

Institute of Sacred Music

2004–2005



WORSHIP • MUSIC • ARTS

BULLETIN OF YALE UNIVERSITY

Series 100 Number 13 September 1, 2004

Bulletin of Yale University

Postmaster: Send address changes to Bulletin of Yale University,
PO Box 208227, New Haven CT 06520-8227

PO Box 208230, New Haven CT 06520-8230
Periodicals postage paid at New Haven, Connecticut

Issued sixteen times a year: one time a year in May, November, and December; two times a year in June and September; three times a year in July; six times a year in August

Managing Editor: Linda Koch Lorimer

Editor: David J. Baker

Editorial and Publishing Office: 175 Whitney Avenue, New Haven, Connecticut

Publication number (usps 078-500)

The closing date for material in this bulletin was August 1, 2004.

The University reserves the right to withdraw or modify the courses of instruction or to change the instructors at any time.

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Photographs: Kliment and Halsband, Robert Lisak, Michael Marsland

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Institute of Sacred Music

2004–2005

Program in Choral Conducting

*Program in Voice: Early Music, Song, and
Chamber Ensemble*

Program in Organ

Program in Liturgical Studies

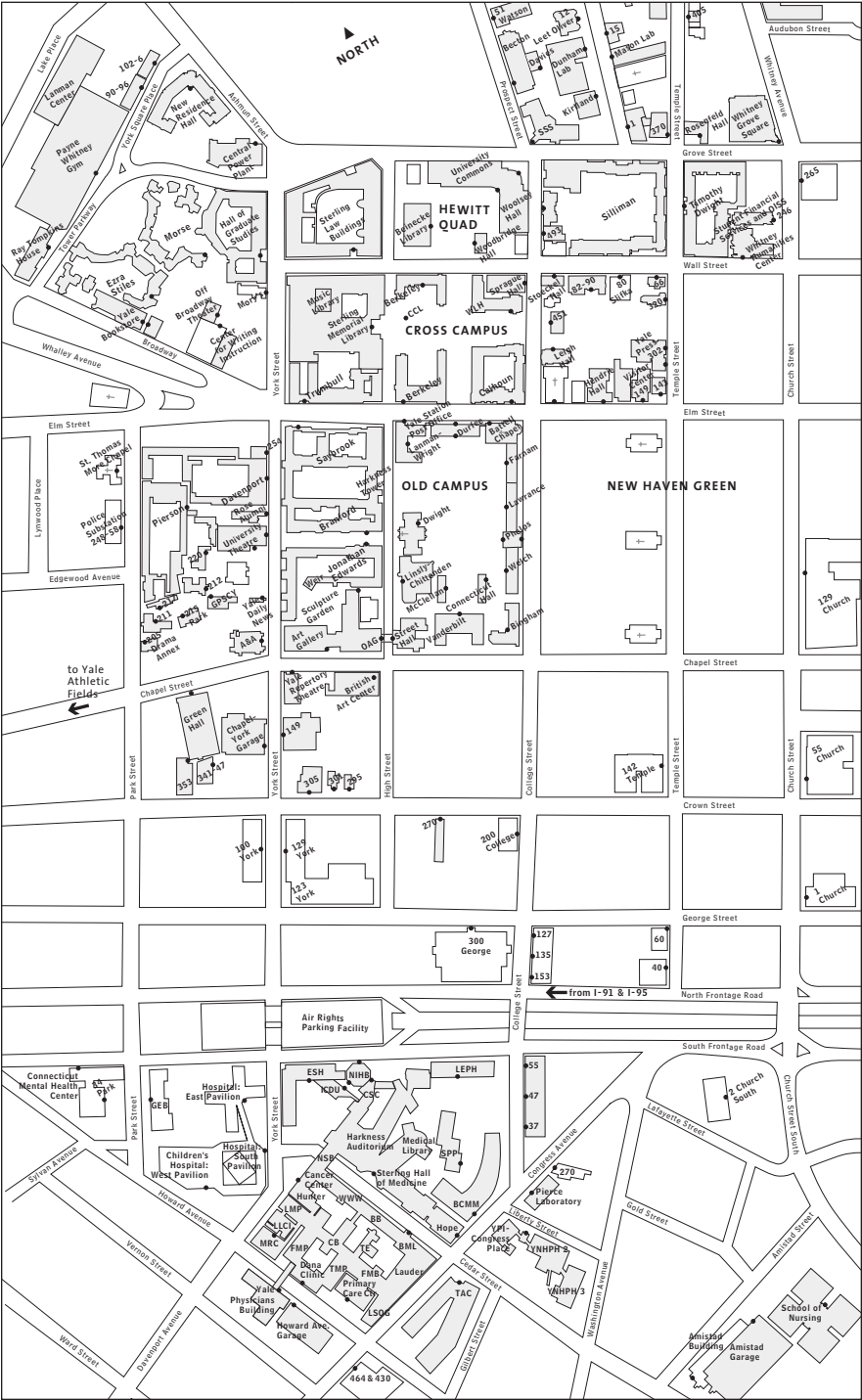
Program in Religion and the Arts

BULLETIN OF YALE UNIVERSITY

Series 100 Number 13 September 1, 2004

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YALE UNIVERSITY CAMPUS SOUTH & YALE MEDICAL CENTER



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Fall 2004 Calendar

EVENT	INSTITUTE OF SACRED MUSIC	DIVINITY SCHOOL	SCHOOL OF MUSIC
<i>Orientation</i>		Tuesday–Friday August 24 – 27	Tuesday August 31
<i>Placement examinations and advisories</i>	Tuesday–Friday August 31– September 3		Tuesday–Friday August 31– September 3
<i>Fall-term classes begin</i>	Wednesday September 1	Wednesday September 1	Tuesday September 7
<i>Reading period begins</i>		6 P.M., Friday October 8	
<i>Fall convocation begins</i>		Monday October 11	Thursday September 2
<i>Fall convocation ends</i>		Thursday October 14	
<i>Reading period ends</i>		8.30 A.M., Monday October 18	
<i>M.M.A. applications due (School of Music internal candidates)</i>	Friday October 15		Friday October 15
<i>M.M.A. examinations (School of Music internal candidates)</i>	Saturday October 23		Saturday October 23
<i>Registration for spring term 2004</i>		Monday November 8	Friday December 10
<i>Fall recess begins</i>		6 P.M., Wednesday November 24	Saturday November 20
<i>Fall recess ends</i>	8.30 A.M., Monday November 29	8.30 A.M., Monday November 29	8.30 A.M., Monday November 29
<i>M.M.A. auditions (School of Music internal candidates)</i>	Friday December 3		Friday December 3
<i>Fall-term classes end</i>		6 P.M., Tuesday December 7	Friday December 10
<i>Reading period begins</i>		6 P.M., Tuesday December 7	
<i>Reading period ends</i>		9 A.M., Monday December 13	
<i>Fall-term examinations</i>		Monday–Friday December 13–17	Monday–Friday December 13–17
<i>Fall term ends</i>		6 P.M., Friday December 17	Friday December 17

Spring 2005 Calendar

EVENT	INSTITUTE OF SACRED MUSIC	DIVINITY SCHOOL	SCHOOL OF MUSIC
<i>Spring-term classes begin</i>	8.30 A.M., Monday January 10	8.30 A.M., Monday January 10	8.30 A.M., Monday January 10
<i>Application deadline</i>		Tuesday February 1	Wednesday December 15
<i>Reading period begins</i>		6 P.M., Friday February 4	
<i>Written comprehen- sive exams for current M.M.A. students</i>	Friday–Monday February 11–14		Friday–Monday February 11–14
<i>Reading period ends</i>		8.30 A.M., Monday February 14	
<i>Admissions auditions</i>	Thursday–Tuesday February 24– March 1		Thursday–Tuesday February 24– March 1
<i>Spring recess begins</i>	6 P.M., Friday March 4	6 P.M., Friday March 4	Saturday March 5
<i>Spring recess ends</i>	8.30 A.M., Monday March 21	8.30 A.M., Monday March 21	8.30 A.M., Monday March 21
<i>Registration for fall term 2003</i>		Monday April 11	
<i>Spring-term classes end</i>		Tuesday April 26	Friday April 29
<i>Reading period begins</i>		6 P.M., Tuesday April 26	
<i>Reading period ends</i>		8.30 A.M., Monday May 2	
<i>Oral exams for current M.M.A. students</i>	Monday–Friday May 2–6		Monday–Friday May 2–6
<i>Spring-term examinations</i>	Monday–Friday May 2–6	Monday–Friday May 2–6	Monday–Friday May 2–6
<i>Spring term ends</i>	6 P.M., Friday May 6	6 P.M., Friday May 6	6 P.M., Friday May 6
<i>University Commencement</i>	Monday May 23	Monday May 23	Monday May 23

The President and Fellows of Yale University

President

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

Fellows

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

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

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

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

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

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

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Jeffrey Powell Koplan, 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)*.

Margaret Hilary Marshall, B.A., M.ED., J.D., *Cambridge, Massachusetts (June 2010)*.

Linda Anne Mason, B.A., M.B.A., *Belmont, Massachusetts*.

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

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

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

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Institute of Sacred Music Administration and Faculty

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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

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Jeffrey Brillhart, M.M., *Visiting Lecturer in Organ Improvisation.*
Marguerite L. Brooks, M.M., *Associate Professor (Adjunct) of Choral Conducting and Chair of the Program in Choral Conducting.*
Mellonee Burnim, PH.D., *Distinguished Faculty Fellow in Ethnomusicology and Ritual Studies.*
Simon Carrington, M.A., *Professor (Adjunct) of Choral Conducting.*
Patrick Evans, D.M., *Senior Lecturer in the Practice of Sacred Music.*
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Siobhán Garrigan, PH.D., *Assistant Professor of Liturgical Studies and Assistant Dean for Chapel.*
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Jaime Lara, PH.D., *Associate Professor of Christian Art and Architecture and Chair of the Program in Religion and the Arts.*
Judith Malafronte, M.A., *Visiting Lecturer in Voice.*
Stephen Marini, PH.D., *Visiting 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.*
Virginia C. Raguin, PH.D., *Visiting Professor of Religion and the Arts.*
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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.*
Mark Villano, M.Div., M.F.A., *Visiting Lecturer in Religion and the Arts.*



Executive Committee

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John Hartmann, *Senior Administrative Assistant.*

Louise Johnson, *Business Manager.*

Jenna-Claire Kemper, *Admissions and Choral Administrator.*

Melissa Maier, *Manager of External Relations and Publications.*

Gale Pollen, *Senior Administrative Assistant.*

Trish Radil, *Administrative Assistant.*

Sachin Ramabhadran, *Media Coordinator.*

Thomas Rankin, *Executive Assistant to the Director.*

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 worshiping assembly, and to divinity students preparing for leadership roles in the churches, whether as lay people, as ordained clergy, or as scholars developing specialties in liturgy and the liturgical arts. As an independently endowed entity at Yale University, the Institute of Sacred Music provides generous financial support for those talented students who believe in the importance of interactive training for church musicians and clergy, a training fostering mutual respect and common understanding. David, if one stretches him a bit, stands for the many activities supported at Yale through the Institute.

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

SACRED MUSIC AT YALE BEFORE THE INSTITUTE OF SACRED MUSIC

Timothy Dwight's Yale was, as it had been since 1701, a school for the training of Christian ministers. President from 1795 until 1817, he was a patriot who had been the chaplain of General Putnam's camp, a place commemorated more than one hundred years later in Charles Ives's *Three Places in New England*. Timothy Dwight believed that as much of the education of ministers took place in the chapel as in the classroom: his interest in sacred music was powerful (as was his voice), and he edited a collection of Watts's psalms for the Connecticut Congregational churches, appending a collection of 264 hymn texts, a number previously unheard of, in a service book for that denomination. He was an outstanding preacher and wrote a book of sermons, designed for use over the course of two years, for the Yale chapel. Perhaps he would have agreed with Thomas Troeger that the singing of hymns is one of the best ways to "knock loose the debris of verbosity that often clog a preacher's spiritual springs." The quotations from Psalm 21 above demonstrate the work of American psalmodists, like Timothy Dwight, from the Revolutionary period: the "king" of the Bay Psalm Book version has disappeared, and the emphasis is upon a group of rulers and community worship.

Although Yale began a separate department of divinity in 1821, the education of all undergraduates in Yale College continued to be shaped throughout the nineteenth century by the practices of earlier times: daily chapel services were mandatory, as was the Sunday service, which changed slowly from the six or seven hours in Timothy Dwight's time to a single morning service. Singing of hymns by all, and of anthems by a student choir, was regular practice, although the organ was forbidden until mid-century. In Gustave Stoeckel (1819–1907) Yale acquired an energetic organist, choirmaster, and leader of the Beethoven Glee Club, the forerunner of Yale's famed singing association. A church musician in his native Germany, Gustave Stoeckel taught both in the Yale Divinity School and in Yale College. He secured the funding for Yale's Department of Music, founded in 1890, and served as the first Battell Professor of Music. Formal study of music at Yale, which eventually led to the foundation of the Yale School of Music as a professional graduate school, and the continuation of the Department of Music within Arts and Sciences, entered Yale through the door of the chapel.

In the last decade of the nineteenth century, and throughout the early decades of the twentieth century, sacred music continued to have a presence at Yale, both in the Divinity School and in Yale College. Prior to the turn of the century, in 1895–96, the very year that Gustave Stoeckel's name no longer appeared on the faculty list of the Divinity School, church musician John Griggs gave a series of ten lectures at the Divinity School, and was accompanied by the undergraduate Charles Ives. The Divinity School continued to hire musicians to teach its students, while Horatio Parker and other teachers in the Department of Music taught some of their courses with divinity students in mind. Hymn playing and singing remained a part of the Divinity School curriculum, with Professor of

Homiletics Henry Hallam Tweedy, himself an accomplished musician, as instructor in this subject. He was also the resident liturgiologist, and took professional interest in the history of Christian architecture. Henry Hallam Tweedy's role in instructing Divinity School students in liturgy, music, and the arts was part of a long tradition, to which the teaching of his contemporary, Charles Allen Dinsmore, who taught courses in religion and literature, also belonged. In the 1960s, sacred music disappeared for the first time in more than a hundred years from the Divinity School curriculum.

MEANWHILE IN NEW YORK CITY: THE SCHOOL OF SACRED MUSIC

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

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

Their successful experiment in sacred music at Union did not survive the political turmoil of the late 1960s: in the early 1970s, funding was withdrawn and the school was closed. Shortly thereafter, in 1973, Professor Baker, together with music historian Richard French, seminary chaplain Jeffery Rowthorn, and administrator Mina Belle Packer, migrated to Yale University to begin a similar venture: the Institute of Sacred Music. The new entity was endowed by Clementine Miller Tangeman, whose husband Robert had been professor of music history at Union before his untimely death in 1964, and by her brother J. Irwin

Miller, Yale graduate, musician, and patron of the arts. Yale, the leading research university in the Northeast with professional schools of both music and divinity, seemed the ideal place to recreate the concepts and visions of the School of Sacred Music. Yale President Kingman Brewster worked with Colin Williams, dean of the Divinity School, and with School of Music dean Philip Nelson to realize that ideal, and 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 twenty resident and visiting faculty who teach throughout the University, and sixty-five students who enroll at Yale through the Institute. The ISM has its own building in Sterling Divinity Quadrangle and the responsibility for five programs — three in the Yale School of Music and two in 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) cantatorial and congregational song; and (2) Western art-music, including masses, motets, oratorios, and organ repertory in all styles and from all periods. The Institute also encourages serious study of music from other faiths and non-Western traditions.

At a time when the state of music in churches and synagogues pleads for various kinds of well-informed change, it is crucial that talented students who have vocations in sacred music be prepared for challenges both musical and theological. These students must have the finest musical training; they must also argue persuasively for music of authority, knowing enough of liturgical and church history, and

of theology, to do so. Thus, although the Institute's choral conducting and organ performance majors are fully enrolled in the School of Music, they are encouraged to elect courses in liturgics, theology, biblical study, and religion and the arts.

In its broadest sense, the Institute of Sacred Music's presence at the heart of a major school of music is a reminder that secular repertoires — from madrigals and opera to chamber music and symphonies — were brought to their first heights by musicians trained in the churches, and that composers make frequent and conscious returns to the traditions of liturgical music. Mendelssohn's resurrection of Bach's choral works; Brahms's patient studies and editions of medieval and Renaissance repertoires; Stravinsky's use of Russian Orthodox chant in his Mass; Ives's deeply religious "secular" works: all reclaim the musical materials of congregational song. The Institute thus upholds the importance of the churches and religious institutions for the teaching and preservation of great musical repertoires, whether simple or complicated, music of the past or contemporary compositions, the concert mass, fugue, hymn tune, or psalm setting.

The Institute of Sacred Music and the Yale Divinity School

As the direct descendant of the School of Sacred Music at Union Seminary, the Institute is deeply committed to its affiliation with the Yale Divinity School. Institute faculty affiliated with the Divinity School are concerned with the history and present life of the churches, and especially with worshiping 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 worshiping community. Classes at the Divinity School in liturgical subjects, including music history, religious poetry and drama, iconography, and architectural history, stress encounters with primary source materials, manuscript and archival study, as well as trips to museums, galleries, and architectural sites. All are possible through Yale's great libraries and collections, the many historic churches in the region, and New Haven's proximity to New York City.

Students at the Institute also participate in daily worship at the Divinity School's Marquand Chapel, affording practical opportunities to learn about the dynamics of the worshiping 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 traveled to Sweden with a sojourn in Copenhagen. The tours offer participants excursions and rich possibilities to see, hear, and learn in every ISM discipline—Choral Conducting, Voice, Liturgical Studies, Organ, and Religion and the Arts. The ISM covers most expenses of the tours for its students.

PERFORMING ENSEMBLES SPONSORED BY THE INSTITUTE

Yale Camerata. Founded in 1985 by its conductor, Marguerite L. Brooks, the Yale 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 special commitment to choral music of our time. The Camerata has collaborated with the Yale Glee Club, Yale Philharmonia, Yale Symphony, Yale Band, Yale Chamber Players, Yale Collegium Musicum, the New Haven Chorale, and the symphony orchestras of Hartford, New Haven, and Norwalk. The ensemble has also performed for Yale Music Spectrum and New Music New Haven. The chamber choir of the Yale Camerata has performed at the Yale Center for British Art and at Lincoln Center's Alice Tully Hall. In 1999 the chamber choir traveled to Germany to perform the Berlioz Requiem with choirs from Germany, Japan, the Netherlands, Israel, Great Britain, and the Ukraine, and in 2001 the group spent a week in residence at Saint Paul's Cathedral in London. The Camerata has been heard on Connecticut Public Radio and national broadcasts of National Public Radio's program "Performance Today." Guest conductors have included Robert Shaw, Jaap Schröder, 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. The chorus has sung first performances of works by many composers including Francine Trester, Julia Wolfe, and Kathryn Alexander.

Yale Schola Cantorum. The Yale Schola Cantorum is a twenty-four-voice specialist chamber choir supported by the Institute of Sacred Music with the Yale School of Music. Simon Carrington is the conductor. Choir members are undergraduates and graduates from across the University and each receives a stipend. Admission is by annual audition, which focuses on sight-reading and ensemble skills in addition to voice quality and technique. The choir's repertoire concentrates on music before 1750 and from the last one hundred years. In addition to performing regularly on the Yale campus and farther afield, the choir records and tours nationally and internationally. During its first year, Schola Cantorum's repertoire included works by Josquin des Pres, Orlando di Lasso, Schütz, Monteverdi, Bach, Charpentier, Stravinsky, Rautavaara, James MacMillan, and Yale faculty member Ezra Laderman. In May 2005 the choir will tour southern England, performing in many of the most glorious medieval and renaissance cathedrals and abbeys in the area.

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.

PERFORMANCES AND SPECIAL EVENTS

As an interdisciplinary center and major arts presenter in New Haven, the Institute offers a full schedule of concerts (some featuring Yale faculty and guest performers), drama, art exhibitions, films, literary readings, lectures, and multimedia events during the year. In 2003–2004, the Institute sponsored 73 events open to the public (including 33 student recitals), which were attended by an estimated 15,000 people.

LECTURES SPONSORED BY THE INSTITUTE

The Institute sponsors two annual lectures. The Tangeman Lecture is named for Robert Stone Tangeman, Professor of Musicology at Union Theological Seminary, in whose name the Institute's founding benefactor endowed the Institute at Yale. Recent Tangeman lecturers include the philosopher Christopher Dustin and musicologist Markus Rathey. The Kavanagh Lecture, named for Professor Emeritus of Liturgics Aidan Kavanagh, is given in conjunction with Convocation Week at Yale Divinity School. Lecturers in this series include Jeffrey Hamburger, Paul Bradshaw, Ronald Grimes, and (in fall 2004) Lawrence Hoffman.

INTERNATIONAL ACTIVITIES AND INTERNATIONAL REPRESENTATION OF ISM

The Institute draws its students and faculty from all over the world. Currently, nearly 10 percent of students come from outside the United States, as do four faculty members.

Faculty and students at the Yale Institute of Sacred Music work together to create a vital network of international exchange among organists, choral conductors, and scholars in liturgical studies and religion and the arts. The theme of the ISM's 2004–2005 Colloquium series is "Enculturation."

In 2003 and 2004, sometimes in collaboration with other entities, the Institute sponsored musicians, artists, and scholars from around the world to perform, exhibit art works, and lecture at Yale: the King's Singers from Cambridge, England; guest composer James MacMillan from Scotland; hymnographer I-to Loh from Taiwan; choral conductors Carl Høgset from Norway and Stefan Parkman from Sweden; painter Sawai Chinnawong from Thailand; organists Gerard Brooks from England and Michael Gaillit from Austria; and an exhibition of the molas from the San Blas Islands off the coast of Panama. We have also brought Canadian and American artists and scholars who specialize in various traditions of world music, art, and liturgy: Craig Russell, who, with Maria Jette, lectured on and performed sacred music of the Mexican baroque; Canadian painter Ray Dirks with a show of works about Africa focusing on Ethiopia; and Jaroslav Pelikan, who offered a lecture to complement a concert by Simon Carington and the Schola Cantorum on creeds from around the world.

Institute students and faculty traveled the world as individuals, and also as a group for a study tour. Organ majors played instruments in northern Germany, and then joined with the rest of the ISM in travel to Denmark and Sweden. The trip, which was led by Professor Marguerite Brooks and her ISM faculty colleagues Margot Fassler, Siobhán Garrigan, Martin Jean, Jaime Lara, Markus Rathey, Lana Schwebel, and Bryan Spinks, completed an exchange between Yale choral conducting students and conductors of the Swedish Radio Choir and its students. We learned not only through performing and concerts, but also through a series of lectures and tours planned by the faculty and colleagues from several Scandinavian universities, including Professor Åsa Ringbom of Finland. A group of faculty and students also worked on photographing and filming several of the ninety-eight medieval churches and their artworks on Gotland. ISM faculty and students are collaborating with colleagues and artists from Sweden, Finland, France, and Denmark to produce a video for use in the classroom as well as a gallery exhibition and book of photographs.

The Institute's programs reflect the growing international interests of the University as a whole, as seen in a broad range of recent innovations.

A Global University

In celebrating the Yale Tercentennial in 2001, President Richard C. Levin gave special weight to “Yale’s intention to become a truly global institution” by building on existing relationships and international activity. Since that time, the University has made great strides to intensify and broaden its efforts in the international arena. Exchanges of students, faculty, researchers, and fellows have grown significantly. Programs of study and research across the University increasingly incorporate international subject matter. To enhance all its initiatives in this direction, the administration has created a number of organizations and other specialized resources.

The most recently established organizational unit, inaugurated in 2003–2004, is the Office of International Affairs, which serves as an administrative resource to support the international activities of all schools, departments, offices, centers, and organizations at Yale; to promote Yale and its faculty to international audiences; and to increase the visibility of Yale’s international activities around the globe. Web site: www.yale.edu/oia.

The Office of International Affairs joins a range of other institutional resources, including:

Yale Center for International and Area Studies (YCIAS), the University’s principal agency for encouraging and coordinating teaching and research on international affairs, societies, and cultures; www.yale.edu/ycias.

Yale Center for the Study of Globalization, which draws on the rich intellectual resources of the Yale community, scholars from other universities, and experts from around the world to support teaching and research on the many facets of globalization, while helping to enrich debate through workshops, conferences, and public programs; www.ycsg.yale.edu.

Office of International Students and Scholars (OISS); www.oiss.yale.edu. See the description on page 79.

Yale World Fellows Program, which hosts twelve to eighteen Fellows from outside the U.S. each year for a term of concentrated study and close contact on the Yale campus; www.yale.edu/worldfellows.

For additional information: “Yale and the World” is a compilation, on the Yale Web site, of resources for international students, scholars, and other Yale affiliates interested in the University’s global initiatives: <http://world.yale.edu>.



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, Stefan Parkman, Sir David Willcocks, and Robert Shaw. Two guest conductors will visit in 2004–2005: Krzysztof Penderecki and Sir David Willcocks.

COURSES

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.

Fall 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: Voice. Marguerite L. Brooks, Simon Carrington.

Repertory Chorus: Conducting. Marguerite L. Brooks, Simon Carrington.

Recital Chorus: Voice. Marguerite L. Brooks.

Recital Chorus: Conducting. Marguerite L. Brooks.

Yale Camerata. Marguerite L. Brooks.

Spring 2005

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: Voice. Marguerite L. Brooks, Simon Carrington.

Repertory Chorus: Conducting. Marguerite L. Brooks, Simon Carrington.

Recital Chorus: Voice. Marguerite L. Brooks.

Recital Chorus: Conducting. Marguerite L. Brooks.

Yale Camerata. Marguerite L. Brooks.

Program in Voice

Doris Yarick-Cross (Yale School of Music), Chair

MISSION

The degree program in vocal performance at Yale has two distinct tracks, one in Opera (sponsored entirely by the Yale School of Music and chaired by Doris Yarick-Cross) and one in Early Music, Song, and Chamber Ensemble (sponsored jointly by the Institute of Sacred Music and the School of Music, and chaired by Simon Carrington). Both areas seek to enhance and nurture the artistry of young singers by developing in them a secure technique, consummate musicianship, and comprehensive performance skills.

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

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

Early Music, Song, and Chamber Ensemble Voice Track

Simon Carrington, Chair

FACULTY

Marguerite Brooks (ensemble coaching), Simon Carrington (ensemble coaching), Jeffrey Douma (YSM; choral genres), Margot Fassler (musicology), Judith Malafronte (voice), Markus Rathey (musicology), Mark Risinger (Voice), Eric Trudel (YSM; Italian and French diction); Emily Olin (YSM; Russian diction); Annette Wegener (YSM; German diction); J.J. Penna (YSM; song coaching).

DEGREES AND REQUIREMENTS

This vocal track, leading to the M.M. degree, is designed for the young singer whose interests lie principally in the fields of Early Music, Oratorio, Lieder, and Chamber Ensembles (choral).

The primary goal is to prepare the young singer for the rigors of a professional singing career through the development of a sound technique, musicianship, stylistic versatility, and performance skills. Private voice lessons are supplemented by intensive coaching in song and oratorio literature, and concentrated study of ensemble techniques in the chamber ensemble, Yale Schola Cantorum, directed by Simon Carrington. Weekly seminars and voice classes provide in-depth instruction in performance practices, diction, and interpretation. In addition to master classes by internationally renowned artists, the Schola Cantorum tours annually and will begin a recording schedule in 2005. Students are encouraged to avail themselves of the offerings of the University, particularly courses in

the Department of Music. All students enrolled in the Early Music, Song, and Chamber Ensemble voice track will also participate in the ISM's Colloquium on Wednesday afternoons.

For further information about course offerings and requirements for the Early Music, Song, and Chamber Ensemble Vocal track, call the admissions office of the Institute.

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 Planavsky, Martin Haselböck, Thomas Trotter, Naji Hakim, David Craighead, Michael Gaillit, 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 2004–2005 will be Karel Paukert. Diane Meredith Belcher will also perform on the annual "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, fall), Jeffrey Brillhart (Organ Improvisation, spring)

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. For more information, see the Bulletin of the School of Music. 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
Chant and Liturgy in Context: Medieval English and Swedish Sources Compared
The Sacred Concerto in the Seventeenth Century
De Profundis: The Musical History of Psalm 130
The Passion in the Eighteenth Century
Motets of Orlando di Lasso

COURSES

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.

Fall 2004

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

History of the Organ. This course examines the mechanical and acoustical properties of the pipe organ from its earliest beginnings to the present, placing it in its musical, socio-economic, and liturgical context, discussing registrational applications in select repertoire. Martin Jean.

Spring 2005

Instruction in the Major. Thomas Murray.
Instruction in the Major. Martin Jean.
Organ Seminar. Thomas Murray.
Improvisation at the Organ. Jeffrey Brillhart.

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, Stephen Marini, 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). The remaining courses are taken in Bible, theology, and church history, and in courses in Christianity and culture in Area III of the Divinity School 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 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.

Fall 2004

The English Reformation Liturgical Traditions and the Evolution of the Anglican Books of Common Prayer. This course considers the liturgical reforms in England, official and unofficial, that gave rise to the Anglican, Presbyterian, Baptist, Congregationalist, Quaker, and Methodist traditions from 1540 to 1789, looking at liturgical books, theological issues, architecture, music, and preaching styles. The second part of the course focuses on the Anglican Prayer Book tradition from 1789 to the present, and compares the 1979 Book of Common Prayer with that of another Anglican province. The course is designed for students of all denominations, and non-Episcopal students can compare their own denominational book with the 1979 Prayer Book. Bryan Spinks.

Foundations of Christian Worship. This team-taught course surveys the major areas of liturgical studies (theological basis, time, space, word and sacraments, pastoral rites, and daily prayer); exposes students to both theological and historical methodologies in looking at worship; traces the development across

time of the various strands and traditions of Christian worship; and provides the rudiments for anyone contemplating ordination, liturgical/musical leadership, or any of the more specialized courses offered. The course is open to all Divinity students; it is highly recommended for ISM students and is also recommended for other students as good preparation for subsequent liturgical studies courses. Bryan Spinks, Siobhán Garrigan, and others.

Liturgical Theology. A seminar of twenty-two persons at most, reading both the chief works of conventional liturgical theology *and* a large amount of feminist, womanist, and Mujerista theologies of worship. The aims of this course are to offer students a thorough introduction to the idea of and the central works on liturgical theology; a grounding in the relationship between Christian worship and Christian theology; a basic introduction to the chief methodological issues facing liturgical theology; an understanding of how liturgical theology is being both challenged and extended by feminist, womanist, Mujerista, political, and biblical theologians; and an opportunity to explore how this learning can be applied to one's own experiences as ministers, liturgists, and/or scholars. Siobhán Garrigan.

Spring 2005

Creativity and the Congregation. This course begins to answer the question, How? How do you apply all the wonderful things you learn about music, song, art, drama, literature, architecture, dance, and theater when you find yourself as a pastor, musician, or teacher in a local congregation? The course accomplishes this by inviting a different practitioner each week to come and work with the class as if it were a congregation. "Practitioners" means musicians, hymn writers, liturgical dancers, poets, theater directors, visual artists, and so on. They join the class for one of its biweekly meetings, and then in the second meeting the class discusses what it learned in light of the workshop *and* in light of prescribed readings about creativity and congregational life. Siobhán Garrigan.

Introduction to Ministry. This course is for M.Div. students in their second term. The course addresses the questions: What is the nature and purpose of the church? And what does ministry mean in the context of the larger issues of ecclesiology? The trajectory of the course focuses on the question: What is the significance and rationale for ordaining some people for ministry? Bryan Spinks, with others.

Eucharistic Prayers and Eucharistic Theology. This course considers the development of the central prayer of the communion service, the Great Thanksgiving, from its New Testament origins to modern formulations. It also examines the development of the theology of the sacrament of the eucharist, particularly in the Western traditions, and considers modern ecumenical discussions of the subject. The course is limited to a maximum of eight. Bryan Spinks.

Praying What We Believe: Theology and Worship. The classical expression of the Christian faith is summed up in the historic creeds of the Church, which are regarded as important foundation documents in ecumenical dialogue. But where did they come from? What do they mean? And how is this belief expressed in worship? This course considers the origin of creeds, and the development of the Niceno-Constantinopolitan Creed of 381. It considers the doctrines and beliefs expressed in the Creed, using recent books on the Creeds. It examines how these beliefs have been and are expressed in the public worship of the Church, examining ancient and current praxis. The course is taught by lecture, discussion, and student presentation. Bryan Spinks.

Psalms and Hymns of the American Protestant Tradition. This course is an inquiry into the history, theology, and practice of sacred song in the major traditions of American Protestantism. We study the foundational theologies of Protestant praise and examine how that heritage has developed in American religious culture through the medium of sacred song. Through class assignments and written exercises, students also learn basic research methods in the fields of liturgics and hymnology. We focus specifically on texts and tunes across the range of American Protestant communions from colonial psalmody and the Early American Singing School to the gospel hymn tradition and the modern sacred song of the Black Church, Pentecostals, and Mainline Liberals. Stephen Marini.

Worship in the USA Today. This course is a study of worship as expressed across the spectrum of Christian traditions in contemporary America. Class meetings are devoted to examination of the orders of worship in major American Christian communions and their theologies, from Catholic and Orthodox eucharistic liturgies and the Reformation traditions of Lutherans, Episcopalians, Quakers, Presbyterians, and United Church of Christ to more recent American forms of worship among Methodists, Baptists, Disciples, the Black Church, and Pentecostal and Charismatic movements. Alongside this survey, students conduct longitudinal participant-observation of worship at a local congregation, culminating in a final project that assesses contemporary liturgical practice in light of denominational tradition. Stephen Marini.

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

Mellonee Burnim, Patrick Evans, Margot E. Fassler, Jaime Lara, Virginia C. Raguin, 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 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.

Fall 2004

Milton. This course explores Milton's importance as a theological, poetic, and political writer through a survey of his major works of prose and poetry. We move through his works in roughly chronological fashion as we seek to understand both his role in the major religious and political controversies of seventeenth-century England as well as his unique qualities as an epic religious poet who influenced scores of later writers and thinkers. We work to understand the paradox that emerges from Milton's work: while his religious and political thought was often deeply radical, the form he used to express much of it remained deeply indebted to prior authors, both ancient and more recent. In other words, we examine the way in which Milton balanced his respect and even veneration of older poets' images, language, and structures with his need to convey new and often surprising or potentially disruptive ideas. In addition to reading his religious prose and poetry, we look at prose texts in which he defended his role as accused regicide, in an effort to understand his unification of politics and religion. Lana Schwebel.

Spiritual Autobiography. How do people remember their own lives and make of them stories that resonate for others? How does a person explain her or his

conversion, comprehension, or acceptance of God to an audience that may not share the same experience? That is, how do autobiographers consider their roles as individuals in a larger spiritual context? Can we make a distinction between the objective facts of a person's life and the truth that they may find in it? We consider these and other questions of memory and narrative as we read a selection of writings that might loosely be termed "spiritual autobiography" (and as we work toward a definition of that somewhat nebulous term). At the same time, this course combines primary source readings with useful theoretical scholarship on genre and autobiography, narrative, conversion, and the self. Lana Schwebel.

Chant and Liturgy in Context: Medieval English and Swedish Sources Compared. Opening focus is on various aspects of the Sarum Use, including study of the rites it supplanted after the destruction of Anglo-Saxon culture by the Anglo-Normans, and comparison with select neighboring rites. Work includes both liturgical and musical sources, with attention to the ways in which major historical changes are supported and redefined through the liturgy and its music. As many of the sources of Sarum are translated into and commented upon in English, there will be no requirement to know Latin, although students will find it useful to have studied the language. The second part of the course focuses on the circumstances of performance, using medieval parish churches and the adaptation of music and liturgy for the use of individual towns, comparing circumstances in England to those of Western Sweden. Students should have expertise in one of the following: music, liturgy, art history, Latin and manuscripts, liturgical drama, or filmmaking. Margot E. Fassler.

Motets of Orlando di Lasso. Orlando di Lasso (1532–1594) was one of the most influential composers of the sixteenth century. His masses, motets, and secular pieces were performed all over Europe and served as models for many other composers of his time and the following century. This course outlines the development of Lasso's compositional style by studying especially the motets. Furthermore, the liturgical, sociological, and historical contexts of these pieces are scrutinized. Markus Rathey.

Sacred Concerto: Seventeenth Century. When Ludovico da Viadana published his *Cento concerti Ecclesiastici* in 1602, a "new" musical style was born: the small-scale sacred concerto. The course outlines the development of this style in the seventeenth century among composers like Monteverdi and Schütz, as well as its roots in the late sixteenth century in the compositions of Willaert and G. Gabrieli. Markus Rathey.

Black Religious Music. From both a sociocultural and a historical perspective, this course explores the major forms of African American religious music indigenous to the United States (Negro Spirituals and gospel music), as well as those Euro-American musical expressions that have emerged as integral parts of the African American worship experience. Students are engaged in multi-layered

experiences of history, aesthetics, and ethnography through the frequent utilization of audio and video recordings, as well as participant observation in African American churches. The course format is both diachronic and synchronic, so designed to assist students in recognizing relationships between different forms of African American musical expression, despite their differing time frames and contexts of origin. Mellonee Burnim.

Stained Glass: Context and Transcendence. The course is designed as an introduction to the place of leaded and painted windows in houses of worship. The course encompasses faculty lectures on the function of stained glass in houses of worship from the twelfth century to the present. Students review programs of historic glazing as well as selecting a specific site (a house of worship in New Haven, Wallingford, Hartford, or other locations) and explore the relationship of the windows to the confessional stance of the congregation, the architectural context, the donors of the windows, and the artistic tradition represented. Virginia C. Raguin.

Theology and Cinema. This course examines various themes in Christian theology through the lens of cinematic art. *Cinema*, in both content and form, offers a window into the beliefs and values of both artists and communities. Filmmakers contribute to the storytelling function within their cultures. Their films provide a locus for understanding the human search for what will reflect and form meaning. *Theology* can be understood as reflection upon faith experience, which in turn leads to the formulation of structures of belief. Both cinematic expression and theological reflection, therefore, share an interest in the probing of human nature and experience in hopes of responding to human questions and aspirations. The course offers a distinctive entree into various topics and issues proposed by Christian theology, as well as a critical appreciation for the history, aesthetics, and narrative strategies of film. Mark Villano.

Spring 2005

De Profundis: The Musical History of Psalm 130. De profundis—From the depths I cry to thee ... Psalm 130 is one of the most expressive and most frequently set texts of the Bible. Every generation of composers in Western music history interpreted it in its own way. Hence, the psalm is good model for an overview on musical text interpretation from the late Middle Ages until the early twentieth century, from Gregorian Chant to Arnold Schönberg. Markus Rathey.

The Passion in the Eighteenth Century. The course treats not only Johann Sebastian Bach with his huge oratorios, but also compositions by Handel, Telemann, Graun and a lot of other, now forgotten, composers. The course shows the broad spectrum of “Passions” between the late baroque and the early classic period and scrutinizes the intellectual and spiritual contexts that shaped this history. Markus Rathey.

Late-Medieval English Drama. This course examines late-medieval drama in England, with an eye toward both the early modern period and the twentieth century. Scholars traditionally distinguish medieval drama from its classical antecedents and Renaissance successors because of its ecclesiastical connection, its involvement with the audience, and its biblically comprehensive subject matter. Thus, this course explores different ways of understanding these plays: as texts, as manifestations of cultural and ecclesiastical preoccupations, and (most significantly) as performance. We begin with a number of theoretical approaches (anthropological, Marxist, historical). Next, we study the development of the mystery or cycle plays, which chronicled Christian history while retaining a strong connection to contemporary social concerns. We also read some non-cycle plays, including several morality plays, to understand the allegorical and iconographic traditions on which they rely. Finally, we examine two twentieth-century interpretations of medieval drama: a novel that envisions the theatrical and social context of a morality play, and a film that re-imagines both the Passion and its enactment. Lana Schwebel.

Elegy, Memory, and the Poetics of Grief. This course surveys the English-language elegy from the fourth century until the present day, in an examination of how poets create art from grief and loss. We explore the role of memory in the creation of elegiac writings, as well as the conventions of depicting the lost beloved. Finally, we consider the intersection of private grief with the public sphere: How does poetry, by its very public nature, compromise or amplify the event of loss? That is, how does poetry enact or perform grief to an audience that may or may not share it? Lana Schwebel.

The House of the Lord. The objectives of this course are to prepare future ministers and pastoral personnel to understand and design/redesign their worship spaces. This is visual ecclesiology, not interior decoration. The course also acts as an historical survey of twenty centuries of church design for preaching and sacraments, and demonstrates how sacred space has shaped theology and liturgical practice, as well as being shaped by them. Although there are no prerequisites, it is hoped that students know something about Scripture and Christian worship, particularly that of their own religious tradition. The course consists of illustrated lectures. Jaime Lara.

The Art and Architecture of Conversion Evangelism. This is a seminar/slide/lecture course on the ways in which visual things have been used over twenty centuries as tools of conversion and spreading the Gospel. I am defining the words “art” and “architecture” in their broadest terms to include visual things like liturgy, rituals, puppets, drama, and cinema. What does the enculturation of the Christian faith and worship look like in Asia, Africa, Australia, and Latin America? What does an Asian, African, Australian, or Latin American Christ look like? The first half of the term is in the lecture format dealing with

Christianity confronting paganism and bringing pagans into the Church. The second half of the term has the students do research in the Day Missions Library of YDS and make brief presentations on their own denomination's mission history and missionary techniques, emphasizing the visual aspect. This could include both foreign missions overseas and home missions in the United States, evangelism crusades, revival meetings, missionary outreach to Native Americans, and so on. Students are encouraged to be creative and discover the visual history of their own tradition. If seeing is believing, then how have Christians helped non-believers to *see* Christ and the faith? Jaime Lara.

Musical Skills and Vocal Development for Parish Ministry. This course helps students establish the musical and vocal proficiency necessary for liturgical presiding within the student's particular tradition. In group discussions, the course deals with issues regarding the role of singing in worship, practical musical matters of worship planning, and professional concerns regarding the cooperation of clergy and musicians. In smaller groups and individual sessions, the course helps students understand the vocal mechanism for both speaking and singing, and helps establish basic sight-reading and cantoring skills. Patrick Evans.

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.

The 2003–2004 roster included I-toh Loh, Craig Russell, Libby Larsen, John Witvliet, Virgilio Elizondo, Quentin Faulkner, John McClure, and ISM faculty member Simon Carrington.

The theme for 2004–2005 is “Enculturation,” and speakers include Charles Peltz, Sally Morgenthauer, Daniel Findikyan, C. Michael Hawn, Bonnie Wade, and Distinguished ISM Faculty Fellow Mellonee Burnim.

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 September 2004.



Wesley D. Avram



Jeffrey Brillhart

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. His 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., The Louisville Institute, and the Center for Theology and the Natural Sciences. He is the contributing editor for *Anxious About Empire: Theological Reflections on the New Global Realities* and author of the forthcoming *Where the Light Shines Through: Discerning God in Everyday Life*. Special studies at the Hebrew University, Ecumenical Institute at Tantur, University of Chicago, and Yale. B.S., Northwestern University; M.Div., Princeton Seminary; Ph.D., Northwestern University.

Jeffrey Brillhart, Visiting Lecturer in Organ Improvisation (spring), has performed throughout the United States and Europe as organist and conductor and is known for his musical versatility. He was awarded first place at the American



Marguerite L. Brooks



Mellonee Burnim

Guild of Organists' National Competition in Organ Improvisation in 1994. Mr. Brillhart is director of music and fine arts at Bryn Mawr Presbyterian Church, where he oversees music, education, and arts programs that involve more than 500 children, youth, and adults each week. He is also music director of Philadelphia's acclaimed Singing City Choir, one of the first integrated community choirs in the United States. Under his directorship, Singing City has performed with the Philadelphia Orchestra, with jazz great Dave Brubeck, and on tours to Cuba and, most recently, Northern Ireland. Mr. Brillhart maintains an active schedule as conductor, organist, and clinician, most recently at the Eastman School of Music, Westminster Choir College, the Curtis Institute of Music, and Baylor University. M.M., The Eastman School of Music.

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

Mellonee Burnim, Distinguished Faculty Fellow in Ethnomusicology and Ritual Studies. Mellonee Burnim is associate professor in the Department of Folklore and Ethnomusicology at Indiana University-Bloomington. Her research centers on religious music, the music of the African Diaspora, and African American music aesthetics. She has conducted choral workshops on African American religious music across the United States, in Cuba, and in Malawi, Central Africa. Her publications include guest editorship of *Music and the Experience of God* (1989), a special issue of *Concilium: International Review of Theology*; chapters in



Simon Carrington

the collections *African American Religion: Research Problems and Resources for the 1990s* (1992), *Leading the Church's Song* (1998), and *African Americans and the Bible* (2000); and journal articles in *Ethnomusicology*, *Western Journal of Black Studies*, and the *Music Educator's Journal*, among others. Her work also appears in the *Garland Encyclopedia of World Music*, Vol. 3. (2001), and she is co-editor of a book on African American music scheduled for publication with Routledge Press in 2005. Professor Burnim has also served as chair of the Department of African American Studies and as director of the Ethnomusicology Program at Indiana University. B.Mus.Ed., North Texas State University; M.M., University of Wisconsin; Ph.D., Indiana University.

Simon Carrington, Professor (Adjunct) of Choral Conducting. Professor Carrington joined the Yale faculty in 2003, coming from New England Conservatory, where he directed the choral activities from 2001 to 2003. Previously, Professor Carrington served for seven years 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, with which 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 Florilège Vocal de Tours (France); 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). He has conducted leading youth choirs from all over Europe in Barcelona, and in 2004 conducts the Fauré Requiem in venues on two continents. M.A., University of Cambridge.



Patrick Evans



Margot E. Fassler

Patrick Evans, Senior Lecturer in the Practice of Sacred Music. Professor Evans comes to Yale from the University of Delaware where he is associate professor of music. As a singer, he has been a Fellow of the Tanglewood Music Center, the Cleveland Art Song Festival, and the Pacific Music Festival, Sapporo, Japan. He appears regularly in opera, oratorio, and recital performances, and has sung *All the Way Through Evening: Songs from the AIDS Quilt Songbook*, a recital/liturgical event, throughout the U.S. During a recent sabbatical year, he served as artist in residence at Union Theological Seminary, and currently serves in the same capacity at Broadway Presbyterian Church in Manhattan. Minister of music for ten years at Hanover Street Presbyterian Church in Wilmington, Delaware, Professor Evans has worked with many urban congregations seeking to renew their musical worship traditions, embracing the changing cultural contexts of their cities. He is interested in the interaction of the traditional Western canon with global hymnody, African American gospel traditions, and other musical and liturgical artistry in multicultural communities of faith. B.M., B.M.E., University of Montevallo; M.M., D.M., The Florida State University.

Margot E. Fassler, Director, Robert S. Tangeman Professor of Music History. Professor Fassler was named Robert S. Tangeman Professor of Music History in 1999. She holds joint appointments at the Divinity School, at 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, liturgical drama (with Jaime Lara). Her book *Gothic Song* won the Nicholas Brown Prize of the Medieval Academy and the Otto Kindelday 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. *Psalms in Community: Jewish and Christian Textual, Liturgical, and Artistic Traditions*, which she



Siobhán Garrigan



Martin Jean



Jaime Lara

co-edited with Harold W. Attridge, was published in 2004 by the Society of Biblical Literature. B.A., State University of New York; M.A., Syracuse University; M.A., Ph.D., Cornell University.

Siobhán Garrigan, Assistant Professor of Liturgical Studies and Assistant Dean for Chapel. Professor Garrigan is author of *Beyond Ritual: Sacramental Theology after Habermas* (2004) and a former Government of Ireland humanities scholar. Before coming to Yale, she taught Religion Today: Tradition, Modernity and Change at the Open University and, for the previous three years, courses in Christian theology and worship 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 led to her co-coordination of the first Irish interchurch conference, *Fís*, and to several articles in Irish journals. B.A., Oxford University; 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, Associate Professor of Christian Art and Architecture, and Chair, Program in Religion and the Arts. Professor Lara has degrees and interest in art, architecture, liturgics, and anthropology. His studies have focused on early



Judith Malafronte

Christianity, the Spanish Middle Ages, medieval theater, and the colonial era of Latin America. His most recent publications include *City, Temple, Stage: Eschatological Architecture and Liturgical Theatrics in New Spain*; "A Vulcanological Joachim of Fiore and an Aerodynamic Francis of Assisi in Colonial Latin America," in *Studies in Church History*, vol. 41; "Catholic Worship in Hispanic America," in *The Oxford Encyclopedia of Christian Worship*; "The Language of the Arts," in *The Languages of Worship/Los Lenguajes de la Liturgia*; and "Feathered Psalms: Old World Forms in a New World Garb," in *The Psalms in Community*. He has two books in preparation, one on the liturgical texts in Latin and Náhuatl used for the evangelization of the Aztecs in Mexico, and a second on volcanoes, myths, and the Book of Revelation in the Andean countries. 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 University of California, Berkeley.

Judith Malafronte, Visiting Lecturer in Voice. Mezzo-soprano Judith Malafronte has an active career as a soloist in opera, oratorio, and recital. She has appeared with the San Francisco Symphony, the Los Angeles Philharmonic at the Hollywood Bowl, the St. Louis Symphony, the St. Paul Chamber Orchestra, the Handel and Haydn Society, and Mark Morris Dance Group. She has sung at the Tanglewood Festival, the Boston Early Music Festival, the Utrecht Early Music Festival, and the Göttingen Handel Festival. Winner of several top awards in Italy, Spain, Belgium, and the United States, including the Grand Prize at the International Vocal Competition in Hertogenbosch, Holland, Ms. Malafronte holds degrees with honors from Vassar College and Stanford University, and studied at the Eastman School of Music, in Paris and Fontainebleau with Nadia Boulanger, and with Giulietta Simionato in Milan as a Fulbright scholar. She has recorded for major labels in a broad range of repertoire, from medieval chant to contemporary music, and her writings have appeared in *Opera News*, *Stagebill*,



Stephen A. Marini

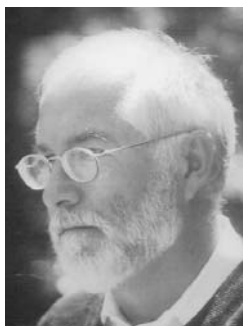


Thomas Murray

Islands, Early Music America Magazine, Schwann Inside, and Opus. B.A., Vassar College; M.A., Stanford University.

Stephen A. Marini, Visiting Professor of Religion and Literature. Professor Marini is a historian of American religions whose research extends from the colonial period to the present and across several genres of religious culture including Christian thought, ecclesiology, spirituality, ritual practice, and hymnody. His most recent publications include *Sacred Song in America: Religion, Music, and Public Culture* and *The Norumbega Harmony: Historical and Contemporary Hymn Tunes and Anthems from the New England Singing School Tradition*, as well as several articles on the hymnody of American Evangelical Protestantism. An experienced church musician in the Baptist tradition, he is founder and director of Norumbega Harmony, an internationally acclaimed choral ensemble specializing in Early American sacred music. He visits Yale from Wellesley College, where he is Elisabeth Luce Moore Professor of Christian Studies. He taught at YDS/ISM in spring 2001 and has also held teaching appointments at Harvard Divinity School, Andover Newton Theological School, and Weston Jesuit School of Theology. B.A., Dickinson College; Ph.D., Harvard 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 University organist in 1990. Successor to Charles Krigbaum and Robert Baker as the senior professor of organ, he teaches the Organ Literature Seminar and gives instruction to graduate organ majors. His performing career has taken him to all parts of Europe and to Japan, Australia, and Argentina. As soloist with orchestra he has appeared with the Pittsburgh, Milwaukee, and New Haven symphony orchestras, the National Chamber Orchestra in Washington, D.C., and the Moscow Chamber Orchestra during their tour of Finland in 1996. The American Guild of Organists named him International Performer of the

*William Porter**Virginia C. Raguin*

Year in 1986; as a recipient of this distinction he joined such luminaries as Marie-Claire Alain, Jean Guillou, and Dame Gillian Weir. The Royal College of Organists in England awarded him an FRCO diploma *honoris causa* in 2003. During his years at Yale he has at times been active as a choral conductor, and prior to his joining the faculty he was organist and choirmaster at the Cathedral Church of St. Paul (Episcopal) in Boston. B.A., Occidental College.

William Porter, Lecturer in Organ Improvisation. Professor Porter is also on the faculty at the Eastman School of Music in Rochester, New York. He previously taught organ, music history, and music theory at the New England Conservatory in Boston. Widely known as a performer and teacher in the United States and in Europe, he has achieved international recognition for his skill in improvisation in a wide variety of styles, ancient and modern. He is a senior researcher at the Göteborg Organ Arts Center in Göteborg, preparing a book on improvisational practice in seventeenth-century Germany. *Affetti Musicali* and *Musica Poetica*, co-founded by Professor Porter, are Boston-based ensembles that have received critical acclaim for their performances of Baroque repertoire. An active church musician, he was for many years 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.

Virginia C. Raguin, Visiting Professor of Religion and the Arts, visits Yale from the College of the Holy Cross in Worcester, Massachusetts, where she is professor of art history. She has published widely on stained glass and architecture including *Stained Glass from its Origins to the Present* (Harry Abrams, 2003), *Artistic Integration in Gothic Buildings* (Toronto University Press, 1995) and *Stained Glass in Thirteenth-Century Burgundy* (Princeton University Press, 1982). A member of the International Corpus Vitrearum, she (with co-author Helen



Markus Rathey



Mark Risinger

Zakin) has written the two-volume *Stained Glass before 1700 in the Midwest United States* (Harvey Miller Press, London, 2002). Her interest in religion and patronage extends to the post-medieval world. Her exhibitions include *Sacred Spaces, Building and Remembering Sites of Worship in the Nineteenth Century* (College of the Holy Cross and the American Antiquarian Society, 2002); *Glory in Glass: Stained Glass in the United States: Origin, Variety and Preservation* (American Bible Society, 1998); *Santos: Devotional Images from the American Southwest* (1992), and *Northern Renaissance Stained Glass, Continuity and Transformation* (1987), the latter two both at Holy Cross. Ph.D., 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 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.

Mark Risinger, Visiting Lecturer in Voice. American bass Mark Risinger maintains an active schedule of performances in both opera and oratorio throughout the United States. In recent seasons he has performed regularly with companies including New York City Opera, Boston Lyric Opera, Baltimore Opera, Arizona



Lana Schwebel



Bryan D. Spinks

Opera, Fort Worth Opera, Connecticut Opera, Kentucky Opera, and Toledo Opera, among others. His concert performances have included engagements with the Boston Symphony Orchestra, the Fort Worth Symphony, the Charlotte Symphony, the New York Choral Society, the Orchestra of St. Luke's, Boston Baroque, and the Choral Arts Society of Philadelphia, in repertoire ranging from the Passions and cantatas of J.S. Bach to Beethoven's Ninth Symphony and *Missa Solemnis*, Rossini's *Stabat Mater*, and the requiem masses of Verdi and Mozart. He most recently appeared as the Watchman in the U.S. premiere of Sergei Tanayev's *Agamemnon* with the Manhattan Philharmonic at Carnegie Hall. Mr. Risinger currently serves on the American Committee of the Handel House Trust and is preparing the edition of Handel's *Semele* for the Hallische Händel-Ausgabe. Ph.D., Harvard University.

Lana Schwebel, Assistant Professor of Religion and Literature. Professor Schwebel previously taught at Vassar College, where she was visiting assistant professor of English. Primarily a medievalist, her dissertation explored 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 at work on a book about ghosts and earthly intercession in the later Middle Ages. A.B., Barnard College; 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 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



Mark Villano

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 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.

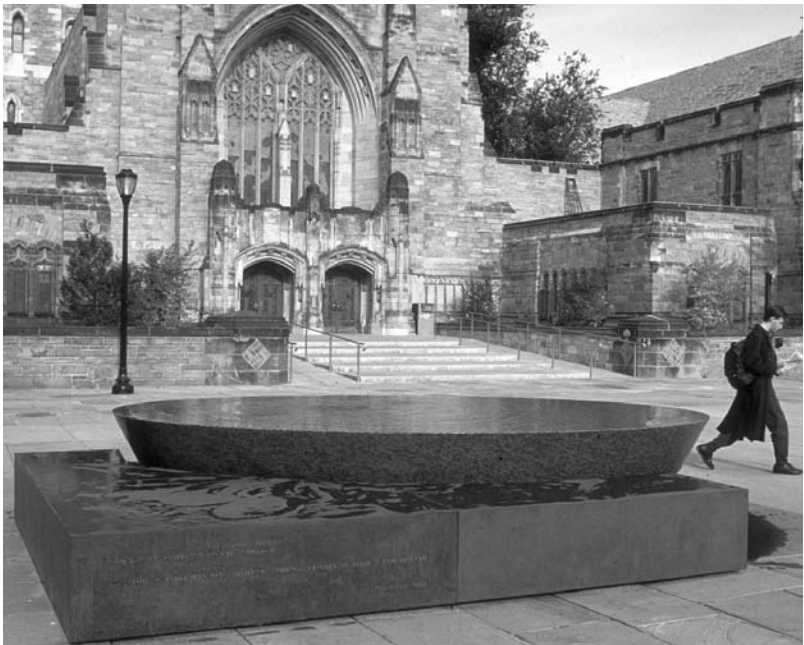
Mark Villano, Visiting Lecturer in Religion and the Arts. Ordained as a Paulist priest in the Roman Catholic tradition, Rev. Villano has ministered in pastoral assignments across the United States, including positions in Michigan, Texas, California, and Ohio. In Austin, Texas, he served at an urban parish and with students from the University of Texas. In Los Angeles he worked at parishes and the campus ministry centers at USC and UCLA. For four years he was associate director of Campus Ministry at the Newman Center at Ohio State University in Columbus. While in Los Angeles, he also served as director of creative development at Paulist Productions, a film and television production company, working with writers and producers on various media projects. He was also documentary director for the Humanitas Prize, an annual series of awards given to television and film writers who show "humanizing achievement in writing." At Ohio State, he taught screenwriting as an adjunct in the Department of Theatre. He maintains a strong interest in media and film studies and in filmmaking as a contemporary way of expressing faith experience. Currently, he also ministers as an associate chaplain at St. Thomas More Catholic Center at Yale. B.A., M.Div., Catholic University of America; M.F.A., University of Southern California.

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.

MUSIC FACILITIES

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.

DIVINITY SCHOOL FACILITIES

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

Since 1971, Berkeley Divinity School at Yale, an Episcopal seminary, has been affiliated with Yale Divinity School. Berkeley Divinity School retains its identity through its board of trustees, its dean, and the Berkeley Center located at 363 St. Ronan Street. Episcopal students come under the care of the dean of Berkeley Divinity School for spiritual formation and counseling, but are not differentiated from other Yale Divinity School students. As a result of the affiliation, there is one integrated student body and faculty.

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 2005–2006 are available as of April 1 online and can be submitted directly from the Web site (www.yale.edu/graduatehousing). A copy of your letter of acceptance from Yale will need to be submitted 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; telephone, 203.432.2167; fax, 203.432.4578. For more apartment information, contact betsy.rosenthal@yale.edu; telephone, 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 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, except composers (see application requirements below).

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

- February 1 for students applying to the Institute of Sacred Music jointly with Yale Divinity School; and
- December 15 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

For degrees in Yale Divinity School, the Institute is interested in students who seek theological education with emphasis on liturgical studies or religion and the arts, as well as M.Div. candidates for ordination who desire interaction with practicing church musicians as part of their education.

The following materials must be received by February 1:

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. Scores from the International English Language Testing System (IELTS) if English is not your first language. (See below for details.)
7. Graduate Record Examination (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 Institute admits outstanding organists, choral conductors, and singers to its music programs based on the application and auditions. Composers interested in enrolling in the School of Music through the Institute should indicate their interest on the School of Music application.

The following materials must be received by December 15:

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.

Choral Conducting

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

Voice: Early Music, Song, and Chamber Ensemble

Repertoire for the audition recording should include seven selections from the oratorio and art song repertoire of contrasting style and language. Three of these selections should be from the Renaissance and Baroque periods.

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 24–26, 2005;
- for choral conducting on February 28–March 1, 2005;
- for voice on February 24, 2005;
- for all M.M.A. applicants on February 26 and 27, 2005 (both days required).

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.

Voice applicants may perform the same or different works from the audition recording. However, works should be chosen from the same repertorial categories (see above). Applicants will be asked to demonstrate sight-reading ability and other essential musical skills.

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 test is 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.

TESTS OF ENGLISH FOR SPEAKERS OF OTHER LANGUAGES

Students for whom English is a second language must demonstrate a level of language proficiency appropriate for study. Applicants to the School of Music through the Institute should arrange to take the Test of English as a Foreign Language (TOEFL) of the Educational Testing Service. More information and applications are available at www.toefl.org/, or call 609.771.7670, or write to PO Box 6154, Princeton NJ 08541-6154. *Please use institution code #7072. Failure to use this code may result in lost scores.*

Applicants to Yale Divinity School programs through the Institute must show evidence of proficiency in the English language either by attaining a satisfactory

score on the International English Language Testing System or by having received a degree from an accredited university or college where English is the language of instruction. For information, contact IELTS Inc., 100 East Carson St., Suite 200, Pasadena, CA 91103, USA; telephone, 626.564.2954; fax, 626.564.2981; e-mail, ielts@cell.org; Web site, www.ielts.org.

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 or IELTS (if applicable; see 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 for all admitted students. The amount is based on tuition established by the two affiliated schools. In 2004–2005, tuition for full-time students enrolled at the School of Music through the Institute will be \$22,800. Tuition for full-time students enrolled at the Divinity School through the Institute will be \$16,218. Other special fees may be assessed, depending on program (orientation, commencement, board, and activity fees, etc.). Total estimated expenses for a single student are \$33,300 for Music and \$31,364 for Divinity. Estimated totals for different categories of students may include housing, meals, books, health care, major medical insurance, child care, and other miscellaneous costs. 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.

U.S. citizens and permanent residents may also 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. Appli-

cants 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 for a student concentrating in 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 who demonstrate a lively interest in cross-disciplinary interaction and study.

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 20.)

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 \$65. The deadline for enrollment is June 18. For additional information, please contact AMS at the number above or visit their Web site at 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 University 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 2004–2005, the last days for refunding federal student aid funds are November 4 in the fall term and March 27 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 11, 2004 in the fall term and January 19, 2005 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 27, 2004 in the fall term and February 3, 2005 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 24, 2004 in the fall term and March 1, 2005 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 YSL) who withdraw are required to have an Exit Interview before leaving Yale, and should expect notification from Student Financial Services on completing this process.



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, 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, or on the YHP Web site at www.yale.edu/uhs.

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 (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 (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 (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 (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, 2004. 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 (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 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, daily 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 (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., except Tuesday, when the office is open from 10 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 www.yale.edu/opa/yb&c.

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 is closed for a two-year renovation. The hub of the museum's activities during this period 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, the Horowitz Piano 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 gpss@yale.edu or visit www.yale.edu/gpss.

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; sports and wellness 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 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; Indigo Blue: A Center for Buddhist Life at Yale; several Protestant denominational ministries and nondenominational ministries; and religious groups such as the Baha'i Association, the New Haven Zen Center, the Yale Vedanta Society and Yale Hindu Council, and the Muslim Student Association. Additional information is available at 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. Acad-

emic 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://yalebulldogs.collegesports.com/> (click on Sports 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 online at <http://yalebulldogs.collegesports.com>.

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.admissions@yale.edu; Web site, www.yale.edu/admit/

Graduate School of Arts and Sciences: Courses for college graduates. Master of Arts (M.A.), Master of 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 Office of Graduate Admissions, 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, divinityadmissions@yale.edu; Web site, www.yale.edu/divinity/. Online application, <http://apply.embark.com/grad/yale/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/music/

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 Philosophy (Ph.D.).

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, 203.737.2257; 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 INSTITUTE OF SACRED MUSIC

By Air

Tweed–New Haven Airport is served by Delta Connection and U.S. Airways Express. 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 and proceed as it curves around to the right. The main entrance to Sterling Divinity Quadrangle will be under a white portico on your left.

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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