1956, are required to provide proof of immunization against measles (rubeola) and German measles (rubella). Connecticut state law requires two doses of measles vaccine. The first dose must have been given after January 1, 1969, *and* after the student's first birthday. The second dose must have been given after January 1, 1980. These doses must be at least one month apart. Connecticut state law requires proof of one dose of rubella vaccine administered after January 1, 1969, *and* after the student's first birthday. The law applies to all students unless they present (a) a certificate from a physician stating that such immunization is contraindicated, (b) a statement that such immunization would be contrary to the student's religious beliefs, or (c) documentation of a positive blood titer for measles and rubella.

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

RESOURCE OFFICE ON DISABILITIES

The Resource Office on Disabilities facilitates accommodations for undergraduate and graduate and professional school students with disabilities who register with and have appropriate documentation on file in the Resource Office. Early planning is critical. Documentation may be submitted to the Resource Office even though a specific accommodation request is not anticipated at the time of

registration. It is recommended that matriculating students in need of disability-related accommodations at Yale University contact the Resource Office by June 1. Returning students must contact the Resource Office at the beginning of each term to arrange for course and exam accommodations.

The Resource Office also provides assistance to students with temporary disabilities. General informational inquiries are welcome from students and members of the Yale community and from the public. The mailing address is Resource Office on Disabilities, Yale University, 100 Wall Street, PO Box 208305, New Haven CT 06520-8305. Access to the Resource Office is through the College Street entrance to William L. Harkness Hall (WLH). Office hours are Monday through Friday, 8.30 A.M. to 5 P.M. Voice callers may reach staff at 203.432.2324; TTY/TDD callers at 203.432.8250. The Resource Office may also be reached by e-mail (judith.york@yale.edu) or through its Web site (<http://www.yale.edu/rod/>).

OFFICE OF INTERNATIONAL STUDENTS AND SCHOLARS

The Office of International Students and Scholars (OISS) coordinates services and support to Yale's international students, faculty, staff, and their dependents. OISS assists members of the Yale international community with all matters of special concern to them and serves as a source of referral to other university offices and departments. OISS staff can provide assistance with employment, immigration, personal and cultural adjustment, and family and financial matters, as well as serve as a source of general information about living at Yale and in New Haven. In addition, as Yale University's representative for immigration concerns, OISS provides information and assistance to students, staff, and faculty on how to obtain and maintain legal status in the United States. OISS issues the visa documents needed to request entry into the United States under Yale's immigration sponsorship and processes requests for extensions of authorized periods of stay in the United States, school transfers, and employment authorization. All international students and scholars must register with OISS as soon as they arrive at Yale, at which time OISS will provide information about orientation activities for newly arrived students, scholars, and family members.

OISS maintains an extensive Web site (<http://www.oiss.yale.edu/>) with useful information for students and scholars prior to and upon arrival in New Haven. As U.S. immigration regulations are complex and change rather frequently, we urge international students and scholars to visit the office and check the Web site for the most recent updates. In addition, OISS maintains an electronic newsletter, which is distributed by e-mail on a regular basis. To subscribe, e-mail your e-mail address and name to oiss@yale.edu.

The Office of International Students and Scholars, located at 246 Church Street, Suite 201, is open Monday through Friday from 8.30 A.M. to 5 P.M.

CULTURAL, RELIGIOUS, AND ATHLETIC RESOURCES

A calendar of events in the University is issued each week during the academic year in the *Yale Bulletin & Calendar*. The hours when special as well as permanent collections of the University may be seen are also recorded in this publication.

The Yale Peabody Museum of Natural History contains collections in anthropology, mineralogy, oceanography, paleontology, and some aspects of geology.

The Yale University Art Gallery contains representative collections of ancient, medieval, and Renaissance art, Near and Far Eastern art, archaeological material from the University's excavations, Pre-Columbian and African art, works of European and American masters from virtually every period, and a rich collection of modern art.

The Yale Center for British Art houses an extraordinary collection of British paintings, sculpture, drawings, and books given to the University by the late Paul Mellon, Yale Class of 1929.

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

More than four hundred musical events take place at the University during the academic year. These include concerts presented by students and faculty of the School of Music, the Department of Music, the Yale Concert and Jazz bands, the Yale Glee Club, the Yale Symphony Orchestra, and other undergraduate singing and instrumental groups. In addition to graduate recitals and ensemble performances, the School of Music features the Philharmonia Orchestra of Yale, the Chamber Music Society at Yale, New Music New Haven, Yale Opera performances and public master classes, and the Faculty Artist Series. Among New Haven's numerous performing organizations are Orchestra New England, the New Haven Chorale, and the New Haven Symphony Orchestra.

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

Founded in 1971, the Graduate-Professional Student Senate (GPSS) fosters discussion and the exchange of ideas among the graduate and professional student population. All graduate and professional students are eligible to become senators. Senators are chosen each year by their respective schools. The GPSS meets every two weeks throughout the academic year, and meetings are open to the graduate and professional school community. Members serve on and make appointments to University committees, meet with University officials and Yale Corporation members, sponsor informational workshops and conferences, organize lectures and task forces, and assist in community service events. Additionally, the GPSS oversees operation of the Graduate-Professional Student Center at Yale (GPSCY), which includes office and meeting spaces for graduate-professional student organizations, and the Gryphon's Pub.

The McDougal Graduate Student Center in the Hall of Graduate Studies provides space and resources for building intellectual, cultural, and social community among graduate students, and for enhancing professional development activities across the departments of the Graduate School. The Center houses the cooperating offices of Student Life, Graduate Career Services, and Teaching Fellow Preparation and Development, as well as the Resource Library. In the Student Life Office, McDougal Fellows, who are current graduate students, plan and organize socials, community service activities, talks, outings, professional development workshops, cultural and multicultural events, and more. The McDougal Center welcomes the participation of postdoctoral fellows, faculty, staff, alumni of the Graduate School, students from other Yale professional schools, and members of the larger Yale community. The Center houses a common room with a computer kiosk, Internet ports, newspapers, and magazines, and the student-run Blue Dog Café, which serves coffee and light foods. Other resources include a large program room with advanced projection equipment, a small conference room, a public computer cluster, and copy facilities. The McDougal Center is open weekdays from 9 A.M. to 11 P.M. and weekends from 11 A.M. to 11 P.M. during the academic year. For more information or to sign up for weekly e-mail updates, visit the Web site at <http://www.yale.edu/graduateschool/mcdougal/>; telephone, 203.432.8273; e-mail, mcdougal.center@yale.edu.

The religious resources of Yale University serve all students, faculty, and staff. These resources are the University Chaplaincy (located on the lower level of Bingham Hall on Old Campus); the Church of Christ in Yale University, an open and affirming member congregation of the United Church of Christ; and Yale Religious Ministry, the on-campus association of clergy and nonordained representatives of various religious faiths. The ministry includes the Chapel of St. Thomas More, the parish church for all Roman Catholic students at the University; the Joseph Slifka Center for Jewish Life at Yale, a religious and cultural center for students of the Jewish faith; several Protestant denominational ministries and nondenominational groups; and religious groups such as the Baha'i Association, the Unification Church, the New Haven Zen Center, and the Muslim Student Association. Additional information is available at <http://www.yale.edu/chaplain/>.

The Payne Whitney Gymnasium is one of the most elaborate and extensive indoor athletic facilities in the world. This amazing complex includes the 3,100-seat John J. Lee Amphitheater, the site for many indoor varsity sports contests; the Robert J. H. Kipphut Exhibition Pool, an architectural marvel; 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 envy of the Ivy League; 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; and other rooms devoted to fencing, gymnastics, rowing, wrestling, martial arts, general exercise, and dance. Numerous physical education classes in dance, martial arts, aerobic exercise, and sport skills are offered throughout the year. Graduate and undergraduate students may use the gym at no charge during the academic year and for a nominal fee during the summer term. Academic and summer memberships at reasonable fees are available for faculty, employees, postdoctoral and visiting fellows, and student spouses.

The David S. Ingalls Rink, the Sailing Center in Branford, the Outdoor Education Center (OEC), the tennis courts, and the golf course are open to faculty, students, and employees of the University at established fees.

Approximately thirty-five club sports and outdoor activities come under the jurisdiction of the Office of Outdoor Education and Club Sports. Many of the activities, both purely recreational and instructional, are open to graduate and undergraduate students. Faculty, staff, and alumni, as well as groups, may use the Outdoor Education Center (OEC). The center consists of two thousand acres in East Lyme, Connecticut, and includes cabins, campsites, pavilion, dining hall, swimming, boating, canoeing, and picnic groves beside a mile-long lake. Hiking trails surround a wildlife marsh. The OEC season extends from the third weekend in June through Labor Day and September weekends. For more information, telephone 203.432.2492 or visit the Web page at <http://yale.edu/athletics/> (click on Sport and Rec, then on Outdoor Education).

Throughout the year, Yale University graduate and professional students have the opportunity to participate in numerous intramural sports activities. These seasonal, team-oriented activities include volleyball, soccer, and softball in the fall; basketball and volleyball in the winter; softball, soccer, 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 at <http://www.yale.edu/athletics/>.

The Work of Yale University

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

Yale College: Courses in humanities, social sciences, natural sciences, mathematical and computer sciences, and engineering. Bachelor of Arts (B.A.), Bachelor of Science (B.S.), Bachelor of Liberal Studies (B.L.S.).

For additional information, please write to the Office of Undergraduate Admissions, Yale University, PO Box 208234, New Haven CT 06520-8234; telephone, 203.432.9300; e-mail, undergraduate.admissions@yale.edu; Web site, www.yale.edu/admit/

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

For additional information, please write to the Yale Graduate School of Arts and Sciences, PO Box 208323, New Haven CT 06520-8323; telephone, 203.432.2770; e-mail, graduate.admissions@yale.edu; Web site, www.yale.edu/graduateschool/

School of Medicine: Courses for college graduates and students who have completed requisite training in approved institutions. Doctor of Medicine (M.D.). Postgraduate study in the basic sciences and clinical subjects. Combined program with the Yale Graduate School leading to Doctor of Medicine and Doctor of Philosophy (M.D./Ph.D.). Courses in public health for qualified students. Master of Public Health (M.P.H.), Master of Medical Science (M.M.Sc.) from the Physician Associate Program.

For additional information, please write to the Director of Admissions, Office of Admissions, Yale University School of Medicine, 367 Cedar Street, New Haven CT 06510; telephone, 203.785.2643; fax, 203.785.3234; e-mail, medical.admissions@yale.edu; Web site, www.info.med.yale.edu/medadmit/

For additional information about the Department of Epidemiology and Public Health, an accredited School of Public Health, please write to the Director of Admissions, Department of Epidemiology and Public Health, Yale School of Medicine, PO Box 208034, New Haven CT 06520-8034; e-mail, eph.admissions@yale.edu; Web site, www.info.med.yale.edu/eph/

Divinity School: 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 write to the Admissions Office, Yale University Divinity School, 409 Prospect Street, New Haven CT 06511; telephone, 203.432.5360; fax, 203.432.5356; e-mail, ydsadmsn@yale.edu; Web site, www.yale.edu/divinity/

Law School: Courses for college graduates. Juris Doctor (J.D.). For additional information, please write to the Admissions Office, Yale Law School, PO Box 208329, New Haven CT 06520-8329; telephone, 203.432.4995; e-mail, admissions.law@yale.edu; Web site, www.law.yale.edu/

Graduate Programs: Master of Laws (LL.M.), Doctor of the Science of Law (J.S.D.), Master of Studies in Law (M.S.L.). For additional information, please write to Graduate Programs, Yale Law School, PO Box 208215, New Haven CT 06520-8215; telephone, 203.432.1696; e-mail, gradpro.law@yale.edu; Web site, www.law.yale.edu/

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

For additional information, please write to the Office of Academic Affairs, Yale School of Art, PO Box 208339, New Haven CT 06520-8339; telephone, 203.432.2600; e-mail, artschool.info@yale.edu; Web site, www.yale.edu/art/

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

For additional information, please write to the Yale School of Music, PO Box 208246, New Haven CT 06520-8246; telephone, 203.432.4155; fax, 203.432.7448; e-mail, gradmusic.admissions@yale.edu; Web site, www.yale.edu/schmus/

School of Forestry & Environmental Studies: 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 Forestry and Environmental Studies (D.F.E.S.).

For additional information, please write to the Office of Academic Services, Yale School of Forestry & Environmental Studies, 205 Prospect Street, New Haven CT 06511; telephone, 800.825.0330 or 203.432.5100; e-mail, fesinfo@yale.edu; Web site, www.yale.edu/environment/

School of Architecture: Courses for college graduates. Professional degree: Master of Architecture (M.Arch.); nonprofessional degree: Master of Environmental Design (M.E.D.).

For additional information, please write to the Yale School of Architecture, PO Box 208242, New Haven CT 06520-8242; telephone, 203.432.2296; e-mail, gradarch.admissions@yale.edu; Web site, www.architecture.yale.edu/

School of Nursing: Courses for college graduates. Master of Science in Nursing (M.S.N.), Post Master's Certificate, Doctor of Nursing Science (D.N.Sc.).

For additional information, please write to the Yale School of Nursing, PO Box 9740, New Haven CT 06536-0740; telephone, 203.785.2389; Web site, www.nursing.yale.edu/

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

For additional information, please write to the Registrar's Office, Yale School of Drama, PO Box 208325, New Haven CT 06520-8325; telephone, 203.432.1507; Web site, www.yale.edu/drama/

School of Management: Courses for college graduates. Professional degree: Master of Business Administration (M.B.A.).

For additional information, please write to the Admissions Office, Yale School of Management, PO Box 208200, 135 Prospect Street, New Haven CT 06520-8200; telephone, 203.432.5932; fax, 203.432.7004; e-mail, mba.admissions@yale.edu; Web site, www.mba.yale.edu/

TRAVEL DIRECTIONS TO YALE DIVINITY SCHOOL

By Air

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

By Car

Interstate 95 (from east or west)

At New Haven take I-91 North to left-hand Exit 6, Willow Street. At the end of the exit ramp, turn right on Willow Street and follow to the end. Turn right on Whitney Avenue, drive one-half block, and turn left on Canner Street. The entrance drive to the Divinity School is in the second block, on the left, at the top of the hill. Enter the driveway, go past the tennis courts, and drive straight through to parking lot #12.

Interstate 91 (from north)

Take Exit 6, Willow Street, a right-hand exit, and follow the directions above.

By Train

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

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 special disabled veteran, veteran of the Vietnam era, or other covered veteran, or national or ethnic origin; nor does Yale discriminate on the basis of sexual orientation.

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

Inquiries concerning these policies may be referred to Frances A. Holloway, Director of the Office for Equal Opportunity Programs, 104 W. L. Harkness Hall, 203.432.0849.

In accordance with both federal and state law, the University maintains information concerning current security policies and procedures and prepares an annual crime report concerning crimes committed within the geographical limits of the University. Upon request to the Office of the Secretary of the University, PO Box 208230, New Haven CT 06520-8230, 203.432.2310, the University will provide such information to any applicant for admission.

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.

For all other matters related to admission to the Institute of Sacred Music, please telephone the Office of Admissions, 203.432.5180.

BULLETIN OF YALE UNIVERSITY
New Haven CT 06520-8227

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