

Institute of Sacred Music

2006–2007



MUSIC · WORSHIP · ARTS

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Institute of Sacred Music

2006–2007

Church Music Studies

Program in Choral Conducting

Program in Liturgical Studies

Program in Organ

Program in Religion and the Arts

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

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Fall 2006 Calendar

EVENT	INSTITUTE OF SACRED MUSIC	DIVINITY SCHOOL	SCHOOL OF MUSIC
<i>Orientation</i>		Tuesday – Friday August 29 – September 1	Tuesday September 5
<i>Placement examinations and advisories</i>	Tuesday – Friday September 5 – 8	<i>Fall registration,</i> Tuesday – Friday September 5 – 15	Tuesday – Friday September 5 – 8
<i>Fall-term classes begin</i>	Wednesday September 6	Wednesday September 6	Monday September 11
<i>Reading period</i>		Monday – Friday October 9 – 13	
<i>Fall convocation</i>		Monday – Thursday October 9 – 12	Thursday September 7
<i>M.M.A. applications due (School of Music internal candidates)</i>	Friday October 20		Friday October 20
<i>M.M.A. examinations (School of Music internal candidates)</i>	Saturday October 28		Saturday October 28
<i>Reading Period</i>		Monday – Wednesday November 20 – 22	
<i>Fall recess begins</i>		6 P.M., Wednesday November 22	Saturday November 18
<i>Fall recess ends</i>	8.30 A.M., Monday November 27	8.30 A.M., Monday November 27	8.30 A.M., Monday November 27
<i>Application deadline</i>			Friday December 1
<i>Fall-term classes end</i>		6 P.M., Tuesday December 12	Friday December 15
<i>Reading period</i>		Wednesday – Friday December 13 – 15	
<i>M.M.A. auditions (School of Music internal candidates)</i>	Friday December 8		Friday December 8
<i>Fifth Semester in Church Music Studies application deadline</i>	Friday December 15		
<i>Fall-term examinations</i>		Monday – Friday December 18 – 22	Monday – Friday December 18 – 22
<i>Fall term ends</i>		6 P.M., Friday December 22	Saturday December 23

Spring 2007 Calendar

EVENT	INSTITUTE OF SACRED MUSIC	DIVINITY SCHOOL	SCHOOL OF MUSIC
<i>Spring-term classes begin</i>	8.30 A.M., Tuesday January 16	8.30 A.M., Tuesday January 16	8.30 A.M., Tuesday January 16
<i>Application deadline</i>		Monday January 15	
<i>Registration for spring term 2007</i>		Tuesday–Friday January 16–26	
<i>Reading period</i>		Monday–Friday February 12–16	
<i>Written comprehen- sive exams for current M.M.A. students</i>	Friday–Monday February 9–12		Friday–Monday February 9–12
<i>Admissions auditions</i>	Wednesday–Friday February 28– March 2		Wednesday–Friday February 28– March 2
<i>Spring recess begins</i>	6 P.M., Friday March 9	6 P.M., Friday March 9	Saturday March 10
<i>Spring recess ends</i>	8.30 A.M., Monday March 26	8.30 A.M., Monday March 26	8.30 A.M., Monday March 26
<i>Spring-term classes end</i>		Tuesday May 1	Friday May 4
<i>Reading period</i>		Wednesday–Friday May 2–4	
<i>Oral exams for current M.M.A. students</i>	Monday– Wednesday May 7–9		Monday– Wednesday May 7–9
<i>Spring-term examinations</i>	Monday–Friday May 7–11	Monday–Friday May 7–11	Monday–Friday May 7–11
<i>Spring term ends</i>	6 P.M., Friday May 11	6 P.M., Friday May 11	6 P.M., Friday May 11
<i>University Commencement</i>	Monday May 28	Monday May 28	Monday May 28

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*.

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

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

Roland Whitney Betts, B.A., J.D., *New York, New York*.

Jeffrey Lawrence Bewkes, B.A., M.B.A., *New York, New York*.

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

Donna Lee Dubinsky, B.A., M.B.A., *Portola Valley, California*.

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

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)*.

William Irwin Miller, B.A., M.B.A., *Columbus, Indiana (June 2011)*.

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)*.

Margaret Garrard Warner, B.A., *Washington, D.C. (June 2012)*.

Fareed Zakaria, B.A., PH.D., *New York, New York*.

The Officers of Yale University

President

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

Provost

Andrew David Hamilton, B.SC., PH.D., F.R.S.

Vice President and Secretary

Linda Koch Lorimer, B.A., J.D.

Vice President and General Counsel

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Vice President for New Haven and State Affairs and Campus Development

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

Vice President for Development

Ingeborg Theresia Reichenbach, STAATSEXAMEN

Vice President for Finance and Administration

Shauna Ryan King, B.S., M.B.A.



Institute of Sacred Music Administration and Faculty

Administration

Richard Charles Levin, B.A., B.LITT., PH.D., *President of the University.*

Andrew David Hamilton, B.SC., PH.D., F.R.S., *Provost of the University.*

Barbara A. Shailor, B.A., PH.D., *Deputy Provost for the Arts.*

Martin D. Jean, A.MUS.D., *Director of the Institute of Sacred Music.*

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

Harold W. Attridge, M.A., PH.D., *Dean of Yale Divinity School.*

Friends of the Institute

Dwight Andrews, *Emory University.*

Dorothy Bass, *Valparaiso University.*

Ena Heller, *American Bible Society Gallery.*

Kathleen LaCamera, *Loughlin Productions.*

Don E. Saliers, *Emory University.*

Murray Forbes Somerville, *St. George's Church, Nashville.*

Nicholas Wolterstorff, *Yale University (Emeritus).*

Faculty Emeritus

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

Faculty

Philip V. Bohlman, PH.D., *Distinguished Visiting Professor of Ethnomusicology and Ritual Studies.*

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

Marguerite L. Brooks, M.M., *Associate Professor (Adjunct) of Choral Conducting and Chair of the Program in Choral Conducting.*

Simon Carrington, M.A., *Professor (Adjunct) of Choral Conducting.*

Beverly Coyle, PH.D., *Visiting Professor of Religion and Literature.*

Patrick Evans, D.M., *Senior Lecturer in the Practice of Sacred Music and Director of Chapel Music, Battell Chapel.*

Margot E. Fassler, PH.D., *Robert S. Tangeman Professor of Music History and Liturgy.*

Siobhán Garrigan, PH.D., *Assistant Professor of Liturgical Studies, Assistant Dean for Marquand Chapel, and Director of Worship, Battell Chapel.*

Max Harris, PH.D., *Visiting Assistant Professor of Religion and Literature.*

Martin D. Jean, A.MUS.D., *Director of the Institute of Sacred Music and Professor of Organ.*

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

Gordon W. Lathrop, DRS.TH., *Visiting Professor of Liturgical Studies.*

Judith Malafronte, M.A., *Lecturer in Voice.*

Mark Miller, M.M., *Lecturer in the Practice of Sacred Music.*

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

Ilya Poletaev, M.M., M.M.A., *Lecturer in Applied Music.*

Markus Rathey, PH.D., *Associate Professor (Adjunct) of Music History.*

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

James Taylor, M.DIPL., *Associate Professor (Adjunct) of Voice.*

Ted Taylor, M.M., *Lecturer in Voice.*

Thomas H. Troeger, D.D., *J. Edward and Ruth Cox Lantz Professor of Christian Communication.*

Affiliated Faculty

Robert Mealy, *Lecturer (Adjunct) in Music.*

Executive Committee

Professors Carrington, Fassler, Jean, Murray, Spinks, and Troeger.

Staff

James Aveni, *Senior Administrative Assistant for Chapel.*

Natasha Campbell, *Choral/Vocal Assistant.*

Laura Chilton, *Executive Assistant to the Director.*

William M. Cowen, Jr., *Senior Administrative Assistant.*

Derek Greten-Harrison, *Special Projects Assistant and Choral/Vocal Librarian.*

Andrea Hart, *Business Manager.*

Jenna-Claire Kemper, *Manager of Student Affairs and Choral/Vocal Administrator.*

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

Meredith Miller, *Administrative Assistant.*

Trish Radil, *Administrative Assistant.*

Sachin Ramabhadran, *Technical/AV Media Coordinator.*

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 DIRECTORS OF THE INSTITUTE

1973–1976	Robert Baker
1976–1982	Jon Bailey
1982–1983	Aidan Kavanagh (<i>Acting Director</i>)
1983–1984	Harry B. Adams (<i>Acting Director</i>)
1984–1992	John W. Cook
1992–1994	Harry B. Adams (<i>Acting Director</i>)
1994–2004	Margot E. Fassler
2005–	Martin D. Jean

Interim Directors: Aidan Kavanagh, Paul V. Marshall, Harry B. Adams, Bryan D. Spinks



The Institute Past and Present

PSALM 21

"To the chiefe Musician

a psalme of David"

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

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. Now in its fourth decade, the Institute occupies its present position because many persons understood the importance of a shared process of formation for ministers and musicians.

SACRED MUSIC AT YALE BEFORE THE INSTITUTE OF SACRED MUSIC

Timothy Dwight's Yale was, as 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, Bryan Spinks, and Martin D. Jean, the Institute has grown to twenty-one resident and visiting faculty who teach throughout the University, and sixty-seven 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, organ performance, and vocal 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, Yale Schola Cantorum, and other ensembles, 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, organ performance, and voice performance majors are fully enrolled in the School of Music, they are encouraged to elect courses in liturgics, theology, biblical study, and religion and the arts.

In its broadest sense, the Institute of Sacred Music's presence at the heart of a major school of music is a reminder that secular repertoires — from madrigals and opera to chamber music and symphonies — were brought to their first heights by musicians trained in the churches, and that composers make frequent and conscious returns to the traditions of liturgical music. Mendelssohn's resurrection of Bach's choral works, Brahms's patient studies and editions of medieval and Renaissance repertoires, Stravinsky's use of Russian Orthodox chant in his Mass, and Ives's deeply religious "secular" works all reclaim the musical materials of congregational song. The Institute thus upholds the importance of the churches and religious institutions for the teaching and preservation of great musical repertoires, whether simple or 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 worshipping community. Classes at the Divinity School in liturgical subjects, including music history, religious poetry and drama, iconography, and architectural history, stress encounters with primary source materials, manuscript and archival study, as well as trips to museums, galleries, and architectural sites. All are possible through Yale's great libraries and collections, the many historic churches in the region, and New Haven's proximity to New York City.

Students at the Institute may also participate in daily worship in Marquand Chapel. The chapel program is a partnership of Yale Divinity School and the Institute under the direction of two faculty members: Siobhán Garrigan, the Assistant Dean for Chapel, and Patrick Evans, the Senior Lecturer in the Practice of Sacred Music. It is rich in variety, and the ecumenical nature of the Institute and Divinity School is expressed in the leadership and content of the services. In keeping with the esteemed heritage of preaching at Yale and the Divinity School, sermons are offered twice a week by faculty, students, staff, and invited guests from beyond campus. On other days the rich symbolic, artistic, and musical possibilities of the Christian tradition are explored and developed. The assembly's song is supported by the Marquand Chapel Choir, the Marquand Gospel Choir (both groups supported by the Institute), two *a cappella* groups, the Faculty Singers, many and various soloists, and occasional ensembles. Many avenues for musical leadership are open to the student body by volunteering, as are many avenues of leadership through the spoken word.

Professors Garrigan and Evans also collaborate to provide an important component of the worship program at Battell Chapel, and the Institute also supports their work there.

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 biannual faculty-led study tours open to all Institute students. In 2004 the Institute traveled to Sweden with a sojourn in Copenhagen; in 2006 the destination will be Mexico. 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 more than sixty singers are Yale graduate and undergraduate students, faculty, staff, and experienced singers from the New Haven community.



The Camerata performs a widely varied spectrum of choral literature, with a special commitment to choral music of our time. The Camerata has collaborated with 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, Sir David Willcocks, and Krzysztof Penderecki. 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, conducted by its founder, Simon Carrington. 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 in New Haven, New York, and Boston, the choir records and tours nationally and internationally. Its live recording on CD of Heinrich Biber's 1693 *Vesperae longiores ac breviores* has received international acclaim from the early music press. In June 2007 the choir will perform at a National Choral Convention in San Antonio and tour southwest France, performing and recording in many of the most glorious medieval and Renaissance cathedrals and abbeys in the area. The choir's repertoire to date includes works by Josquin des Pres, Orlando di Lasso, Adrian Willaert, Tallis, Schütz, Monteverdi, Bach, Charpentier, Stravinsky, Rautavaara, James MacMillan, Tarik O'Regan, and Yale faculty members Ezra Laderman, Aaron Jay Kernis, and Joan Panetti.

Battell Chapel Choir, conducted by graduate choral conducting students, 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.

Marquand Chapel Choir, conducted by graduate choral conducting students, sings for services in the Divinity School Chapel as well as for two special services during the year. Members of the choir, chosen by audition, receive credit for participation; section leaders may elect to receive either credit or remuneration for their participation.

Marquand Gospel Choir is also sponsored by the Institute. It is directed by Mark Miller, Lecturer in the Practice of Sacred Music.

Repertory Chorus and *Recital Chorus*, conducted by graduate conducting majors, give up to six performances per year. Members are chosen by audition and may elect to receive either credit or remuneration for their participation.

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 2005–2006, the Institute sponsored 86 events open to the public (including 33 student recitals), which were attended by an estimated 18,000 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, the musicologist Markus Rathey, Daniel Melamed, and (in 2007) Mervyn Cooke. 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 John Baldovin, Paul Bradshaw, Ronald Grimes, Lawrence Hoffman, Janet Walton, and (in fall 2006) Maxwell Johnson.

INTERNATIONAL ACTIVITIES AND INTERNATIONAL REPRESENTATION IN THE YALE INSTITUTE OF SACRED MUSIC

The ISM draws its students and faculty from all over the world. Currently, more than 15 percent of students come from outside the United States, as do six faculty members.

Faculty and students at the Yale Institute of Sacred Music work together to create a vital network of international exchange between performing musicians and scholars in liturgical studies and religion and the arts. The ISM's Colloquium series has engaged broad themes of enculturation, and the liturgical and musical heritage and contemporary practice in Mexico.

The Institute has a tradition of sponsoring, sometimes in collaboration with other entities, musicians, artists, and scholars from around the world to perform, exhibit, and lecture at Yale. Recent visitors have included the Tuks Camerata from South Africa; the Westminster Choir, the Collegium Regale, the Clare College Choir, and the early music ensemble I Fagiolini from England; guest composer James MacMillan from Scotland and Tarik O'Regan from England;

hymnographer I-to Loh from Taiwan; choral conductors Carl Høgset from Norway, Stefan Parkman from Sweden, Sir David Willcocks and Sir Neville Marriner from England, Krzysztof Penderecki from Poland, and (in 2007) Helmut Rilling from Germany; artists Nalini Jayasuriya from Sri Lanka, Sawai Chinnawong from Thailand, Wisnu Sasongko from Indonesia, He Qi from China, Adrian Paci from Albania and Italy, and (in 2007) Hanna Cheriyan Verghese from Malaysia; organists Michael Gailit from Austria and Gerard Brooks and Thomas Trotter from England, and (in 2006) Grethe Krogh from Denmark and Hans-Ola Ericsson from Sweden; as well as an exhibition of *molás* by anonymous artists from the San Blas Islands off the coast of Panama. In preparation for the Institute's 2006 study trip to Mexico, the Colloquium speaker series featured Mexican scholars, artists, and practitioners: Ricardo Valenzuela, Edward Pepe, Carlos Touché-Porter, and Clara Bargellini. We have also brought Canadian and American artists and scholars who specialize in various traditions of world music, art, and liturgy: Craig Russell and Lorenzo Candelaria (lecturers on topics of Mexican musical traditions), Ray Dirks (a painter of works about Africa focusing on Ethiopia), Laura James (a painter of Antiguan heritage with works forging links between African Americans and their countries of origin), and the late Jaroslav Pelikan, who offered a lecture to complement a concert by Simon Carrington and the Schola Cantorum of creeds from around the world. In 2005 the ISM collaborated with other departments to present an international interdisciplinary conference "Sex and Religion in Migration" examining the development of religious and gender identities in the context of globalization, bringing together scholars, authors, artists, and filmmakers from all over the world.

Institute students and faculty travel the world as individuals, and also as a group for study tours every other year. In 2004, organ majors played upon instruments in northern Germany and then joined with the rest of the ISM in travel to Denmark and Sweden. In May 2006, the Institute visited Mexico.

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:

The MacMillan Center for International and Area Studies, the University's principal agency for encouraging and coordinating teaching and research on international affairs, societies, and cultures; www.yale.edu/macmillan.

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 pages 89–90.

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. Detailed information about the curriculum and requirements of Yale School of Music and Yale Divinity School can be found in their respective bulletins.

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. For more information about curriculum and degree requirements of the Yale School of Music, please see the School of Music bulletin. Students who are enrolled in the School of Music through the Institute of Sacred Music may 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 Stefan Parkman, Sir David Willcocks, Robert Shaw, Krzysztof Penderecki, James MacMillan, and Sir Neville Marriner. In 2006–2007, the guest conductor will be Helmuth Rilling.

Additionally, a choral conducting major enrolling through the Institute of Sacred Music will elect the ISM Colloquium each term.

COURSES

Performance courses taught by Institute faculty are listed. For other degree courses, consult the School of Music bulletin.

Fall 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.

Spring 2006

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.

Fall 2006

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 2007

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 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, Olivier Latry, Susan Landale, Ludger Lohmann, Jon Gillock, Michael Gailit, Karel Paukert, and Thomas Trotter. Typically, they teach a week of individual lessons and an organ seminar and perform an organ recital. The visiting artist-in-residence in 2006–2007 will be Hans-Ola Ericsson. Grethe Krogh will also perform in 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. In 2007, Taylor and Boody Organbuilders will install a three-manual thirty-stop mean-tone organ in Marquand Chapel. 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 D. Jean, Thomas Murray, Jeffrey Brillhart (improvisation)

DEGREES AND REQUIREMENTS

Students may enroll in the School of Music through the Institute of Sacred Music for all programs — M.M., M.M.A./D.M.A., and Artist Diploma. For more

information, see the bulletin of the School of Music. In addition to the general requirements, an organ major enrolling through the Institute of Sacred Music will choose two ISM electives. In 2006–2007, the ISM electives are:

Foundations of Christian Worship
Iconography of Christian Art
Buxtehude
Creativity in the Congregation
The House of the Lord
Sacred Music in the Western Christian Tradition
Christian Initiation
The Church Year and the Lectionary

Additionally, an organ major enrolling through the Institute of Sacred Music will elect the ISM Colloquium each term.

COURSES

Performance courses taught by Institute faculty are listed. For other degree courses, consult the School of Music bulletin.

Fall 2005

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

Spring 2006

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

Fall 2006

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

Spring 2007

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

Program in Voice

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

Students majoring in vocal performance at Yale are enrolled in one of two separate and distinct tracks: the Opera track (sponsored entirely by the School of Music, with Doris Yarick-Cross as program adviser), and the track in Early Music, Oratorio, and Chamber Ensemble (sponsored jointly by the Institute of Sacred Music and School of Music, with James Taylor as program adviser). Both tracks are designed to enhance and nurture the artistry of young singers by developing in them a secure technique, consummate musicianship, stylistic versatility, performance skills, and comprehensive performance experience. In both tracks there is a strong emphasis on oratorio and the art song repertoire, and each student is expected to sing a recital each year.

The Yale community and the New Haven area offer ample opportunities for solo experience with various Yale choral and orchestral ensembles, as well as through church positions and professional orchestras. Close proximity to New York and Boston make attendance at performances and auditions in those cities convenient. Additionally, students have the opportunity to teach voice to undergraduates in Yale College and to nonmajors in the Yale School of Music.

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

Early Music, Oratorio, and Chamber Ensemble

James Taylor, Program Adviser

FACULTY

James Taylor (program adviser and voice); Marguerite Brooks and Simon Carrington (ensemble); Margot Fassler and Markus Rathy (musicology); Judith Malafrente (voice and performance practice); Ted Taylor (art song coaching)

DEGREES AND REQUIREMENTS

This vocal track, leading to the M.M. degree or Artist Diploma (for external candidates), is designed for the singer whose interests lie principally in the fields of early music, oratorio, art song, contemporary music, and choral chamber ensembles.

Private voice lessons are supplemented by intensive coaching in art song and oratorio literature and by concentrated study of ensemble techniques in the chamber ensemble Yale Schola Cantorum, directed by Simon Carrington. Schola's touring and recording schedules provide invaluable professional experiences, and singers' activity in Schola offers the opportunity of working with such renowned conductors as Sir David Willcocks, Sir Neville Marriner, Valery

Gergiev, Jeffery Thomas, Nicholas McGegan, and Helmuth Rilling. Schola performed the Bach *St. John Passion* in 2006, featuring these voice students in the various solo roles.

Weekly seminars and voice classes provide in-depth instruction in performance practices, diction, and interpretation, and singers have the opportunity to participate in master classes by internationally renowned artists, such as Russell Braun, David Daniels, Christian Gerhaher, Donald Sulzen, and Lawrence Zazzo. 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, Oratorio, and Chamber Ensemble voice track will also participate in ISM's Colloquium on Wednesday afternoons, and will choose two electives from the academic courses offered by the Institute faculty.

For more precise information about the courses and requirements in this track, contact the Institute's Admissions office at 203.432.9753.

COURSES

Performance courses taught by Institute faculty are listed. For other degree courses, consult the School of Music bulletin. In addition, singers will work with Simon Carrington as members of Yale Schola Cantorum.

Fall 2005

Individual Instruction in the Major. James Taylor.

Vocal Coaching. Judith Malafronte.

Voice Seminar. James Taylor.

Vocal Chamber Music. Judith Malafronte.

Performance Practice for Music before 1800. Judith Malafronte.

Spring 2006

Individual Instruction in the Major. James Taylor.

Vocal Coaching. Judith Malafronte.

Voice Seminar. James Taylor.

Vocal Chamber Music. Judith Malafronte.

Performance Practice for Music before 1800. Judith Malafronte.

Fall 2006

Individual Instruction in the Major. James Taylor.

Vocal Coaching. Judith Malafronte and Ted Taylor.

Voice Seminar. James Taylor.

Vocal Chamber Music. Judith Malafronte and James Taylor.

Performance Practice for Music before 1800. Judith Malafronte.

Spring 2007

Individual Instruction in the Major. James Taylor.

Vocal Coaching. Judith Malafronte and Ted Taylor.

Voice Seminar. James Taylor.

Vocal Chamber Music. Judith Malafronte and James Taylor.



Church Music Studies

Martin D. Jean, Adviser

MISSION

Training tomorrow's professional church musician is one of the core elements of the Institute's mission. Church Music Studies is an optional certificate program designed for organ, choral, and/or vocal majors enrolled in either the Master of Music or Master of Musical Arts program in the Institute of Sacred Music and School of Music. By electing courses from a broad set of categories, taking a proseminar in church music, and participating in selected worship opportunities, the student will gain an understanding of the history, theology, and practice of the variety of Christian liturgical traditions. Music students will work side by side with Divinity students as they together develop the skills and vocabulary necessary for vital and effective ministry.

CURRICULUM

An organ, choral, or vocal major follows the normal programs for the Master of Music degree as required by the School of Music. The electives in the program are guided by the requirements for Church Music Studies. Students will develop their individual program of study in collaboration with the Church Music adviser.

The curriculum is designed so that an organ major can complete it in two years of full-time enrollment. A choral or vocal major will need to enroll for a fifth term as a nondegree student following graduation with the Master of Music in order to complete the requirements. For information about enrolling for the fifth term, see the special section under Expenses and Financial Aid. Students will not continue studio lessons during this fifth term.

Four-credit courses

Students will elect one course from each of the following four categories (4 credits each):

Biblical Studies

One course from the O.T./N.T. Interpretation sequence.

Liturgical Studies

Foundations of Christian Worship

Creativity and the Congregation

History of Sacred Music or Religion and the Arts. Sample offerings:

J.S. Bach's First Year in Leipzig

Mozart's Sacred Music

Music and Theology

Iconography of Christian Art

House of the Lord

Art of Ministry. Sample offerings:

Hymnody as Resources for Preaching and Worship

The Parish Musician

Two-credit courses

Students will also elect three skills-based courses (2 credits each); for example:

Elements of Choral Conducting (for organ majors)

Voice for Non-Majors

Choral Ensembles

Organ for Non-Majors

Leading Congregational Song (a course team-taught by an organist and one skilled in global hymnody)

Church Music Skills (administration, working with instruments, handbells, praise band, etc.)

Proseminar

A one-credit course will be offered each year for Divinity and Music students alike, in which issues including the theology and practice of liturgy, music and the arts, as well as program development and staff leadership will be dealt with. Participation in selected worship opportunities will be a key component in these discussions.

Students interested in pursuing the Certificate in Church Music Studies should consult with the program adviser as soon as possible after matriculation. Voice or choral conducting students who wish to elect the fifth semester must state their intention of doing so by December 15 of their second year.

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. Detailed information about the degrees and requirements of Yale Divinity School can be found in the School's bulletin.

In addition, a liturgical studies major enrolling through the Institute of Sacred Music will elect the ISM Colloquium each term.

FACULTY

Margot E. Fassler, Siobhán Garrigan, Gordon W. Lathrop, 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 candidate's 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

Courses taught by Institute faculty are listed. For other degree courses, consult the Divinity School bulletin.

Fall 2005

Foundations of Christian Worship. Bryan D. Spinks and Siobhán Garrigan.

Creativity and the Congregation. Siobhán Garrigan and Patrick Evans.

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

Exegesis of Black Hymnody, Spirituals, and Gospel Songs.

Melva Wilson Costen.

Ritual and Music of African American Worship. Melva Wilson Costen.

Spring 2006

Christian Marriage: Biblical Themes, Theological Reflections, and Liturgical Celebrations. Bryan D. Spinks.

The Churches of the East: Identity, Christology, and Worship.

Bryan D. Spinks.

Lutheran Liturgy: History, Practice, Meaning. Gordon W. Lathrop.

Liturgical Theology. Gordon W. Lathrop.

Ritual, Music, Documentary. Margot E. Fassler.

Liturgical Drama and Its Architectural Settings in the Latin Middle Ages and the Latin New World. Margot E. Fassler and Jaime Lara.

Fall 2006

The Foundations of Christian Worship. This course is intended as an initial study of the worship of Christian communities, an exploration of the several disciplines involved in liturgical study, and an introduction to leadership in enacted Christian communal symbols and their ongoing renewal. Gordon W. Lathrop.

The Liturgical Year and the Lectionary. This course focuses on the history, meaning, and pastoral prospect of the Christian observance of festivals throughout the year. The history, rationale, and hermeneutics of the ecumenical three-year lectionary, taken as a major example of Sunday and festival observance, provide one focus for the study. Gordon W. Lathrop.

The New Homiletic: Innovative Methods of Proclamation. Thirty-five years ago Fred Craddock published *As One without Authority*, a landmark book in homiletics that touched off a wave of innovative approaches to preaching. This course examines a number of works that have been influential in creating what has been dubbed "the New Homiletic." The purpose of the course is to gain a critical understanding of the methods and theological implications of the New Homiletic, and to practice the application of its various methods in the creation and delivery of sermons. Any movement that spawns a large range of literature is



difficult to summarize and condense into a single course. But at the risk of oversimplification, I have chosen five books to help us trace some of the major currents in the New Homiletic that have helped preaching to move from deduction to induction, from outline to plot, from ratiocination to celebration, from concept to image, from building to birthing. All of these shifts in understanding have been aimed at making preaching an event that engages the whole person with the living word of God. Thomas H. Troeger.

Principles and Practice of Preaching. This is the introductory course in the theology, history, and practice of preaching. Special attention is given to biblical exposition, the congregational context, the appropriate use of experience, the development of a homiletical imagination, and engaging all the preacher's gifts for communication. The course employs both lecture and smaller practica in which students deliver and analyze sermons. Thomas H. Troeger.

Musical Skills and Vocal Development for Parish Ministry. The course is designed to equip students preparing for ministry with the vocal and musical skills necessary for planning and leading Christian worship in a wide variety of liturgical traditions. We engage practical matters in congregational song, ways in which singing forms community, and strategies for helping the members of

the assembly claim their own voices in a culture which privileges performance-quality individualism over the communal musicianship of the assembly. We learn a diversity of musical and liturgical styles, including chant, psalm-singing, Sacred Harp, African American and global song traditions in which the role of the enlivener is essential. The course requires field work in local congregations and uses the daily ecumenical worship in Marquand Chapel as a point of discussion. Patrick Evans.

Spring 2007

The Worship Mall. This course explores current trends in worship which either claim to be, or are perceived to be, responses to the culture of global late modernity/postmodernity. It explores some characteristics of present global culture and the culture of consumerism, and some theological responses. It considers such forms of worship as Seeker Services, Praise and Worship music, and the Contemporary worship music industry; the Vineyard Church and its songs; neo-Celtic worship in the light of the known history of Celtic Christian worship; alt.worship; Emerging worship; and Liquid Worship. It looks at recent Roman Catholic thinking, and especially the thought of Aidan Nichols, and Liturgiam Authenticam; and at Blended worship. It also examines inculturation and worship in the Antiochene Orthodox Church in America; African Independent Churches; and the Minjung Church. It also considers the relationship between culture and counterculture in the snake-handling sects of Appalachia. Bryan D. Spinks.

Christian Initiation. This course considers the rituals and theologies of baptism from the New Testament to the present, east and west. It considers historic and contemporary services of baptism, as well as theological reflections and doctrinal teachings of different churches at different epochs. It considers the theologies of baptism in ecumenical debate, and contemporary practices, including preaching themes. Bryan D. Spinks.

Creativity and the Congregation. This course begins to answer the question, "How?" *How* do you apply all the wonderful things you learn about at the ISM/YDS regarding 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 answers this by inviting a different practitioner each week to come and work with the class as if it were a congregation. "Practitioner" means musicians, hymn writers, liturgical dancers, poets, theater directors, visual artists, etc. They meet with the class for one of its two weekly 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 and Patrick Evans.

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 principally at the Divinity School, and 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 and the ISM faculty adviser, 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.

In addition, students enrolling in the Religion and the Arts program through the Institute of Sacred Music will elect the ISM Colloquium each term.

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 or in an arts-related ministry.

FACULTY

Philip V. Bohlman, Beverly Coyle, Patrick Evans, Margot E. Fassler, Max Harris, Jaime Lara, Mark Miller, Markus Rathey

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 history, 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. A limited number of studio art classes may be taken for academic credit. Admission to studio art courses depends entirely on the permission of the faculty member and is customarily granted only to those with strong portfolios. Credit for studio courses depends on the student's ability to demonstrate the relevance of the course to theology. Students will develop their concentrated programs in close collaboration with their advisers. Students should consult the bulletin of Yale Divinity School for detailed information about Divinity School degree requirements.



COURSES

Courses taught by Institute faculty are listed. For other degree courses, consult the Divinity School bulletin.

Fall 2005

Iconography of Christian Art. Jaime Lara.

Mexican Art of the Sixteenth Century. Jaime Lara and Mary Miller.

Music and Theology: Luther, Zwingli, Calvin, and the Council of Trent.

Markus Rathey.

J. S. Bach's First Year in Leipzig. Markus Rathey.

Writing Workshop: Spiritual Autobiography. Martha Serpas.

Writing Workshop: Contemporary Poetry as Theology. Martha Serpas.

Spring 2006

Liturgical Drama and Its Architectural Settings in the Latin Middle Ages and the Latin New World. Margot E. Fassler and Jaime Lara.

The House of the Lord. Jaime Lara.

Ritual, Music, Documentary. Margot E. Fassler.

Maria/chi and Hispanic Popular Devotion. Lorenzo Candelaria.

Christian Mysticism in Late-Medieval Europe. Lana Schwebel.

Mozart's Sacred Music. Markus Rathey.

The String Quartet in the First Half of the Nineteenth Century.

Markus Rathey.

Fall 2006

On Meaning and Music in World Religions. With this seminar-type course, we examine the ways in which world music reflects fundamental theological concepts in world religions. We take as our point of departure that music affords humans throughout the world different ways of being in the world and understanding the sacred dimensions of life and death. Whereas Western religions are integrated into the course for comparative reasons, our focus is directed beyond primarily European and North American religious experience. Course topics unfold in such a way that we call into question traditional assumptions of what music is and how its performance becomes a vessel for expressing human interaction with the sacred. Both textual (e.g., prayer, liturgy, congregational song) and contextual (e.g., pilgrimage, ritual) practices of music are crucial to our discussion. Philip V. Bohlman.

Musical Skills and Vocal Development for Parish Ministry. The course is designed to equip students preparing for ministry with the vocal and musical skills necessary for planning and leading Christian worship in a wide variety of liturgical traditions. We engage practical matters in congregational song, ways in which singing forms community, and strategies for helping the members of the assembly claim their own voices in a culture which privileges performance-quality individualism over the communal musicianship of the assembly. We learn a diversity of musical and liturgical styles, including chant, psalm-singing, Sacred Harp, African-American and global song traditions in which the role of the enlivener is essential. The course requires field work in local congregations and uses the daily ecumenical worship in Marquand Chapel as a point of discussion. Patrick Evans.

Iconography of Christian Art. The goal of this course is to have students start to see theologically and realize that seeing is believing. If Christ is the *image* of God (Colossians 1:15) and the goal of faith a Beatific Vision, then Christianity is more a visual experience of Presence and encounter than an abstract set of theories. Eye training is essential for any church member, no matter to what denomination or tradition one belongs. This course dares to say that image shapes belief and attitude, as well as being shaped by belief. The course also acts as an historical survey of the visual presentation of the Trinity, Christ, Mary, Church and saints, as well as issues like the Last Judgment, reward, punishment, etc. Jaime Lara.

The Afterlife: The Apocalypse in Art and Architecture. The course exposes the student to the influence that the Book of Revelation/Apocalypse has had on Christian thought and practice, especially as related to liturgical art and music, utopian and political movements, and reform movements. Jaime Lara.

Buxtehude. Dieterich Buxtehude died 300 years ago in 1707, making the next year, 2007, a Buxtehude year. He was one of the most influential composers of vocal and instrumental music in northern Europe. His organ works push the *stylus phantasticus*, the free style of the keyboard fantasy, to its outer limits, and his fugues are textbook examples for contrapuntal style in the tradition of Dutch polyphony. But in addition to his organ works, Buxtehude composed a large number of sacred cantatas. The texts of these pieces reflect the shift of piety in the late seventeenth century from Lutheran orthodoxy to early pietism. The course gives an overview of Buxtehude's works and those of his northern European contemporaries. Special emphasis is placed on the religious and theological contexts of both his vocal and instrumental works: How is the new piety reflected in the music? How does instrumental music participate in the new religious discourse? Markus Rathey

Late Beethoven. *Missa Solemnis* — Ninth Symphony — *Grosse Fuge*. These are just three major works Ludwig van Beethoven composed in his last years. After he suffered a creative crisis in the 1810s, the composer's style evolved significantly. At this time in his life, his compositional style became more and more esoteric. Yet, at the same time, Beethoven looked to early music, Gregorian chant, and the music of Palestrina, Bach, and Handel for inspiration. These influences are reflected in these late works. In the *Missa Solemnis*, the polyphonic texture and the use of modal harmonies reveal the influence of Renaissance counterpoint. In the *Grosse Fuge*, the model of seventeenth- and eighteenth-century music particularly shapes the polyphonic fabric of the piece. The course studies the stylistic development in Beethoven's later works and puts them into their context in his own metaphysical worldview, which was shaped by Christian thinking but also by the idea of a more secular concept of universal brotherhood of men. Markus Rathey.

Music, Liturgy, and Historiography in Medieval England. The seminar offers an introduction to medieval musical and liturgical sources, structures, and genres, using English materials from the eleventh through the fourteenth century. It welcomes students into the scriptoria and classrooms of medieval cantors — the figures responsible for the music, liturgy, and history writing in most centers — and examines how they formulated liturgical structures, managed the “timescape,” wrote and produced codices, taught liturgical music created characters through saints' lives, and used music and liturgy to shape historical understanding and promote particular political and religious agendas. Permission of instructor required. Margot E. Fassler.

Christianity and Lyric Poetry. A study of short poems in English on broadly Christian themes. Poets studied include anonymous medieval lyricists, Donne, Herbert, Vaughan, Cowper, Blake, Dickinson, Hopkins, Wilbur, Levertov, and

R. S. Thomas. The goal is to enlarge students' capacity to read poetry with intelligence, understanding, and sensitivity to both form and content; and to engage students in thoughtful dialogue with the voices of poets writing within the Christian tradition from the Middle Ages to the present. The ability to read poetry well is an essential skill for Divinity School students engaged in the study of the Christian Bible. Max Harris.

Theater and Incarnation. A study of dramatic texts and theatrical theory from a Christian point of view and of biblical texts from a theatrical point of view. Plays studied include several anonymous medieval plays and works by Shakespeare, Racine, Rostand, and Eliot. Theorists include Aristotle, Artaud, Brecht, and Grotowski. The goal is to develop students' "theatrical imagination," enabling them better to appreciate both a wide range of dramatic art and, in light of Calvin's description of creation and history as the *theatrum gloriae Dei*, the theatricality of events described in the Bible. Max Harris.

Spring 2007

Creativity and the Congregation. This course begins to answer the question, "How?" *How* do you apply all the wonderful things you learn about at the ISM/YDS regarding 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 answers this by inviting a different practitioner each week to come and work with the class as if it were a congregation. "Practitioner" means musicians, hymn writers, liturgical dancers, poets, theater directors, visual artists, etc. They meet with the class for one of its two weekly 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 and Patrick Evans.

The Art and Architecture of Conversion and 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 inculturation 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 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 aspects. This could include both foreign missions overseas and home missions in the United States, evangelism crusades, revival meetings, missionary outreach to Native Americans, etc. 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.

The House of the Lord. The objective of this course is 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. Requirements and evaluation to include intensive reading, class participation and presentation, several short papers, and group visits to sacred spaces downtown. Jaime Lara.

Sacred Music in the Western Christian Tradition. Major watersheds in the history of the Western Christian tradition are explored through repertoires of sacred music that embody them or that have inspired or evolved out of religious or liturgical changes. The course proceeds chronologically through a series of case studies and topics. Focus is on repertoires of congregational song as well as

on composers who developed sacred music for people to sing and play in church, at home, or in public places; and who created complex or technically difficult music that incorporates or relies upon congregational song to make its meaning. Margot E. Fassler.

Religious Narrative and Autobiographical Writing. This writing-intensive course is designed to help students understand the art and practice of autobiographical and spiritual writing. Readings from well-known contemporary writers — Flannery O'Connor, Alice Munro, Philip Roth, and Reynolds Price — are included in the course as examples of the range of autobiographical writing enjoyed by audiences of a religious habit of mind while also published by commercial presses and advertised as secular literature. The primary objective is to write and complete a sustained personal narrative during the term. To this end, students not only examine works of published writers but also the narratives-in-progress of the other students in the class. Beverly Coyle.

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.

VISITING FELLOWS

Each year the Institute may welcome as visiting 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. Visiting 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. There is a fee of \$150 per term. Visiting 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 our work as students of worship, music, and the arts.

The Institute of Sacred Music Colloquium is a course, taken for credit, that meets every Wednesday from 3.30 until 5 P.M., with informal discussion from 5 to 5.30 P.M. It is divided into two term-long parts, with responsibility for the fall term resting primarily with the faculty and outside presenters, and for the spring term primarily with the students.

Two broad themes will comprise the major portion of the Fall Colloquium series. The first portion will be moderated by Philip V. Bohlman, who is the Mary Werkman Professor of the Humanities and of Music, and Chair of Jewish Studies at the University of Chicago. He will be Distinguished Visiting Professor in Ethnomusicology and Ritual Studies at the Institute of Sacred Music for the fall 2006. He will guide us in conversations with several eminent scholars in the field of Jewish liturgy and music.

Secondly, several of our faculty with student assistance will present liturgies in area churches. Through analysis and conversation surrounding these worship experiences, students and faculty will get a glimpse into the ways that meaning is formed through gesture, word, symbol, and music in Christian contexts.

One of the primary tenets of the Institute's mission is to bring into conversation the broad fields of arts and religion. To this end, ISM students from the two partner schools of Music and Divinity collaborate on a final presentation to be given in their final year. In their penultimate year, student pairings are made and as a team they develop a topic and thesis to which they both can contribute significantly and collaborate equally. This process is advised and monitored by ISM faculty. As the end of the year, they award the Faculty Prize to the best student presentation.

We videotape all presentations for our archives. Selections appear on the DVD that accompanies the journal *Colloquium*, published annually.



Philip V. Bohlman

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.

Philip V. Bohlman comes to the Institute of Sacred Music as Distinguished Visiting Professor of Ethnomusicology and Ritual Studies from the University of Chicago, where he is Mary Werkman Professor of the Humanities and of Music. His interests form around the borders between music and its cultural contexts, particularly music and religion. He has written extensively on Jewish music and the sacred traditions of ethnic communities in North America. His ethnographic studies include work on music in pilgrimage and revival, and he has begun new projects on music of Europe's modern Muslim communities. Among his most recent books are *The Folk Songs of Ashkenaz* (with Otto Holzapfel, A-R Editions), *World Music: A Very Short Introduction* (Oxford University Press), *The Music of European Nationalism* (ABC-CLIO), *Jüdische Volksmusik — Eine mitteleuropäische Geistesgeschichte* (Böhlau Verlag), and *Music in American Religious Experience* (coedited with Edith Blumhofer and Institute alumna Maria Chow, Oxford University Press). Philip Bohlman is a pianist and artistic director of the Jewish cabaret ensemble, New Budapest Orpheum Society. He is president of the Society for Ethnomusicology. B.M., piano performance, University of Wisconsin-Madison; M.M. and Ph.D., University of Illinois at Urbana-Champaign.



Jeffrey Brillhart



Marguerite L. Brooks

Jeffrey Brillhart, Lecturer in Organ Improvisation. Jeffrey Brillhart has performed throughout the United States, South America, and Europe as organist and conductor and is known for his extraordinary musical versatility. He was awarded first place at the American 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 U.S. At Singing City he follows a distinguished line of conductors that includes Elaine Brown and Joseph Flummerfelt. Under his direction, his choral ensembles have performed with the Philadelphia Orchestra, the Chamber Orchestra of Philadelphia, Ignat Solzhenitsyn, Bobbie McFerrin, Dave Brubeck, Helmuth Rilling, and on tours to Russia, Cuba, Northern Ireland, Central Europe, and Brazil. 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., 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.



Simon Carrington



Beverly Coyle

Simon Carrington, Professor (Adjunct) of Choral Conducting and Director, Yale Schola Cantorum. Professor Carrington joined the Yale faculty in 2003 from New England Conservatory, where he directed the choral activities for two years. Previously he had served for seven years as director of choral activities at the University of Kansas. While at Cambridge University, he co-founded the King's Singers and spent twenty-five years with this internationally acclaimed British vocal ensemble. With them 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 (including nine appearances with the late Johnny Carson). Professor Carrington maintains an active schedule as a freelance conductor and choral clinician, leading workshops and master classes all over the world. Most recently he has conducted combined choirs in the Monteverdi *Vespers* in Barcelona; the Fauré *Requiem* in Orchestra Hall, Chicago, and Dornoch Cathedral, Scotland; and the Rachmaninov *Vespers* in Victoria, British Columbia, with singers from all over Canada. He has directed the Texas All State Choir and the Monteverdi Choir Festival in Budapest and has led workshops at the Chamber Choir Festival in Sarteano (Italy) and the Yale summer festival at Norfolk. He recently gave the keynote address at the Association of Canadian Choral Conductors conference and in 2007 will conduct at the 11th Tokyo Cantat in Japan. He will serve as president of the international jury at the choral festival in Leipzig, Germany, and as guest conductor of the Camerata Vocale in Utrecht (Holland). M.A., University of Cambridge.

Beverly Coyle, Visiting Professor of Religion and Literature. Professor Coyle's books on the poet Wallace Stevens preceded her turning to fiction writing and the publication of a collection of short stories and two novels (all published by Ticknor and Fields and Penguin) — *The Kneeling*, *Bus Taken In*, and *In Troubled Waters*. *In Troubled Waters* was a *New York Times* "Notable Book" in 1993 and



Patrick Evans

named a “Ten Best Novels” selection by the American Library Association in 1994. Professor Coyle is professor emeritus at Vassar College, where she was also the Mary Augusta Scott Professor of Literature before early retirement in 2000. Her first play, *Parallel Lives*, co-authored with journalist Bill Maxwell, is an autobiographical story about growing up in the last days of Jim Crow segregation, and premiered at American Stage Theater in 2003. Her second play, *A man and a woman and a blackbird*, is in development. She makes her home in New York City and currently serves on the board of directors for the organization Cross Currents, which publishes the critically acclaimed quarterly of the same name. B.A., Florida State University; Ph.D., University of Nebraska.

Patrick Evans, Senior Lecturer in the Practice of Sacred Music and Director of Chapel Music, Battell Chapel. Mr. 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 United States. During a recent sabbatical year, he served as artist in residence at Union Theological Seminary, and he 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, Mr. 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



Siobhán Garrigan

Margot E. Fassler, Robert S. Tangeman Professor of Music History and Liturgy. Professor Fassler's special fields of study are medieval and American sacred music, and music and historiography. Her subspecialties include liturgical drama and the study of contemporary sacred music through and within the medium of film. Her book *Gothic Song: Victorine Sequences and Augustinian Reform in Twelfth-Century Paris* has received awards from both the American Musicological Society and the Medieval Academy of America. She has edited (with Rebecca Baltzer) a volume on the divine office (Oxford University Press), and another (with Harold Attridge) on Jewish and Christian understandings of the Psalms (Society for Biblical Literature and Brill), and has just completed a book on the cult of the Virgin Mary at Chartres (Yale University Press). She is the author of numerous articles on a broad range of topics and is currently preparing a book on Hildegard of Bingen. She has produced two films: *Work and Pray: Living the Psalms with the Nuns of Regina Laudis* and *Joyful Noise: Psalms in Community*. B.A. State University of New York; M.A., Syracuse University; Ph.D., Cornell University.

Siobhán Garrigan, Assistant Professor of Liturgical Studies, Assistant Dean for Marquand Chapel, and Director of Worship, Battell 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.



Max Harris



Martin D. Jean

Max Harris, Visiting Assistant Professor of Religion and Literature. Professor Harris has degrees in English, divinity, and religious studies. His academic interests include theater history (with a speciality in medieval drama), folk festivals in Europe, Latin America, and the Caribbean, and the mutual illumination of theology and the arts. He has written four books: *Theater and Incarnation* (Macmillan, 1990; reprinted Eerdmans, 2005); *Dialogical Theater* (Macmillan, 1993); *Aztecs, Moors, and Christians: Festivals of Reconquest in Mexico and Spain* (University of Texas Press, 2000); and *Carnival and Other Christian Festivals: Folk Theology and Folk Performance* (University of Texas Press, 2003). He has also published more than forty scholarly articles in journals as diverse as *Colonial Latin American Review*, *Comparative Drama*, *Journal of American Folklore*, *Journal of the American Academy of Religion*, *Medieval English Theatre*, *Radical History Review*, and *The Drama Review*. He is currently working on a book about the origins of European carnival. B.A., Cambridge University; M.A., University of California, Santa Barbara; M.Div., Covenant Theological Seminary; Ph.D., University of Virginia.

Martin D. Jean, Director, Professor 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 his 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, have been released by Loft Recordings. A recording of the organ symphonies of Marcel Dupré is forthcoming on the Delos label. He has performed on four continents and nearly all fifty states. A.Mus.D., University of Michigan.



Jaime Lara



Gordon W. Lathrop

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 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 a second book appearing in January 2007 entitled *Christian Texts for Aztecs: Liturgy and Art in Colonial Mexico*, and another in preparation 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.

Gordon W. Lathrop, Visiting Professor of Liturgical Studies. Professor Lathrop visits from the Lutheran Theological Seminary at Philadelphia, where he is Charles A. Schieren Professor of Liturgy, Emeritus. Previously, he taught at Wartburg Theological Seminary, Dubuque, Iowa; was campus pastor at Pacific Lutheran University, Tacoma, Washington; and served as parish pastor in Darlington, Wisconsin. He has been a Lutheran pastor for thirty-six years, twenty of which have been spent at the Seminary in Philadelphia. Among other books, he is the author of *Holy Things: A Liturgical Theology* (Fortress 1993), *Holy People: A Liturgical Ecclesiology* (Fortress, 1999), *Holy Ground: A Liturgical Cosmology* (Fortress, 2003), and *Central Things: Worship in Word and Sacrament* (Augsburg



Judith Malafronte



Mark Miller

Fortress, 2005). Together with Timothy Wengert, he has also published *Christian Assembly: Marks of the Church in a Pluralistic Age* (Fortress 2004). He has lectured widely and, in the 1990s, was a participant in Faith and Order consultations on worship and Christian unity, and Lutheran World Federation consultations on worship and culture. He is an associate editor of the journal *Worship* and was the tenth president of the North American Academy of Liturgy. B.A., Occidental College; B.D., Luther Theological Seminary; Drs.Th., Katholieke Universiteit, Nijmegen (Netherlands).

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

Mark Miller, Lecturer in the Practice of Sacred Music. Mr. Miller has served on the faculty at the Drew Theological School in Madison, New Jersey, since 1994. He is director of the Gospel and Youth Choirs at the Marble Collegiate Church



Thomas Murray

in New York City, and from 1999 to 2001 was music associate and assistant organist of the Riverside Church. Mr. Miller is known in churches throughout the country as a worship leader, teacher, composer, and performer of sacred music and has performed concerts from California to Connecticut. He has a passion for composing music that reflects elements of classical, gospel, jazz, and folk and has over twenty works published with Abingdon Press and Hope Publishing. As an undergraduate he was the recipient of the Yale Bach Society Prize and in 1989 was first prizewinner of the National Association of Negro Musicians National Organ Competition. B.A., Yale University; M.M., Juilliard.

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, Houston, 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 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 joining the faculty he was organist and choirmaster at the Cathedral Church of St. Paul (Episcopal) in Boston. In 2006, he was appointed artist-in-residence at Christ Church Episcopal in New Haven. B.A., Occidental College.

*Ilya Poletaev**Markus Rathey*

Ilya Poletaev, Lecturer in Applied Music, is a pianist and a harpsichordist who has performed across Canada, the United States, and Israel, both as soloist and as a chamber musician. At age seventeen, Mr. Poletaev made his debut with the Toronto Symphony Orchestra, performing the Brahms D minor Concerto. Since then he has performed at several prestigious festivals, including Caramoor Festival, Banff Festival of the Arts, The Orford Arts Center, Norfolk Festival, Yellow Barn Music Festival, Stratford Summer Music Festival and collaborated with such outstanding artists as Gary Hoffmann, Donald Weilerstein, and Boris Berman. He has been a prize-winner at many competitions including, most recently, the Hartford Symphony Concerto competition. As a harpsichordist, he has been a student of Colin Tilney, performed at several prestigious festivals (including Dartington International Summer School and Vancouver Early Music Festivals), and has been awarded the Early Music America Scholarship. He is currently a candidate for the D.M.A. at Yale. B.Mus., University of Toronto; M.M., M.M.A., Yale University.

Markus Rathey, Professor of Music History. Professor Rathey studied musicology, Protestant theology, and German philology in Bethel and Münster and received his Ph.D. from the University of Münster in 1998. He taught at the University of Mainz and the University of Leipzig, and was a research fellow at the Bach-Archiv, Leipzig, before joining the Yale faculty in 2003. His primary research interests are music of the seventeenth, eighteenth, and early nineteenth centuries, Johann Sebastian Bach, and the relationship among music, religion, and politics during the Enlightenment. Recent publications include the books *Johann Rudolph Able (1625-1673): Lebensweg und Schaffen* (Eisenach, 1999), an edition of Johann Georg Ahle's *Music Theoretical Writings* (Hildesheim 2006), and *Kommunikation und Diskurs: Die Bürgerkapitänsmusiken Carl Philipp Emanuel Bachs* (in production). He was guest editor of a volume of the German Journal



Bryan D. Spinks



James Taylor

Musik und Kirche (2005) on church music in the United States. Professor Rathey currently conducts research on the use of sacred music by nineteenth-century composers of symphonies and other concert repertoires and is preparing a collection of essays on Bach's Latin church music. B.A., Kirchliche Hochschule Bethel; M.A., Ph.D., Westfälische Wilhelms-Universität.

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 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.

James Taylor, Associate Professor (Adjunct) of Voice. The American lyric tenor James Taylor joins Yale from the Musikhochschule in Augsburg, Germany, where he has been a tenured professor of voice since 2001. He is one of the most sought after oratorio singers of his generation, appearing worldwide with such conductors as Christoph Eschenbach, Nikolaus Harnoncourt, Christoph von Dohnányi, Herbert Blomstedt, Daniel Harding, Harry Christophers, Osmo



Ted Taylor

Vänskä, Phillipe Herreweghe, and Franz Welser-Möst, and touring extensively with Helmuth Rilling. Important guest appearances have included concerts with the Bavarian Radio Symphony Orchestra, the Vienna Philharmonic, the Cleveland Orchestra, the Berlin Philharmonic, the Concentus Musicus of Vienna, the Toronto Symphony, Tafelmusik, the Gewandhaus Orchestra Leipzig, the Orchestra of St. Luke's, the St. Paul Chamber Orchestra, the Israel Philharmonic, and the San Francisco Symphony. He has recorded Dvorak's *Stabat Mater*, Mendelssohn's *Paulus*, Beethoven's *Missa Solemnis*, Händel's *Messiah*, Bach's *B Minor Mass*, and the songs of John Duke. Professor Taylor is one of the founders of Liedertafel, a vocal ensemble which has appeared in major European music festivals and recorded for the Orfeo label. A recording of Scottish and Welsh songs by Franz Josef Haydn, together with Donald Sulzen and the Munich Piano Trio, has recently been released. B.Mus., Texas Christian University; Master's Diploma, Hochschule für Musik, Munich.

Ted Taylor, Lecturer in Voice. Mr. Taylor is equally at home on stage accompanying some of the world's preeminent vocalists and in the pit conducting a varied repertoire of nearly fifty operas and musicals. Professor Taylor enjoys a wide-ranging international career, having recently toured Japan with Kathleen Battle, and making his debut at the New York City Opera leading *La Traviata*. He has appeared in recital with Sylvia McNair, Ben Heppner, and Christine Schaefer, among many others. Formerly music director for the New York City Opera National Company and the Mobile (Alabama) Opera, he has appeared with many American opera companies, including those of Atlanta, Cincinnati, Indianapolis, Wolf Trap, and Central City, as well as serving on the conducting staffs of the Metropolitan Opera and the Lyric Opera of Chicago. Mr. Taylor served as assistant to Tan Dun for the premiere of *Marco Polo* at the Munich Biennale and



Thomas H. Troeger

then prepared the work with the Hong Kong Philharmonic and Tokyo Philharmonic orchestras. For New York City Opera's series *Showcasing American Composers*, he recently led excerpts of three new works. A native of Texas, Mr. Taylor makes his home in Manhattan, where he maintains an active studio as coach and teacher.

Thomas H. Troeger, J. Edward and Ruth Cox Lantz Professor of Christian Communication (Yale Divinity School). Professor Troeger has written more than a dozen books in the fields of preaching and worship and is a frequent contributor to journals dedicated to these topics. His most recent books include *Preaching and Worship*, *Preaching While the Church is Under Reconstruction*, and *Above the Moon Earth Rises: Hymn Texts, Anthems and Poems for a New Creation*. Ordained in the Presbyterian Church in 1970 and in the Episcopal Church in 1999, he is dually aligned with both traditions. B.A., Yale University; B.D., Colgate Rochester Divinity School; S.T.D., Dickinson College; D.D., Virginia Theological Seminary.

AFFILIATED FACULTY

Robert Mealy, the baroque violinist, works with Yale instrumentalists and provides support for Yale Schola Cantorum and Institute voice students.

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, and a slide collection pertinent to the curriculum of the Institute.

MUSIC FACILITIES

The main buildings of the School of Music are Leigh Hall at 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 administered by the School of Music and 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 unfurnished 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 4:30 P.M., Monday through Friday.

Applications for housing are available as of April 1 online and can be submitted directly from the Web site (www.yale.edu/graduatehousing). For new students at the University, a copy of the 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 grad.dorms@yale.edu, tel. 203.432.2167, fax 203.432.4578. For more apartment information, contact grad.apts@yale.edu, tel. 203.432.8270, fax 203.432.0177.

The University's Off-Campus Housing service, limited to current or incoming members of the Yale community, is located at 155 Whitney Avenue, 3d floor, and is open from 8:30 A.M. to 3:30 P.M., Monday through Friday. The listings may also be accessed from any computer at Yale at www.yale.edu/offcampushousing.



Admissions

GENERAL INFORMATION AND REQUIREMENTS

Applications for degree programs through the Institute of Sacred Music are available online at www.yale.edu/ism/apply/.

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 1 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.

ISM/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: Application materials should be mailed in one envelope.

ISM/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 1:

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: Application materials 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 or voice type, 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, Oratorio, 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

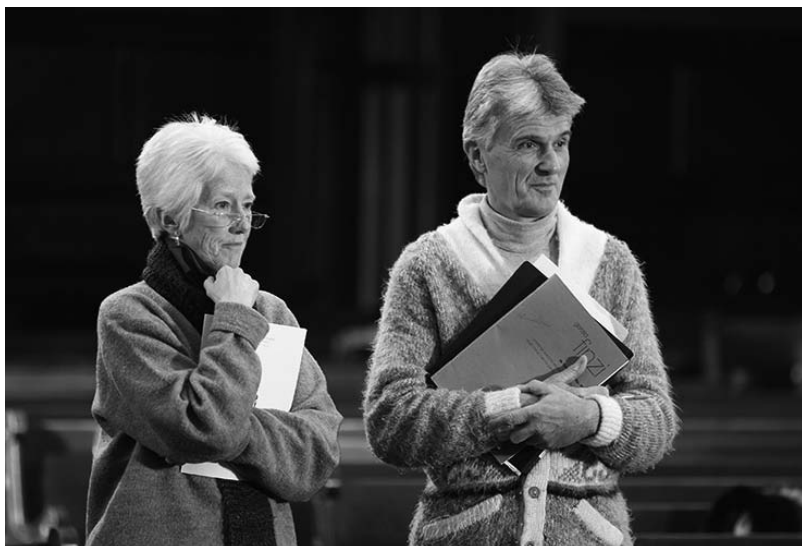
Applicants are chosen for formal audition on the basis of the performance recording, scores, and application credentials. If selected for audition, applicants will be informed as soon as possible of the time and place to appear before an auditions committee. Auditions are held in New Haven as follows:

- for organ on March 1–4, 2007;
- for choral conducting on March 5, 2007;
- for voice on February 27, 2007;
- for all M.M.A. applicants on March 3 and 4, 2007 (both days required).

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

Organ applicants are strongly encouraged, though not required, to perform different works from those on the application 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 several assigned sections of the Britten *War Requiem* (Boosey & Hawkes). Assignments will be made in the letter of invitation to audition.



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 Institute 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.* The Institute expects students to achieve a score of 600 (or 250 for the computer-based examination and 100 for the Internet-based examination) on the TOEFL.

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's Office of Admissions 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 2006–2007, tuition for full-time students enrolled at the School of Music through the Institute will be \$24,700. Tuition for full-time students enrolled at the Divinity School through the Institute will be \$17,600. Other special fees may be assessed, depending on program (orientation, commencement, board, and activity fees, etc.). Total estimated expenses for a single student are \$36,850 for Music and \$33,900 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 2005 Federal Tax Return and W-2 form(s).
3. 2006–2007 Verification Worksheet for Independent Student:
<http://ifap.ed.gov/vgworksheets/attachments/0506VerWkshtInd.pdf>.

The FAFSA may require a few weeks to be processed; therefore, applicants are advised to complete their tax returns as soon as they receive their W-2 forms so that they can use them to complete the FAFSA on the Internet. Late receipt of the required financial information may jeopardize the timely processing of the applicant's loan. All required materials must reach the Institute by March 1.

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

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

FINANCIAL AID FOR INTERNATIONAL STUDENTS

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

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. 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 Mary Baker Scholarship. The Mary Baker Scholarship in organ accompanying was established in 2005 to honor the memory of Mary Baker, wife of Dr. Robert Baker, founding director of the Yale Institute of Sacred Music. The scholarship is awarded each year to a returning organ student who has demonstrated in the opinion of the faculty the ability and collaborative spirit necessary for a skilled organ accompanist.

The Robert Baker Scholarship. Robert Baker is the former director and dean of the School of Sacred Music at Union and the first director of the Yale Institute of Sacred Music. This scholarship is for an organ student completing 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 (1945–60), Union Seminary School of Sacred Music, Hugh Porter was a distinguished organ recitalist and organist at St. Nicholas Collegiate Church in New York and a highly respected teacher. This scholarship is undesignated.

The E. Stanley Seder Scholarship. Organist and choir director at People's Church in Chicago, E. Stanley Seder also served as organist of the Chicago Sunday Evening Club, which met in Orchestra Hall. This scholarship is undesignated.

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.

FIFTH SEMESTER FOR CHURCH MUSIC CERTIFICATE COURSE

Participants enroll as non-degree students for the fifth semester at the Yale Divinity School and receive a full-tuition scholarship. However, they are not eligible for Stafford or Graduate PLUS loans. They are eligible for alternative loans (i.e., Access). Non-degree students are not eligible for deferral of loans. International students may need to apply for an extension of their student visas.

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 may 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*, pages 20–22.)

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.

Bills

Beginning October 2006, Yale will no longer mail paper bills. The official means of communicating monthly financial account statements to members of the Yale University community who have active official Yale e-mail accounts will be through the University's Internet-based system for electronic bill presentation and electronic payment, Yale University eBill-ePay.

Student account statements are prepared and made available twelve times a year at the beginning of each month. Payment is due in full by 4 P.M. on the first business day of the following month. E-mail notifications that the account statement is available on the University eBill-ePay Web site (www.yale.edu/sis/ebep) are sent to all students who have activated their official Yale e-mail accounts and to all student-designated authorized payers. It is imperative that all students activate and monitor their Yale e-mail accounts on an ongoing basis.

Bills for tuition, room, and board are available 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.

The University may withhold registration and certain University privileges from students who have not paid their term bills or made satisfactory payment arrangements by the day of registration. To avoid delay at registration, students must ensure that payments reach Student Financial Services by the due dates.

Charge for Rejected Payments

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

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

Yale University eBill-ePay

Yale University eBill-ePay, the University's system for electronic bill presentation and electronic payment, is the preferred means for payment of bills. It can be found at www.yale.edu/sis/ebep/. Electronic payments are easy and convenient — no checks to write, no stamps, no envelopes, no hassle. Payments are immediately posted to the student's account. There is no charge to use this service. The student's bank account information is password protected and secure. The student receives a printable confirmation receipt. Students can make payments twenty-four hours a day, seven days a week, up to 4 P.M. on their due date and avoid late fees. (The eBill-ePay system will not be available when the system is undergoing upgrade, maintenance, or repair.) Students have control over access to their account. A student can also authorize up to three people to make payments electronically from their own computers to the student's account using Yale's system.

Use of the student's own bank payment service is not authorized by the University because it has no direct link to the student's Yale account. We know from experience that payments made through such services arrive without proper account identification and always require manual processing that results in delayed crediting to the student's account, as well as resulting late fees and anxiety. Students should use Yale eBill-ePay to pay online.

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 Sallie Mae Business Office Solutions. To enroll by telephone, call 800.635.0120. The fee to cover administration of the plan is \$65. The deadline for enrollment is June 22. For additional information, please contact Sallie Mae Business Office Solutions at the number above or visit their Web site at www.tuitionpay.com.

Yale Charge Account Plan

Students who sign and return a Yale Charge Card Authorization form will be able to charge designated optional items and services to their student accounts, including toll calls made through the University's telephone system. The University may withdraw this privilege from students who do not pay their monthly bills on a timely basis. The authorization form is available at <http://yale.edu/sfas/financial/ChargeAccAuthBillAgree.pdf>.

TUITION REBATE AND REFUND POLICY

On the basis of the federal regulations governing the return of federal student aid (Title IV) funds for withdrawn students, the rebate and refund of tuition is subject to the following policy.

1. For purposes of determining the refund of federal student aid funds, any student who withdraws from the Institute 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 2006–2007, the last days for refunding federal student aid funds are November 9 in the fall term and April 1 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 16, 2006 in the fall term and January 25, 2007 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 (October 2, 2006 in the fall term and February 9, 2007 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 29, 2006 in the fall term and March 6, 2007 in the spring term).
 - d. Students who withdraw for any reason after midterm will not receive a rebate of any portion of tuition.
3. The death of a student shall cancel charges for tuition as of the date of death and the bursar will adjust the tuition on a pro rata basis.
4. If the student has received student loans or other forms of financial aid, rebates will be refunded in the order prescribed by federal regulations; namely, first to the Unsubsidized Federal Stafford and/or Subsidized Federal Stafford loans, if any; then to Federal Perkins loan; next to any other federal, state, private, or institutional scholarships and loans; and, finally, any remaining balance to the student.
5. Loan recipients (Stafford, Perkins, or Yale Student Loan) who withdraw are required to have an exit interview before leaving Yale and should 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 register 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 register 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 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

For a detailed explanation of this plan, see the *YHP Student Handbook*, which is available online at www.yale.edu/uhs/for_students/student_hb/studenthb.pdf.

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.

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-gender 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 services described in both the YHP Basic Coverage and the 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 services described in both the YHP Basic and the 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 or refunded. 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. Premiums paid for YHP Hospitalization/Specialty Coverage will be applied toward the cost of Affiliate 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). Premiums will not be prorated or refunded.

Extended Study or Reduced Tuition: Students who are granted extended study status or pay less than half tuition are not eligible for 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 services described in both the YHP Basic and the 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 September 15 for the full year or fall term, or by January 31 for the spring term only.

For a full description of the services and benefits provided by 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, 2006. Please note that the State of Connecticut does not require this vaccine for students who intend to reside off campus.

Note: 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 30. Special requests for University housing need to be made in the housing application. 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 Cross Campus 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, issues the visa documents needed to request entry into the U.S. under Yale's immigration sponsorship, and processes requests for extensions of authorized periods of stay, 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 groups, U.S. culture workshops, and receptions for newly arrived graduate students, postdocs, and visiting scholars, 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 students, scholars, and their families and partners can connect with OISS and the international community at Yale by subscribing to the following e-mail lists. *OISS-L* is the OISS electronic newsletter for Yale's international community. *YaleInternational E-Group* is an interactive list through which over 3,000 international students and scholars connect to find roommates, rent apartments, sell cars and household goods, find companions, and keep each other informed about events in the area. Spouses and partners of international students and scholars will want to get involved with the organization called International Spouses and Partners at Yale (ISPY), which organizes a variety of programs for the spouse and partner community. The *ISPY E-Group* is an interactive list of over 300 members to connect spouses, partners, and families at Yale. To subscribe to any list, send a message to oiss@yale.edu.

Housed in the International Center for Yale Students and Scholars at 421 Temple Street, the Office of International Students and Scholars 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.

INTERNATIONAL CENTER FOR YALE STUDENTS AND SCHOLARS

The International Center for Yale Students and Scholars, located at 421 Temple Street, across the street from Helen Hadley Hall, offers a central location for programs that both support the international community and promote cross-cultural understanding on campus. The center, home to OISS, provides a welcoming venue for students and scholars who want to peruse resource materials, check their e-mail, and meet up with a friend or colleague. Open until 9 P.M. on weekdays, the center also provides office and meeting space for student groups, and a space for events organized by both student groups and University departments. In addition, the center has nine library carrels that can be reserved by academic departments for short-term international visitors. For more information about the International Center, call 432.2305 or visit the center at 421 Temple Street.

CULTURAL, RELIGIOUS, AND ATHLETIC RESOURCES

Two sources of information about the broad range of events at the University are the *Yale Bulletin & Calendar* (YB&C), a newspaper printed weekly during the academic year, and the *Yale Calendar of Events*, an interactive calendar that can be found online at <http://events.yale.edu/opa>. The YB&C, which also features news about Yale people and programs, is available without charge at many locations throughout the campus and 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 is known worldwide for its collections of American art, the Jarves Collection of early Italian paintings, the finds excavated at the ancient Roman city of Dura-Europos, the Société Anonyme Collection of early-twentieth-century European and American art, and most recently the Charles B. Benenson Collection of African art. The Gallery is celebrating the fiftieth anniversary of the opening of the Louis I. Kahn building with a complete renovation, reopening in late 2006. Gallery programming remains active, with permanent and collection exhibitions in the Egerton Swartwout building.

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, New Music New Haven, Yale Opera performances and public master classes, and the Faculty Artist Series. The Institute of Sacred Music sponsors Great Organ Music at Yale, the Yale Camerata, the Yale Schola Cantorum, and numerous special events.

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 Career Services, Graduate Student Life, 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; writing and literary events; events for women, international students, and students with children; and a student magazine. 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, alumni/ae 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 comfortable furnishings, 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 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 Notes, 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 church; 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 student religious groups such as the Baha'i Association, the 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. Kipphuth 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 (ballet, jazz, modern, and ballroom), martial arts, yoga and pilates, aerobic exercise, and sport skills are offered throughout the year. Yale undergraduates and graduate and professional school students may use the gym at no charge throughout the year. Academic and summer memberships at reasonable fees are available for faculty, employees, postdoctoral and visiting fellows, alumni, and student spouses.

The David S. Ingalls Rink, the Sailing Center in Branford, the Yale Outdoor Education Center (East Lyme, Connecticut), the Yale Tennis Complex, the Yale Polo and Equestrian Center, and the Golf Course at Yale are open to faculty, students, employees, students' spouses, and guests of the University at established fees. Up-to-date information on hours and fees at all these recreational facilities can be obtained from the Sport and Recreation Office (203.432.1431). Please check the Yale Athletics Web site (<http://yalebulldogs.collegesports.com>) for more information concerning any of these recreational facilities and programs.

Approximately forty-five club sports and outdoor activities come under the jurisdiction of the Office of Outdoor Education and Club Sports. Many of these activities are open to graduate and professional school students. Yale faculty, staff, and alumni, and nonaffiliated groups may use the Yale Outdoor Education Center (OEC). The center consists of two thousand acres in East Lyme, Connecticut, and includes overnight cabins and campsites, a pavilion and dining hall, and a waterfront area with a supervised swimming area, rowboats, canoes, and kayaks. Adjacent to the lake, a shaded picnic grove and gazebo are available to visitors. In another area of the property, 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 visit www.yale.edu/graduateschool, write to graduate.admissions@yale.edu, or call the Office of Graduate Admissions at 203.432.2771. Postal correspondence should be directed to the Office of Graduate Admissions, Yale Graduate School of Arts and Sciences, PO Box 208323, New Haven CT 06520-8323.

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 Admissions, Yale School of Forestry & Environmental Studies, 205 Prospect Street, New Haven CT 06511; telephone, 800.825.0330; e-mail, fesinfo@yale.edu; Web site, www.yale.edu/environment/

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

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

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

For additional information, please write to the Yale School of Nursing, PO Box 9740, New Haven CT 06536-0740; telephone, 203.785.2389; Web site, <http://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 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, Special Adviser to the Provost and Director of the Office for Equal Opportunity Programs, 104 William 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, 203.432.9753.

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