

Institute of Sacred Music

2003–2004



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Institute of Sacred Music

2003–2004

Program in Choral Conducting

Program in Organ

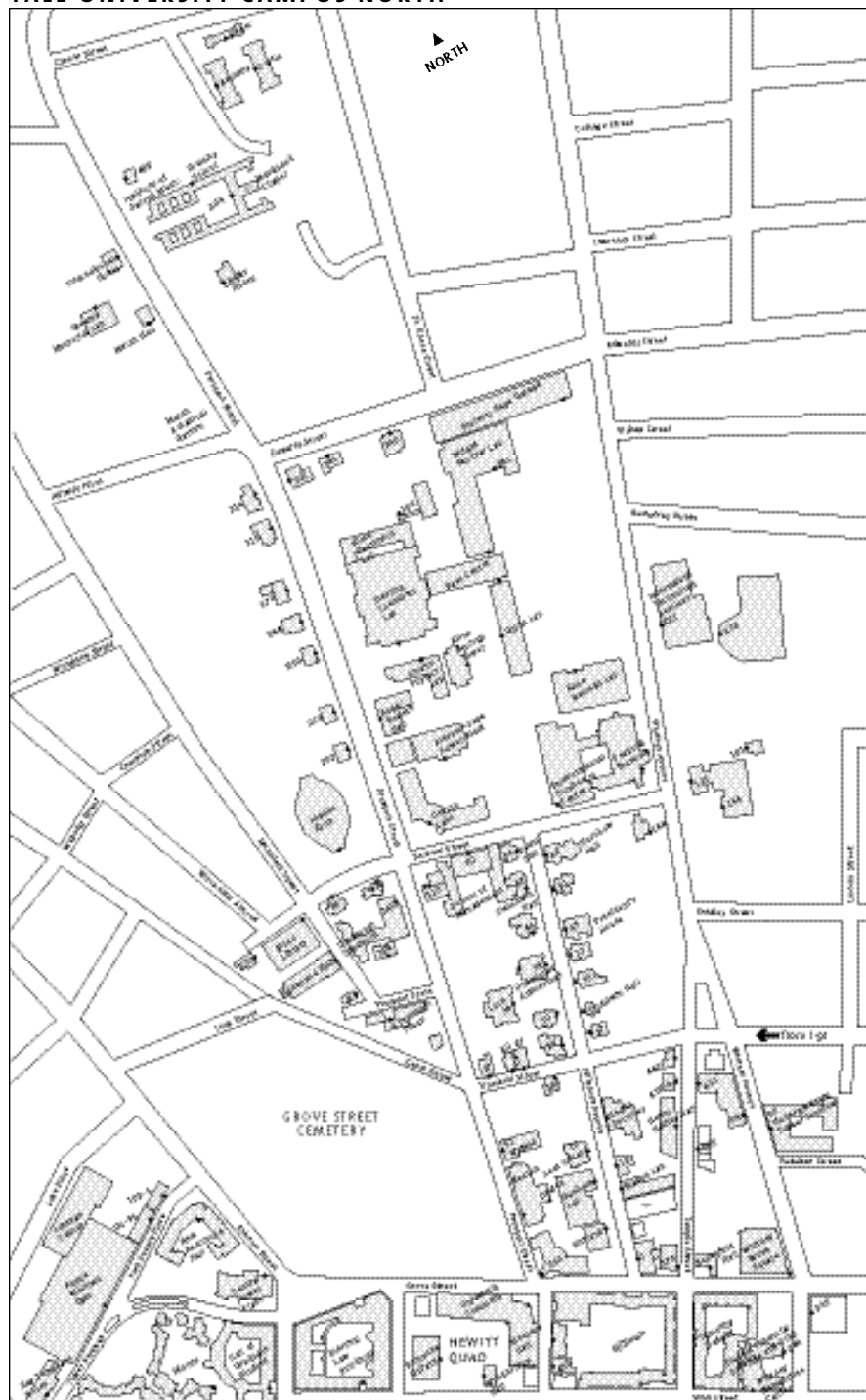
Program in Liturgical Studies

Program in Religion and the Arts

BULLETIN OF YALE UNIVERSITY

Series 99 Number 13 September 1, 2003

YALE UNIVERSITY CAMPUS NORTH



Continued on next page

YALE UNIVERSITY CAMPUS SOUTH & YALE MEDICAL CENTER



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Fall 2003 Calendar

EVENT	INSTITUTE OF SACRED MUSIC	DIVINITY SCHOOL	SCHOOL OF MUSIC
<i>Orientation</i>		Tuesday–Friday August 26–29	Tuesday September 2
<i>Placement examinations and advisories</i>	Tuesday–Friday September 2–5		Tuesday–Friday September 2–5
<i>Fall-term classes begin</i>	Wednesday September 3	Wednesday September 3	Monday September 8
<i>Reading period begins</i>		6 P.M., Friday October 10	
<i>Fall convocation begins</i>		Monday October 13	Thursday September 4
<i>Fall convocation ends</i>		Thursday October 16	
<i>Reading period ends</i>		8:30 A.M., Monday October 20	
<i>M.M.A. applications due (School of Music internal candidates)</i>	Friday October 24		Friday October 24
<i>M.M.A. examinations (School of Music internal candidates)</i>	Saturday November 1		Saturday November 1
<i>Registration for spring term 2004</i>		Monday–Friday November 10–14	Friday December 12
<i>Fall recess begins</i>		6 P.M., Wednesday November 26	Saturday November 22
<i>Fall recess ends</i>	8:30 A.M., Monday December 1	8:30 A.M., Monday December 1	8:30 A.M., Monday December 1
<i>M.M.A. auditions (School of Music internal candidates)</i>	Friday December 5		Friday December 5
<i>Fall-term classes end</i>		6 P.M., Tuesday December 9	Friday December 12
<i>Reading period begins</i>		6 P.M., Tuesday December 9	
<i>Reading period ends</i>		9 A.M., Monday December 15	
<i>Fall-term examinations</i>		Monday–Friday December 15–19	Monday–Friday December 15–19
<i>Fall term ends</i>		6 P.M., Friday December 19	Friday December 19

Spring 2004 Calendar

EVENT	INSTITUTE OF SACRED MUSIC	DIVINITY SCHOOL	SCHOOL OF MUSIC
<i>Spring-term classes begin</i>	8.30 A.M., Monday January 12	8.30 A.M., Monday January 12	8.30 A.M., Monday January 12
<i>Application deadline</i>		Monday February 2	Wednesday December 31
<i>Reading period begins</i>		6 P.M., Friday February 6	
<i>Written comprehensive exams for current M.M.A. students</i>	Friday–Monday February 6–9		Friday–Monday February 6–9
<i>Reading period ends</i>		8.30 A.M., Monday February 16	
<i>Admissions auditions</i>	Friday–Tuesday February 27– March 2		Friday–Tuesday February 27– March 2
<i>Spring recess begins</i>	6 P.M., Friday March 5	6 P.M., Friday March 5	Saturday March 6
<i>Spring recess ends</i>	8.30 A.M., Monday March 22	8.30 A.M., Monday March 22	8.30 A.M., Monday March 22
<i>Registration for fall term 2003</i>		Monday April 12	
<i>Spring-term classes end</i>		Monday May 3	Friday April 30
<i>Reading period begins</i>		6 P.M., Tuesday April 27	
<i>Reading period ends</i>		8.30 A.M., Monday May 3	
<i>Oral exams for current M.M.A. students</i>	Monday–Friday May 3–7		Monday–Friday May 3–7
<i>Spring-term examinations</i>	Monday–Friday May 3–7	Monday–Friday May 3–7	Monday–Friday May 3–7
<i>Spring term ends</i>	6 P.M., Friday May 7	6 P.M., Friday May 7	6 P.M., Friday May 7
<i>University Commencement</i>	Monday May 24	Monday May 24	Monday May 24

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*.

Edward Perry Bass, B.S., *Fort Worth, Texas*.

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

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

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

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

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

Jeffrey Powell Koplman, B.A., M.D., M.P.H., *Atlanta Georgia (June 2009)*.

Maya Ying Lin, B.A., M.ARCH., D.F.A., *New York, New York (June 2008)*.

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

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

Indra Nooyi, B.S., M.B.A., M.P.P.M., *Greenwich, Connecticut*.

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

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

Theodore Ping Shen, B.A., M.B.A., *Brooklyn Heights, 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 Finance and Administration

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

Institute of Sacred Music Administration and Faculty

Administration

Richard Charles Levin, B.A., B.LITT., PH.D., *President of the University.*
Susan Hockfield, B.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.*
Harold W. Attridge, M.A., PH.D., *Dean of Yale University 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

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 and Chair of the Program in Choral Conducting.*
Simon Carrington, M.A., *Professor (Adjunct) of Choral Conducting.*
Margot E. Fassler, PH.D., *Director of the Institute of Sacred Music and Robert S. Tangeman Professor of Music History.*
Siobhán Garrigan, PH.D., *Assistant Professor of Liturgical Studies and Assistant Dean for Chapel.*
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.*
Paul V. Marshall, D.D., *Visiting Professor of Liturgical Studies.*
Martha Moore-Keish, PH.D., *Assistant Professor of Liturgical Studies.*
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.*
Markus Rathey, PH.D., *Assistant Professor of Music History.*
Lana Schwebel, PH.D., *Assistant Professor of Religion and Literature.*
Bryan D. Spinks, D.D., *Professor of Liturgical Studies and Chair of the Program in Liturgical Studies.*
Haskell Thomson, M.M., *Visiting Professor of Organ.*



Staff

V. Lynette Mitchell, *Business and Facilities Manager; Administrator for Student Affairs.*

Jenna-Claire Kemper, *Administrative Associate.*

Melissa Maier, *Manager of Projects and Publications.*

Gale Pollen, *Senior Administrative Assistant.*

Trish Radil, *Administrative Assistant.*

Sachin Ramabhadran, *Media Technician.*

Pamela Shields, *Senior Administrative Assistant.*

The Mission of the Yale Institute of Sacred Music

The Yale Institute of Sacred Music engages with all aspects of education and scholarship related to the history and practice of sacred music, and of worship and the arts.

The Institute trains students for service as musicians, as leaders of communities of faith, and as scholars and teachers. In addition to working in partnership with the Schools of Music and Divinity and with other academic departments at Yale, the Institute sponsors a vital interdisciplinary program that brings musicians, presiders, and scholars together for common conversation and formation.

The Institute supports numerous joint faculty positions, thereby carrying out its mission through the curriculum as well as in performances, worship services, public events, films, and publications. Through the work of its faculty, the Institute supports both practical and scholarly study of four primary areas:

1. sacred music throughout the world;
2. worship in all Christian communities;
3. the dialogue between Christianity and other faith traditions, especially as it is carried out in sacred music, ritual, and the religious arts; and
4. the liturgical arts, particularly art and architecture, preaching, hymnody and psalmody, and religious drama.



The Institute Past and Present

PSALM 21

“To the chiefe Musician

a psalme of David”

1. Jehovah, in thy strength
the King shall joyfull bee;
and joy in thy salvation
how vehemently shall hee?
The Bay Psalm Book, 1640

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 worshipping 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

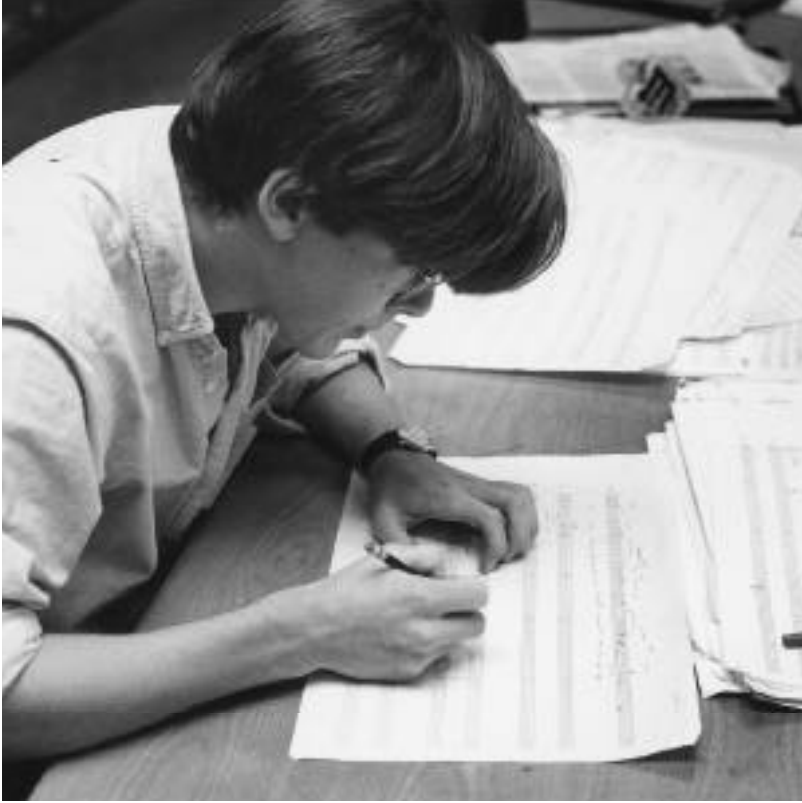
Under a series of directors and acting directors, Robert Baker, Jon Bailey, Aidan Kavanagh, John Cook, Harry Adams, Paul Marshall, Margot Fassler, and Bryan Spinks, the Institute has grown to fifteen resident and visiting faculty and sixty students in residence, with its own building in Sterling Divinity Quadrangle 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

A major role of the Institute 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 stipends 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) cantorial 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.

The Common Experience

Students at the Yale Institute of Sacred Music and either professional school, Divinity or Music, have many unparalleled opportunities for interdisciplinary exchange: through Colloquium, in which all Institute students enroll, and through other offerings including faculty-led study tours open to all ISM students. In 2003–2004 the ISM's tour will be to Sweden with a sojourn in Copenhagen. The tour will offer participants excursions and rich possibilities to see,

hear, and learn in every ISM discipline – Choral Conducting, Liturgical Studies, Organ, and Religion and the Arts. The ISM will cover most expenses of the tour for its students.

PERFORMING ENSEMBLES SPONSORED BY THE INSTITUTE

Yale Camerata. Founded in 1985 by its conductor, Marguerite L. Brooks, the Camerata is a vocal ensemble sponsored by the Yale Institute of Sacred Music. The group's approximately sixty singers are Yale graduate and undergraduate students, faculty, staff, and experienced singers from the New Haven community. The Camerata performs a widely varied spectrum of choral literature, with a specific commitment to choral music of our time. Admission is by audition; singers commit to an active schedule of rehearsals and performances.

The Camerata has collaborated with the Yale Glee Club, Yale Philharmonia, Yale Symphony, Yale Band, Yale Chamber Players, Yale Collegium Musicum, New Haven Symphony Orchestra, New Haven Chorale, and the Norwalk Symphony. The ensemble has also performed for Yale Music Spectrum and New Music New Haven. The Camerata has been heard on Connecticut Public Radio and national broadcasts of National Public Radio's program "Performance Today." Guest conductors have included Robert Shaw, Jaap Schröder, George Guest, and Sir David Willcocks. With the Institute of Sacred Music, the Camerata has commissioned and premiered works of Martin Bresnick, Daniel Kellogg, Stephen Paulus, Daniel Pinkham, and Ellen Taaffe Zwilich, among others.

Works to be performed in 2003–2004 include music by J. S. Bach: the *Mass in b minor*; and a cantata from the *Christmas Oratorio*, as well as works of Matthew Harris, John Tavener, and others.

Yale Schola Cantorum is a new chamber choir in 2003–2004, specializing in music before 1750 and contemporary music. Membership in the choir, conducted by Professor Simon Carrington, is open by audition to all full-time Yale students in any program who are experienced singers and who love great choral repertory. Students singing in the choir are compensated. There are opportunities for making recordings, as well as for concerts at Yale and elsewhere.

The Battell Chapel Choir, conducted by a second- or third-year student, is open to all Yale students. The choir sings for Sunday services in the University Chapel during term time and offers two or three additional concerts. Members are chosen by audition and paid for singing in the choir.

The Marquand Chapel Choir, conducted by a second- or third-year student, sings twice a week for services in the Divinity School Chapel as well as for two additional services during the year. Members of the choir, chosen by audition, receive credit for participation; section leaders may opt for payment instead of credit.

The *Gospel Choir* of Yale Divinity School is also sponsored by the Institute.



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, Simon Carrington

DEGREES AND REQUIREMENTS

The program for choral conductors includes individual lessons with the choral conducting faculty, and lessons during regularly supervised sessions with the repertory and recital choruses. Attendance at a weekly seminar, Repertory Chorus rehearsals, and membership in the Yale Camerata are required each term, as is participation as a singer in either the Yale Schola Cantorum or the Repertory Chorus. First-year students conduct Repertory Chorus in two shared performances. Second- 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. Of particular interest to choral conductors are the music and theology courses listed under the Program in Religion and the Arts.

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. Stefan Parkman of the Swedish Radio Choir is scheduled to visit in 2003–2004.

COURSES

Fall 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.
Elements of Choral Technique. Marguerite L. Brooks.
Psalms: A Survey.
Yale Glee Club.
Divinity School Choir. Marguerite L. Brooks.

Spring 2003

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.
Yale Glee Club.
Divinity School Choir. Marguerite L. Brooks.

Fall 2003

Individual Instruction in the Major. Marguerite L. Brooks.
Individual Instruction in the Major. Simon Carrington.
Choral Conducting Seminar. Marguerite L. Brooks, Simon Carrington.
Repertory Chorus: Conducting. Marguerite L. Brooks, Simon Carrington.
Repertory Chorus: Voice. Marguerite L. Brooks, Simon Carrington.
Recital Chorus: Conducting. Marguerite L. Brooks.
Recital Chorus: Voice. Marguerite L. Brooks.
Elements of Choral Technique. Marguerite L. Brooks.
Yale Camerata. Marguerite L. Brooks.

Spring 2004

Individual Instruction in the Major. Marguerite L. Brooks.
Individual Instruction in the Major. Simon Carrington.
Choral Conducting Seminar. Marguerite L. Brooks, Simon Carrington.
Repertory Chorus: Conducting. Marguerite L. Brooks, Simon Carrington.
Repertory Chorus: Voice. Marguerite L. Brooks, Simon Carrington.

Recital Chorus: Conducting. Marguerite L. Brooks.

Recital Chorus: Voice. Marguerite L. Brooks.

Yale Camerata. Marguerite L. Brooks.

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, Susan Landale, Ludger Lohmann, and Jon Gillock. Typically they teach a week of individual lessons and an organ seminar and perform an organ recital. The visiting artist in 2003–2004 will be Michael Gaillit. Additionally, other recitalists perform annually in the “Great Organ Music at Yale” series.

Students have the opportunity for practice and performance on the extensive collection of fine instruments at the University: the H. Frank Bozyan Memorial Organ in Dwight Memorial Chapel (Rudolph von Beckerath, three manuals, 1971); the organ in Battell Chapel (Walter Holtkamp, Sr., three manuals, 1951); the organ in Marquand Chapel 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, a two-manual Richard Kingston harpsichord, and the Ortel Organ (Flentrop, 1960).

FACULTY

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

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:

Chorale Cantatas of J.S. Bach

Music and Theology: Luther, Calvin, Zwingli

Foundations of Christian Worship
Liturgical Theology
The Parish Musician
The House of the Lord

COURSES

Fall 2002

- Instruction in the Major.** Thomas Murray.
- Instruction in the Major.** Martin Jean.
- Organ Seminar.** Thomas Murray.
- Improvisation at the Organ II.** William Porter.

Spring 2003

- 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 II.** William Porter.

Fall 2003

- Instruction in the Major.** Haskell Thomson.
- Instruction in the Major.** Martin Jean.
- Organ Seminar.** Martin Jean.
- Improvisation at the Organ I.** William Porter.
- Improvisation at the Organ III.** William Porter.

Spring 2004

- Instruction in the Major.** Thomas Murray.
- Instruction in the Major.** Martin Jean.
- Organ Seminar.** Thomas Murray.
- The Parish Musician.** Martin Jean.
- Improvisation at the Organ II.** 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

Siobhán Garrigan, Paul V. Marshall, Martha Moore-Keish, Bryan D. Spinks

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 2002

Foundations of Christian Worship. Bryan D. Spinks, Siobhán Garrigan, Jaime Lara, Margot E. Fassler, Martin Jean.

Word in Worship. Horace T. Allen.

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

Spring 2003

Worship of North American Protestants. James F. White.

Liturgical Theology. Siobhán Garrigan.

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

The Churches of the East. Bryan D. Spinks.

Christian Initiation. Bryan D. Spinks.

Fall 2003

Foundations of Christian Worship. Martha Moore-Keish.

The English Reformation and the Evolution of the Anglican Books of Common Prayer. Paul V. Marshall.

Ritual Theory/Sacramental Theology. Siobhán Garrigan.

Spring 2004

Parish Worship: Planning and Presiding. Bryan D. Spinks.

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

North American Protestant Liturgical Traditions and Cultures.

Martha Moore-Keish.

Liturgy and Gender. Siobhán Garrigan.

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, Jaime Lara, Markus Rathey, Lana Schwebel



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 2002

- Iconography of Christian Art.** Jaime Lara.
- Afterlife of the Apocalypse in Art and Architecture.** Jaime Lara.
- Christian Allegory.** Lana Schwebel.
- Religious Drama in the Late Medieval and Early Modern Periods.**
Lana Schwebel.

Spring 2003

- The House of the Lord.** Jaime Lara.
- Liturgical Drama and Its Settings in the Latin Middle Ages and the Latin New World.** Margot E. Fassler and Jaime Lara.
- Christian Allegory.** Lana Schwebel.
- Milton.** Lana Schwebel.

Fall 2003

- Iconography of Christian Art.** Jaime Lara.
- Latin American Art, Architecture, and Religion.** Jaime Lara.
- Christian Mysticism in the Middle Ages.** Lana Schwebel.
- War, Memory, and Self in Twentieth-Century Literature.**
Lana Schwebel.
- Chorale Cantatas of J. S. Bach.** Markus Rathey.
- Music and Theology: Luther, Calvin, Zwingli.** Markus Rathey.

Spring 2004

- Hildegard of Bingen: Theologian as Composer, Dramatist, Artist.**
Margot E. Fassler.
- John Donne and the Metaphysical Poets.** Lana Schwebel.
- The House of the Lord.** Jaime Lara.

The Mass in b minor. Markus Rathey.

The Symphony and the Sacred. Markus Rathey.

Pilgrimage in Word and Image. Jaime Lara, Lana Schwebel.

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 we 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 outside presenters, and for the spring term primarily with the students.

In 2002–2003 the class focused on “The Contemporary Church and . . .,” presentations that cut across disciplinary and sectarian lines. The program included presentations by Lee Hoiby, Teresa Berger, Richard Vosko, Melvin Butler and Janet Campbell, Brian Wren, Michael Burk, Robert Batastini, James Abbington, Richard Fabian, Scott King, John Buchanan, and John Sherer.

The 2003–2004 roster includes, among others, I-toh Loh, Craig Russell, Libby Larsen, John Witvliet, Virgilio Elizondo, and new ISM faculty member Simon Carrington.

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.

We are now videotaping all presentations for our archives. Selections will be circulated with the new journal, *Colloquium*, the first issue of which is to appear in fall 2003.



Wesley D. Avram



Marguerite L. Brooks

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.

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 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



Simon Carrington



Margot E. Fassler

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.

Simon Carrington, Professor (Adjunct) of Choral Conducting. Professor Carrington joins the Yale faculty from New England Conservatory, where he directed the choral activities from 2001 to 2003. From 1994 to 2001, Professor Carrington served as Director of Choral Activities at the University of Kansas. While at Cambridge University he cofounded the King's Singers and spent twenty-five years as a creative force with this internationally acclaimed British vocal ensemble. He gave 3,000 performances at many of the world's most prestigious festivals and concert halls, made over seventy recordings, and appeared on countless television and radio programs. Professor Carrington maintains an active schedule as a freelance conductor and choral clinician, and has led workshops and master classes all over the world, most recently at the Marktoberdorf Chamber Choir Competition, Germany; the Fifth World Symposium on Choral Music in Rotterdam, Holland; the International Choral Convention in Singapore; and the Franz Liszt Conservatory of Music in Budapest, Hungary. In July 2003 he conducted the Monteverdi *Vespers* (1610) in Barcelona, Spain, in a performance by leading youth choirs from all over Europe. M.A., University of Cambridge.

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 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, and liturgical drama (with Jaime Lara). Her book *Gothic Song* won the Nicholas



Siobh n Garrigan



Martin Jean

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.

Siobh n Garrigan, Assistant Professor of Liturgical Studies and Assistant Dean for Chapel. Professor Garrigan is author of *Beyond Ritual: Sacramental Theology after Habermas* (2003) and a former Government of Ireland Humanities Scholar. Before coming to Yale in 2002, she taught Religion Today: Tradition, Modernity and Change at the Open University and, for the previous three years, courses on worship, theology, and creativity as part of the Religious Studies faculty at the Galway-Mayo Institute of Technology. Prior to teaching, she worked extensively with homeless people. Her ecumenical work has led to her co-coordination of the first Irish interchurch conference, *F s*, and to several articles in Irish journals. B.A.Hons., Oxford; S.T.M., Union Theological Seminary; Ph.D., Milltown Institute, Dublin.

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 Performance. A student of Robert Glasgow, in the fall of 1999 he spent a sabbatical with Harald Vogel in North Germany. In 2001 he completed a cycle of the complete organ works of Bach at Yale, and he is soon to release compact discs of *The Seven Last Words of Christ* by Charles Tournemire and the complete Six Symphonies of Louis Vierne, both recorded in Woolsey Hall. A.Mus.D., University of Michigan.



Jaime Lara



Paul V. Marshall

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.

Paul V. Marshall, Visiting Professor of Liturgical Studies. The Rt. Rev. Marshall has been bishop of the fourteen-county Diocese of Bethlehem since 1996. Previously he was assistant (1988–1993) and associate (1993–1996) professor at Yale Divinity School, and acting director of the Yale Institute of Sacred Music. Professor Marshall has written extensively for scholars and clergy, as well as for the general reader, and is a member of the Standing Commission on Liturgy and Music for the Episcopal Church, U.S.A. His books include *Leaps and Boundaries: The Prayer Book in the 21st Century* (co-edited with Dr. Lesley Northup, 1997), *The Voice of a Stranger: On the Lay Origins of Anglican Liturgics* (1993), *Anglican Liturgy in America: Prayer Book Parallels* (1989, 1991, 1996), a three-volume set that compares texts of different versions of *The Book of Common Prayer*, and *Preaching for the Church Today* (1991). Another book, on Bishop Samuel Seabury and the early Episcopal Church, is scheduled for publication in 2003. He has also written more than fifty articles and reviews for periodicals. A.B., Concordia College; M.Div., Concordia Seminary; Th.D., D.D., The General Theological Seminary.



Martha Moore-Keish



Thomas Murray



William Porter

Martha Moore-Keish, Assistant Professor of Liturgical Studies. Professor Moore-Keish earned her A.B. from Harvard in the comparative study of religion and English and American language and literature. After a year of study at Visva-Bharati University in West Bengal, India, she entered the M.Div. program at Union Theological Seminary in Virginia, from which she graduated in 1994. Her Ph.D. from Emory University was entitled “Do This in Remembrance of Me: A Ritual Approach to Reformed Eucharistic Theology.” Since receiving her doctoral degree, she has worked as an associate in the Office of Theology and Worship of the Presbyterian Church (U.S.A.). Her current research interests include sacramental theology and practice, ritual studies, and both ecumenical and interreligious dialogue. Professor Moore-Keish is an ordained minister in the Presbyterian Church (PC U.S.A.). A.B., Harvard College; M.Div., Union Theological Seminary in Virginia; Ph.D., Emory University.

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, Lecturer in Organ Improvisation. Mr. Porter also teaches organ improvisation and harpsichord at the Eastman School of Music in Rochester, New York. From 1985 to 2002 he taught organ, music history, and music theory at the New England Conservatory in Boston. He holds degrees from Oberlin College, where he also taught harpsichord and organ from 1974 to 1986, and



Markus Rathey

from Yale University, where he received the D.M.A. degree in 1980 and where he was director of music at Yale Divinity School from 1971 to 1973. Widely known as a performer and teacher in the United States and in Europe, he is a leader among keyboardists working toward recovery of an historical and instrument-based approach to musical performance, and has achieved international recognition for his skill in improvisation in a wide variety of styles, ancient and modern. He has taught and performed at major international academies, including 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 Festival Toulouse les Orgues, the Smarano Organ and Clavichord Academy, the Boston Early Music Festival, and the National Convention of the American Guild of Organists. He is a senior researcher at the Göteborg Organ Arts Center in Göteborg, preparing a book on improvisational practice in seventeenth-century Germany. He is a co-founder 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, and was artist in residence at Boston's First Lutheran Church from 1999 until 2002. He has recorded on the Gasparo, Proprius, BMG, and Loft labels. B.Mus., Oberlin College; M.M.A., D.M.A., Yale University.

Markus Rathey, Assistant Professor of Music History. Professor Rathey has studied musicology, Protestant theology, and German philology in Bethel and Münster. Following his graduation, he held a postdoctoral position at the research institute for the study of sacred song and hymnody (Graduiertenkolleg "Geistliches Lied und Kirchenlied") at the Johannes Gutenberg University in Mainz. In 2000–2001 he was lecturer at the department of musicology at the University of Mainz. Most recently he has been employed as a research fellow at



Lana Schwebel



Bryan D. Spinks

the Bach-Archiv, Leipzig. Professor Rathey has focused his research especially on the life and work of Johann Sebastian Bach, as well as on music of the early seventeenth century. He has published a book on German baroque music in the seventeenth century and is now writing a book on the use of sacred music by nineteenth-century composers of symphonies and other concert repertoires. B.A., Kirchliche Hochschule Bethel; M.A., Ph.D., Westfälische Wilhelms-Universität.

Lana Schwebel, Assistant Professor of Religion and Literature. Professor Schwebel comes to Yale from Vassar College, where she has been visiting Assistant Professor of English since 2000. Primarily a medievalist, she explores the ways in which poets understood the sale of indulgences in fourteenth-century England; she is particularly interested in the use of poetic language to articulate penitential thought and doctrine. She is currently working on an article on *Piers Plowman*. A.B., Barnard College, Columbia University; M.A., Ph.D., University of Pennsylvania.

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 Reformation topics, with publications on Luther, Calvin, Richard Hooker, William Perkins, and most recently on seventeenth-century English and Scottish sacramental theology. Before coming to Yale, he taught at St. Peter's School in Huntingdon and at the University of Cambridge, where he was also chaplain of Churchill College. He served on the Church of England Liturgical Commission from 1986 to 2001, and was involved in the



Haskell Thomson

compilation of *Common Worship 2000*. He is a fellow of the Royal Historical Society. B.A., St. Chad's College, University of Durham; Dip.Theol., University of Durham; Cert.Ed., University of Cambridge; M.Th., King's College, University of London; B.D., D.D., University of Durham.

Haskell Thomson, Visiting Professor of Organ (fall term). Professor Thomson is Professor Emeritus of Organ at Oberlin College Conservatory of Music, where he taught for forty-two years before retiring from that faculty in June 2003. Professor Thomson also served as Director of the Division of Keyboard Studies at Oberlin for the past dozen years. He has performed in churches, cathedrals, and universities, including Westminster Abbey in London and the Queen's College of Oxford University in England; Bern Cathedral in Switzerland; St. Sulpice in Paris and St. François de Sales in Lyon, France; Lisbon and Braga cathedrals in Portugal; the NHK Concert Hall in Tokyo; the National Cathedral in Washington, D.C., and Rockefeller Chapel at the University of Chicago, among many others. Thomson holds degrees from both Oberlin and Yale and has studied French improvisation techniques with André Marchal, the North German organ tradition as a winner of a Fulbright grant for graduate study at the University of Copenhagen, Denmark, and the French romantic tradition associated with Cavallé-Coll under a McCandless grant. At Oberlin he won the Presser Prize and was elected to Pi Kappa Lambda; at Yale he won the Jepson Prize. Olivier Messiaen hailed Thomson as "a great organist" following a performance of the French composer's Pentecost Mass. Professor Thomson is in frequent demand as a coach and performer; he is highly skilled in the practical aspects of church music: choir training, service playing, and liturgy. B.Mus., Oberlin College; M.M., Yale 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.

The Irving S. Gilmore Music Library contains approximately 70,000 scores and parts for musical performance and study; 50,000 books about music; 25,000 LP recordings and compact discs; 7,500 microfilms of music manuscripts and scores; 45,000 pieces of sheet music; 50,000 photographs; 4,000 linear feet of archival materials; 500 individual music manuscripts not forming a portion of a larger collection; and 375 active subscriptions to music periodicals. The collection has been designed for scholarly study and reference, as well as to meet the needs of performing musicians. Fundamental to both purposes are the great historical sets and collected editions of composers' works, of which the library possesses all significant publications. Special areas of collecting include theoretical literature of the sixteenth, seventeenth, and eighteenth centuries; chamber works of all periods for various instrumental combinations; an extensive collection of musical iconography, including 35,000 photos in the Fred Plaut Archives; the Galeazzi collection of Italian manuscripts; the manuscripts and papers of Leroy Anderson, Paul Bekker, Lehman Engel, Henry Gilbert, Benny Goodman, John Hammond, Thomas de Hartmann, Vladimir Horowitz, J. Rosamond Johnson, John Kirkpatrick, Ralph Kirkpatrick, Goddard Lieberson, Ted Lewis, Red Norvo, Harold Rome, Carl Ruggles, E. Robert Schmitz, Franz Schreker, Deems Taylor, Alec Templeton, Virgil Thomson, and Kurt Weill; the manuscripts of Leo Ornstein and Hershy Kay; and the works of noted composers formerly associated with Yale University as teachers or students. The last-named area includes the complete manuscript collection of Charles E. Ives, B.A. 1898; the collection of documents concerning Paul Hindemith's career in the United States; and the complete papers and manuscripts of David Stanley Smith, Horatio Parker, Richard Donovan, and Quincy Porter. The library also houses the extensive Lowell Mason Library of Church Music, noted for its collection of early American hymn and tune books. Individual manuscript holdings include autograph manuscripts of J.S. Bach, Frederic Chopin, Johannes Brahms, Robert Schumann, and Franz Liszt.



Access to the Music Library's holdings is available through Orbis, the Yale library's online catalogue. All of the Music Library's published scores, books, and compact discs have been entered into the Orbis database. Access to some recordings, microforms, and manuscript materials is only available in the specialized card catalogues in the Music Library lobby.

The holdings of the Irving S. Gilmore Music Library are complemented by other collections in the Yale library. Chief among these is the Historical Sound Recordings collection. Historical Sound Recordings currently holds more than 150,000 rarities that date back to the very beginning of sound recording and continue up to the present day. Collections in the Beinecke Rare Book and Manuscript Library at Yale, particularly the Speck Collection of Goethiana, the Yale Collection of American Literature, and the Osborn Collection, also hold valuable music materials. Students in the School of Music may also use the facilities of any of the other University libraries, whose total number of volumes is over 10 million; annual accessions are approximately 157,000 volumes.

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 pavilions, 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 Department has dormitory and apartment units for a small number of graduate and professional students. The Graduate Dormitory Office provides dormitory rooms of varying sizes and prices for single occupancy only. The Graduate Apartments Office provides apartments consisting of efficiencies and one-, two-, and three-bedroom apartments for singles and families. Both offices are located in Helen Hadley Hall, a graduate dormitory at 420 Temple Street, and have office hours from 9 A.M. to 4 P.M., Monday through Friday.

Applications for 2003–2004 are available online and must be downloaded from the Web site (<http://www.yale.edu/graduatehousing/>) and then mailed or faxed — along with your letter of acceptance from Yale — to the address on the application form. The Web site is the venue for graduate housing information and includes procedures, facility descriptions, floor plans, and rates. For more dormitory information, contact beverly.whitney@yale.edu, tel. 203.432.2167, fax 203.432.4578. For more apartment information, contact betsy.rosenthal@yale.edu, tel. 203.432.8270, fax 203.432.0177.

The University's Off-Campus Housing 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/offcampushousing/>. Call 203.432.9756 to obtain the necessary passwords to access the system from other areas.





Admissions

GENERAL INFORMATION AND REQUIREMENTS

Applications for degree programs through the Institute of Sacred Music are available online at www.yale.edu/ism or upon request from the Institute office at 409 Prospect Street, New Haven CT 06511-2167. Applicants for admission to the Yale School of Music or the Yale Divinity School do *not* need to fill out separate applications in addition to the ISM application.

All completed forms and supporting materials are to be sent directly to the Institute of Sacred Music, *to arrive* no later than

- February 2 for students applying to the Institute of Sacred Music jointly with Yale Divinity School; and
- December 31 for students applying to the Institute of Sacred Music jointly with Yale School of Music.

The Institute's Admissions Committee will consider applications for all degree programs, invite music applicants for auditions and interviews, and then make its recommendations to the appropriate admissions committee of either the School of Music or the Divinity School. Letters of joint acceptance will be sent to successful candidates on or around April 1. There is no early decision process, nor is there a summer program. Divinity School degrees may be completed part-time by special request. The School of Music does not now offer a part-time degree program.

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.

YISM/YDS APPLICATION REQUIREMENTS

The following materials must be received by February 2:

1. Completed application form with nonrefundable application fee of \$75 payable to Yale University. This fee must accompany the application and cannot be waived.
2. Official transcripts from each college or university attended, each in a sealed envelope, from the registrar or designated school records official.
3. A personal statement not to exceed 700 words explaining reasons for your interest in theological study at ISM/YDS. Include your preparation for or interest in the academic programs in liturgical studies, in religion and the arts, or in preaching and/or interest in and preparation for the ministry in common formation with musicians.

4. A writing sample of 5–6 pages representing the best of your academic writing and thinking. A portion of a senior thesis or term paper is acceptable.
5. Three letters of recommendation, each in a sealed envelope with the recommender's signature across the seal.
6. Test of English as a Foreign Language (TOEFL) and Test of Written English (TWE) if English is not your first language. (See below for details.)
7. GRE scores (optional; recommended for those considering an eventual Ph.D.).

Note: All application materials (1–5) should be mailed in one envelope.

YISM/YSM APPLICATION REQUIREMENTS

The following materials must be received by December 31:

1. Completed application form with nonrefundable application fee of \$100 (U.S.) payable to Yale University. This fee must accompany the application and cannot be waived.
2. Official transcripts of all academic records sent in a sealed envelope from all colleges and universities attended.
3. Curriculum vitae (a résumé of academic, performance, and employment information). Optional: examples of involvement in liturgical, musical, or artistic activities (orders of worship, prayers, hymn texts or tunes, sermons, special events, etc.).
4. Repertory list of major performance area.
5. Audition recording (see recording guidelines below).
6. A writing sample, such as a term paper, thesis, course paper, etc.
7. A short essay (500–1,000 words) relating your goals to the mission of the Yale Institute of Sacred Music. The essay might discuss
 - the sacred in music;
 - your sense of vocation;
 - your interest in interdisciplinary study.
8. Self-addressed, stamped envelope for return of recordings and scores.
9. Three letters of recommendation, each in a sealed envelope with the recommender's signature across the seal.
10. Official scores from GRE (for M.M.A. and composition applicants) and TOEFL, if applicable (see test guidelines below).

Note: All application materials (1–9) should be mailed in one envelope.

RECORDING GUIDELINES

An audition recording (CD, cassette), twenty to thirty minutes in length, is required of music candidates. Recordings should be labeled with the applicant's name, instrument, and works performed. A recent recital recording 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 recordings of at least three recent works, each written for a different group of instruments, voice, and/or electronic media.

Choral Conducting

Applicants must submit a videotape up to fifteen minutes in length showing the conducting of both rehearsal and performance.

AUDITION/INTERVIEW

School of Music Applicants

Applicants are chosen for formal audition on the basis of the performance recording, scores, and application credentials. If selected for audition, applicants will be informed as soon as possible of the time and place to appear before an auditions committee. Auditions are held in New Haven as follows:

- for organ on February 26–29, 2004;
- for choral conducting on March 1–2, 2004;
- for composition on February 27, 2004;
- for all M.M.A. applicants on February 28–29, 2004.

M.M.A. applicants will be expected to audition and take a written examination.

Organ applicants are welcome to perform the same or different works from their audition recording. However, works should be chosen from the same three repertorial categories (see above). Applicants 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.

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 also take the GRE General test.

Those applying jointly to the ISM and the Divinity School may optionally submit GRE scores to support their application.

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

TEST OF ENGLISH AS A FOREIGN LANGUAGE (TOEFL) AND TEST OF WRITTEN ENGLISH (TWE)

Students for whom English is a second language must demonstrate 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.*

Students applying to the Institute for a divinity program must also submit the Test of Written English (TWE), also administered by the Educational Testing Service. Information and applications are available at the above address.

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.

INTERNATIONAL STUDENTS

In order to gain admission to the Institute and to obtain a visa, international students must show that they have sufficient funds to provide for their expenses while in residence as a student in the United States. Bank affidavits and certificates of finance will be required.

TRANSFER APPLICANTS

Internal

Students currently enrolled 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. An essay to include a discussion of reasons for pursuing graduate study at the Institute of Sacred Music, comments on specific areas of interest for study, an indication of your sense of vocation, and areas of greatest importance as you consider your future career in relation to the Church. The essay is not to exceed one page.
6. Official scores from GRE or TOEFL (if applicable; see GRE or TOEFL sections above for details).

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

ISM provides full tuition scholarships to all admitted students. The amount is based on tuition established by the two affiliated schools. In 2003–2004, tuition for full-time students enrolled at the School of Music through the Institute will be \$22,000. Tuition for full-time students enrolled at the Divinity School through the Institute will be \$15,670. These figures include the cost of Yale Health Plan coverage but exclude the hospitalization insurance fee. The estimated cost for hospitalization insurance in 2003–2004 is \$1,212 for a single student. Total estimated expenses for the ISM correspond closely with the two affiliated schools. For example, 2003–2004 estimated expenses (including tuition) for a single student living on or off campus are \$31,900 for Music and \$31,152 for Divinity. Estimated totals for different categories of students may include housing, meals, books, health care, major medical insurance, childcare, and other miscellaneous costs. All estimated expenses, with the exception of tuition, may be revised with proper documentation. Further information is available from the Financial Aid Office.

FINANCIAL ASSISTANCE

In addition to the full tuition scholarships all ISM students receive, stipends are awarded to a small number of students selected by the faculty. Depending on the resources of the Institute, these scholarships and stipends are renewable for students who remain in good academic standing. These scholarships and stipends require no application or service to the Institute.

In addition, U.S. citizens and permanent residents may apply for federal loans and work-study, which are awarded on the basis of need as determined by federal methodology. The Institute of Sacred Music participates in the Federal Stafford Loan program, both subsidized and unsubsidized. U.S. students, if eligible, may borrow directly through Yale or a local lender. U.S. citizens or permanent residents who wish to be considered for a Federal Stafford Loan and/or Work Study must complete and submit the following:

1. Free Application for Federal Student Aid (FAFSA) on the Internet at www.fafsa.ed.gov. Please use federal code 001426.
2. Signed 2003 Federal Tax Return and W-2 form(s)
3. 2003–04 Verification Worksheet for Independent Student:
<http://ifap.ed.gov/wgworksheets/attachments/0304>

The FAFSA may require a few weeks to be processed; therefore, applicants are advised to complete their tax returns as soon as they receive their W-2 forms so that they can use them to complete the FAFSA on the internet. Late receipt of

the required financial information may jeopardize the timely processing of the applicant's loan. All required materials must reach the Institute by March 1.

An application must be made each year to renew the Stafford Loan. Laws governing these loans are under frequent review by the U.S. Congress. Applicants should be aware that awards might need to be revised if major change is mandated by government regulations.

Federal eligibility may also be reviewed during the academic year if a student's financial circumstances change substantially; additional scholarship or stipend support from the ISM is not available. Students must notify the financial aid office of all additional awards or sources of support, such as that received from denominational agencies, outside grants and scholarships, and parental contributions.

FINANCIAL AID FOR INTERNATIONAL STUDENTS

International students also receive full tuition scholarship awards and may be eligible for stipends through the Institute of Sacred Music. No application is needed, nor is service to the University required to receive the scholarship or stipend. International students are not eligible to participate in U.S. government-funded loan programs unless they are permanent residents; therefore, every effort should be made to obtain financial assistance from the applicant's government. Such assistance should be reported to the Institute's Financial Aid Office. The Institute cannot subsidize transportation to and from the United States.

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 encouraged 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 honor students of exceptional promise and achievement in their field of study. The overall amount of the named scholar's financial assistance is not affected. The Porter, MacLean, and Seder scholarships had their beginnings at the School of Sacred Music at Union Theological Seminary and were transferred to the Institute of Sacred Music upon its move to Yale University.

The Robert Baker Scholarship. Robert Baker is the former director and dean of the School of Sacred Music at Union and the first director of the Yale Institute of Sacred Music. This scholarship is for an organ student completing his or her first year. The scholarship was established at Dr. Baker's retirement.

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

The Menil Scholarship. A scholarship designated 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 (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.

SPECIAL STIPENDS FOR MUSIC STUDENTS

The named stipends will be given to first-year music students in addition to the usual scholarship awards, and will be renewable for a second year if progress is satisfactory. Stipends range from \$2,000 to \$5,000.

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

The French Stipend. The stipend, named in honor of Professor Richard French, is given to one or more choral conducting students, deemed among the best in the country, who attend the Yale School of Music through the Institute of Sacred Music.

SPECIAL STIPENDS FOR DIVINITY STUDENTS

Special faculty-awarded stipends are also available for Divinity students. The Institute is especially interested in students in the M.Div. program who seek ordination and who desire interaction with practicing church musicians as part of their education, as well as in students who seek theological education with an emphasis on liturgical studies or religion and the arts.

SPECIAL SUPPORT FOR STUDENTS

The Institute of Sacred Music will provide limited financial support in the form of grants for student participation in competitions, professional events, summer language study, and Colloquium presentation expenses. All requests must be made in advance, using the ISM Student Grant Request form, and approved by the faculty and director of the Institute. Guidelines for support may be obtained from the financial aid officer.

The Institute also underwrites the Yale Schola Cantorum, whose members receive payment for participation. (See Performing Ensembles, page 19.)

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 20. 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.tuitionpay.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

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 Divinity School 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 2003–2004, the last days for refunding federal student aid funds are November 6 in the fall term and March 28 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 13, 2003 in the fall term and January 21, 2004 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, 2003 in the fall term and February 5, 2004 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 a term but on or before the day of midterm (October 26, 2003 in the fall term and March 2, 2004 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 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 round-the-clock urgent care clinic, and such specialty services as allergy, dermatology, orthopedics, and a travel clinic. 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 detailed in the *YHP Student Handbook*, available through the YHP Member Services Department, 203.432.0246.

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 Hygiene. In addition, treatment for urgent medical problems can be obtained twenty-four hours a day through Urgent Care.

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. 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 YUHS. 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 this 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 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

Measles (Rubeola) and German Measles: 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 30 days 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.

Meningococcus (Meningitis): All students living in on-campus housing must be vaccinated against Meningococcal disease. The law went into effect in September 2002, meaning that all returning students who plan to live in University housing must be immunized or show proof of immunization within the last five years. Students who are not compliant with this law will not be permitted to register for classes or move into the dormitories for the fall term, 2003. Please note

that the State of Connecticut does not require this vaccine for students who intend to reside off campus.

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, PO Box 208305, New Haven CT 06520-8305. The Resource Office is located in William L. Harkness Hall (WLH), Rooms 102 and 103. Access to the Resource Office is through the College Street entrance to WLH. Office hours are Monday through Friday, 8.30 A.M. to 4.30 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 programs, like the monthly international coffee hours, English conversation programs, and orientation receptions for newly arrived graduate students and postdocs, provide an opportunity to meet members of Yale's international community and become acquainted with the many resources of Yale University and New Haven.

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. International graduate students, postdocs, and visiting scholars can get connected with OISS by subscribing to one or both of the OISS e-mail lists. OISS-L is the electronic newsletter with important information for Yale's international community. YaleInternational E-Group is an interactive list through which over 1,000 international students and scholars keep each other informed about events in the area. Check the Web site for more information. To subscribe to either list, send a message to oiss@yale.edu.

Spouses and partners of international students and scholars will want to know about ISPY – International Spouses and Partners at Yale. Information about ISPY and other OISS programs can be found on the OISS Web site.

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 listing the broad range of events at the University is issued weekly during the academic year in the *Yale Bulletin & Calendar*. The hours when special exhibitions and the University's permanent collections are open to the public are also recorded in this publication. Free copies of the *Yale Bulletin & Calendar* are available at many locations throughout the campus, and the paper is sent via U.S. Mail to subscribers; for more information, call 203.432.1316. The paper is also available online at <http://www.yale.edu/opa/yb&c/index.html>.

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 landmark Louis I. Kahn building will be closed for renovation for two years beginning in the summer of 2003. The hub of the museum's activities will be the adjacent Swartwout building, housing Yale's world-renowned collections of American paintings, sculpture, and decorative arts, as well as a selection of masterworks from all other departments.

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, the Duke Ellington Series, Great Organ Music 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 Theatre, 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 social events, and assist in community service events. Additionally, the GPSS oversees operation of the Graduate-Professional Student Center at Yale (GPSCY), at 203 York Street, which includes office and meeting spaces for graduate-professional student organizations, and the Gryphon's Pub. For more information, please contact gps@yale.edu or visit <http://www.yale.edu/gps/>.

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 Graduate Student Life, Graduate Career Services, and the Graduate Teaching Center, as well as the Resource Library. Graduate Career Services provides programs, counseling, and on-campus recruitment for academic and non-academic jobs. In the Student Life Office, McDougal Fellows, who are current graduate students, plan and organize socials; community service

activities; arts, music, and cultural events; and more. The Graduate Teaching Center provides pedagogical workshops, videotape consultation, and teaching forums led by the GTC student consultants and the director. 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 large common room with a computer kiosk, wired and wireless Internet access, newspapers, and magazines, and the student-run Blue Dog Café, which serves coffee and light foods. Other resources include a large program room with AV equipment, a small meeting room, a recreation room with a children's corner, and a public computer cluster with ITS laser printer and copier. 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.BLUE; 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 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 complex includes the 3,100-seat John J. Lee Amphitheater, the site for many indoor varsity sports contests; the Robert J. H. Kiphuth Exhibition Pool; the Brady Squash Center, a world-class facility with fifteen international-style courts; the Adrian C. Israel Fitness Center, a state-of-the-art exercise and weight-training complex; the Brooks-Dwyer Varsity Strength and Conditioning Center; the Colonel William K. Lanman, Jr. Center, a 30,000-square-foot space for recreational/ intramural play and varsity team practice; the Greenberg Brothers Track, an eighth-mile indoor jogging track; 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 professional school 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. Ingalls Rink has public skating Monday through Thursday from 11.30 A.M. to 12.45 P.M. and on weekends as the training schedule permits. Up-to-date information on hours is available at 203.432.0875. Skate sharpening is available daily; however, skate rentals are not available.

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 professional school 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 school students have the opportunity to participate in numerous intramural sports activities. These seasonal, team-oriented activities include volleyball, soccer, and softball in the fall; basketball and volleyball in the winter; softball, soccer, 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.).

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.admission@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 Engineering (M.Eng.), 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, 203.432.2771; 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 Graduate School of Arts and Sciences 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, <http://info.med.yale.edu/education/admissions/>

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

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 Divinity School, 409 Prospect Street, New Haven CT 06511; telephone, 203.432.5360; fax, 203.432.7475; 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 University 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 Valerie O. Hayes, 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.

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