

# Institute of Sacred Music

## 2007–2008



**MUSIC · WORSHIP · ARTS**

BULLETIN OF YALE UNIVERSITY

*Series 103 Number 13 September 1, 2007*

Bulletin of Yale University

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

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

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

Managing Editor: Linda Koch Lorimer  
Editor: David J. Baker  
Editorial and Publishing Office: 175 Whitney Avenue, New Haven, Connecticut  
Publication number (USPS 078-500)

The closing date for material in this bulletin was August 1, 2007.  
The University reserves the right to withdraw or modify the courses of instruction or to change the instructors at any time.

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*Photographs:* William Cowen, Kliment and Halsband, Robert Lisak, Michael Marsland

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Bulletins from the Yale Divinity School may be obtained from the Office of Admissions, Yale Divinity School, 409 Prospect Street, New Haven, Connecticut 06511; telephone, 203.432.5360; fax, 203.432.7475

# Institute of Sacred Music

## 2007–2008

*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*

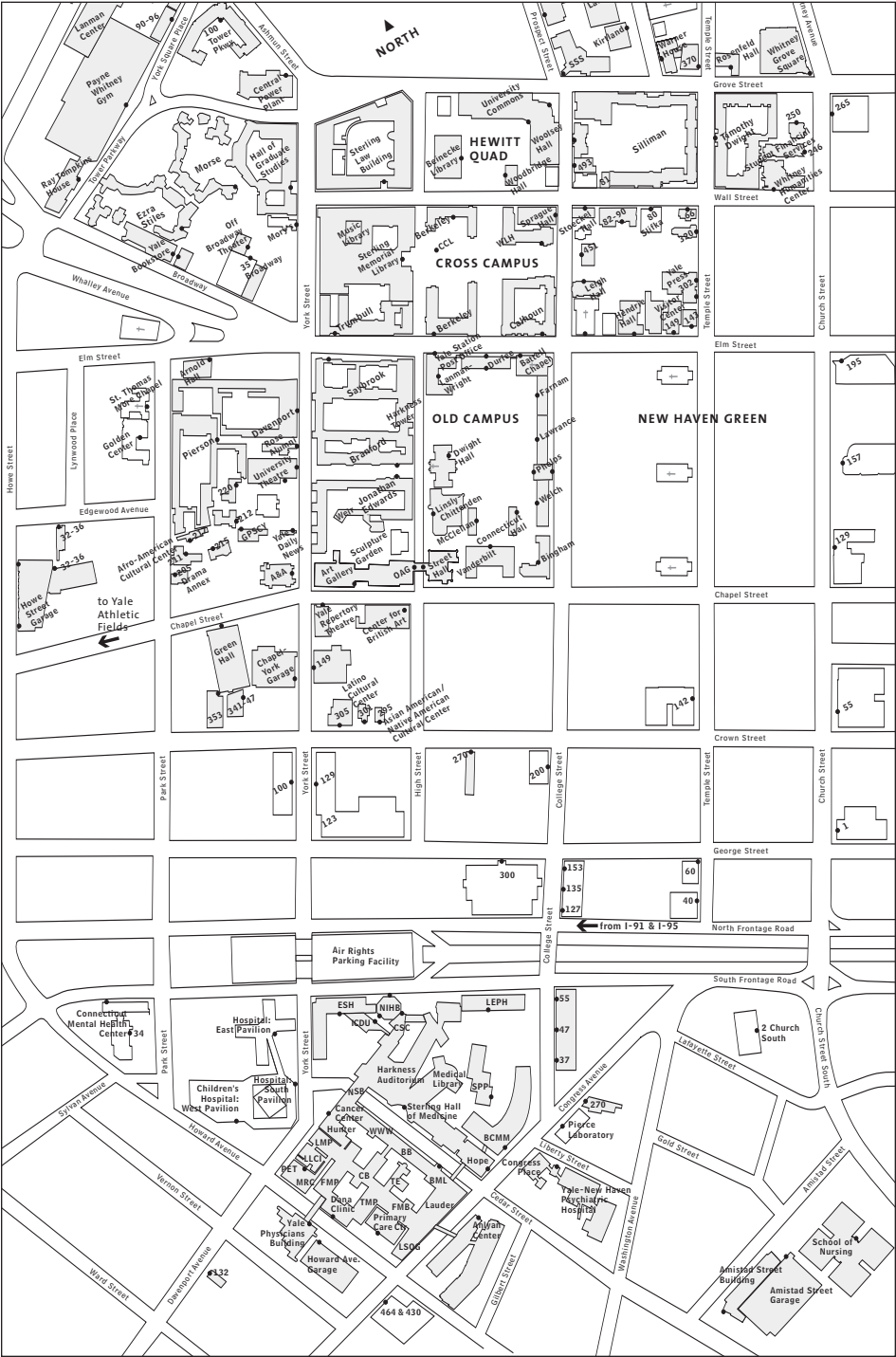
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YALE UNIVERSITY CAMPUS SOUTH & YALE MEDICAL CENTER



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# Fall 2007 Calendar

EVENT	INSTITUTE OF SACRED MUSIC	DIVINITY SCHOOL	SCHOOL OF MUSIC	FACULTY OF ARTS & SCIENCES
<i>Orientation</i>		Tues.–Fri. Aug. 28–31	Tues. Sept. 4	
<i>Placement examinations and advisories</i>	Tues.–Fri. Sept. 4–7	<i>Fall registration,</i> Tues.–Fri. Sept. 4–14	Tues.–Fri. Sept. 4–7	
<i>Fall-term classes begin</i>	Wed. Sept. 5	Wed. Sept. 5	Mon. Sept. 10	Wed. Sept. 5
<i>Reading period</i>		Fri.–Mon. Oct. 5–15		
<i>Fall convocation</i>		Mon.–Thurs. Oct. 8–11	Thurs. Sept. 6	
<i>M.M.A. applica- tions due (School of Music internal candidates)</i>	Fri. Oct. 19		Fri. Oct. 19	
<i>M.M.A. exams for School of Music internal candidates</i>	Sat. Oct. 27		Sat. Oct. 27	
<i>Reading period</i>		Fri.–Wed. Nov. 16–21		
<i>Fall recess begins</i>		6 P.M., Wed. Nov. 21	Sat. Nov. 17	Sat. Nov. 17
<i>Fall recess ends</i>	8:30 A.M., Mon. Nov. 26	8:30 A.M., Mon. Nov. 26	8:30 A.M., Mon. Nov. 26	8:20 A.M., Mon. Nov. 26
<i>Application deadline</i>			Sat. Dec. 1	
<i>M.M.A. auditions (School of Music internal candidates)</i>	Fri. Dec. 7		Fri. Dec. 7	
<i>Fall-term classes end</i>		6 P.M., Tues. Dec. 11	Fri. Dec. 14	Fri. Dec. 7
<i>Reading period</i>		Tues.–Mon. Dec. 11–17		Fri.–Sat. Dec. 7–15
<i>Fifth Semester in Church Music Studies application deadline</i>	Fri. Dec. 14			
<i>Fall-term examinations</i>		Mon.–Fri. Dec. 17–21	Mon.–Fri. Dec. 17–21	Sat.–Sat. Dec. 15–22
<i>Fall term ends</i>		6 P.M., Fri. Dec. 21	6 P.M., Fri. Dec. 21	5:30 P.M., Sat. Dec. 22



# Spring 2008 Calendar

EVENT	INSTITUTE OF SACRED MUSIC	DIVINITY SCHOOL	SCHOOL OF MUSIC	FACULTY OF ARTS & SCIENCES
<i>Spring-term classes begin</i>	8.30 A.M., Mon. Jan. 14	8.30 A.M., Mon. Jan. 14	8.30 A.M., Mon. Jan. 14	8.20 A.M., Mon. Jan. 14
<i>Application deadline</i>		Priority: Jan. 15 Final: Feb. 1		
<i>Registration for spring term 2008</i>		Mon.–Fri. Jan. 14–25		
<i>Reading period</i>		Fri.–Mon. Feb. 8–18		
<i>Written compre- hensive exams for current M.M.A. students</i>	Fri.–Mon. Feb. 8–11		Fri.–Mon. Feb. 8–11	
<i>Admissions auditions</i>	Wed.–Mon. Feb. 27–March 3		Wed.–Mon. Feb. 27–March 3	
<i>Spring recess begins</i>	6 P.M., Fri. March 7	6 P.M., Fri. March 7	Sat. March 8	5.20 P.M., Fri. March 7
<i>Spring recess ends</i>	8.30 A.M., Mon. March 24	8.30 A.M., Mon. March 24	8.30 A.M., Mon. March 24	8.20 A.M., Mon. March 24
<i>Spring-term classes end</i>		Fri. April 25	Fri. May 2	5.20 P.M., Mon. April 28
<i>Reading period</i>		Mon.–Mon. April 28–May 5		Mon.–Tues. April 28–May 6
<i>Oral exams for current M.M.A. students</i>	Mon.–Wed. May 5–7		Mon.–Wed. May 5–7	
<i>Spring-term examinations</i>	Mon.–Fri. May 5–9	Mon.–Fri. May 5–9	Mon.–Fri. May 5–9	Tues.–Tues. May 6–13
<i>Spring term ends</i>	6 P.M., Fri. May 9	6 P.M., Fri. May 9	6 P.M., Fri. May 9	Tues. May 13
<i>University Commencement</i>	Mon. May 26	Mon. May 26	Mon. May 26	Mon. May 26

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# The President and Fellows of Yale University

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## *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*.

Mimi Gardner Gates, B.A., M.A., PH.D., *Seattle, Washington (June 2013)*.

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 Daniels Parker, B.A., LL.B., *Stamford, Connecticut*.

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

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

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# The Officers of Yale University

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*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*

Dorothy Kathryn Robinson, B.A., J.D.

*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.



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# Institute of Sacred Music Administration and Faculty

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## *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*

Dale Adelmann, *All Saints Episcopal Church, Beverly Hills, California.*

Bobby Alexander, *University of Texas at Dallas.*

Dorothy Bass, *Valparaiso University.*

Rita Ferrone, *Independent Author and Lecturer.*

Ena Heller, *American Bible Society Gallery.*

Don E. Saliers, *Emory University.*

Nicholas Wolterstorff, *Yale University (Emeritus).*

## *Faculty Emeritus*

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

## *Faculty*

Teresa Berger, DR.THEOL.HABIL., *Professor of Liturgical 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 in the Practice of Choral Conducting.*

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

Beverly Coyle, PH.D., *Visiting Professor Emerita and Lecturer in Religion and Literature.*

Patrick Evans, D.M., *Associate Professor in the Practice of Sacred Music.*

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

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

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

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

Traugott Lawler, PH.D., *Professor Emeritus and Lecturer in Religion and Literature.*

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

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

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

Ivica Novakovic, PH.D., *Visiting Lecturer in Religion and Culture.*

Sally M. Promey, PH.D., *Professor of Religion and Visual Culture, Professor of American Studies, and Deputy Director of the Institute of Sacred 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 and Adviser to the Program in Voice: Early Music, Oratorio, and Chamber Ensemble.*

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

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

Mark Villano, M.DIV., M.F.A., *Visiting Lecturer in Religion and the Arts.*

#### *Affiliated Faculty*

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

#### *Executive Committee*

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

#### *Staff*

James Aveni, *Senior Administrative Assistant for Chapel.*

Laura Chilton, *Executive Assistant to the Director.*

Andrea Hart, *Administrator.*

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

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

Trish Radil, *Administrative Assistant.*

Sachin Ramabhadran, *Technical/AV Media Coordinator.*

Pamela Shields, *Senior Administrative Assistant.*

Rebecca Wexler, *Choral/Vocal Assistant.*

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# The Mission of the Yale Institute of Sacred Music

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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>Interim Director</i> )
1983–1984	Harry B. Adams ( <i>Interim Director</i> )
1984–1992	John W. Cook
1992–1994	Harry B. Adams ( <i>Interim Director</i> )
1994–2004	Margot E. Fassler
2005–	Martin D. Jean

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





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## The Institute Past and Present

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### PSALM 21

*"To the chiefe Musician  
a psalme of David"*

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

*The Bay Psalm Book, 1640*

The Yale Institute of Sacred Music is an interdisciplinary graduate center dedicated to the study and practice of sacred music, worship, and the related arts. David, the prototypical representative in the Judeo-Christian world of the church or synagogue musician, dominates the logo of the ISM because he and the Psalms conventionally ascribed to him have been continually reshaped to suit linguistic needs, liturgical taste, and historical understanding. Indeed, the Psalms have formed the basic materials for Jewish and Christian worship throughout the centuries. The Institute's primary mission is to music students whose vocation is to conduct, play, and sing for the worshiping assembly, and who have keen interest in the religious and theological contexts of the sacred music they perform. Likewise, the Institute trains divinity students preparing for leadership roles in the churches, whether as lay people, as ordained clergy, or as scholars developing specialties in liturgical studies and in religion and the arts. As an independently endowed entity at Yale University, the Institute of Sacred Music provides generous financial support for those talented students who believe in the importance of interactive training for church musicians and clergy, a training that fosters mutual respect and common understanding. David, if one stretches him a bit, stands for the many activities supported at Yale through the Institute.

Through its mission to church musicians, the training for ministry, and the lives of the churches, the Institute has a unique position, not only at Yale, but in this country and in the world at large. At Yale, we link the resources of two extraordinary professional schools, the Yale School of Music and the Yale Divinity School. Institute students receive degrees in one or the other of these schools, and, if they elect to do so, joint degrees from both. The certificate additionally received from the Institute signifies that students have gained more than the training either school alone can offer. Students acquire a sense of the partnership between churches, and a working knowledge of the changing synthesis of music, text, ceremony, and liturgical space, which has taken place in the assemblies of all faiths and denominations since their beginnings. Now in its 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 Yale had been since 1701, a school for the training of Christian ministers. President from 1795 until 1817, Dwight was a patriot who had been the chaplain of General Putnam's camp, a place commemorated more than one hundred years later in Charles Ives's *Three Places in New England*. Timothy Dwight believed that as much of the education of ministers took place in the chapel as in the classroom: his interest in sacred music was powerful (as was his voice), and he edited a collection of Watts's psalms for the Connecticut Congregational churches, appending a collection of 264 hymn texts, an unheard of number, in a service book for that denomination. He was an outstanding preacher and wrote a book of sermons, designed for use over the course of two years, for the Yale chapel. Perhaps he would have agreed with Thomas Troeger that the singing of hymns is one of the best ways to "knock loose the debris of verbosity that often clogs a preacher's spiritual springs."

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

Prior to the turn of the last century, in the very year that Gustave Stoeckel's name no longer appeared on the faculty list of the Divinity School, a church musician named John Griggs gave a series of ten lectures at the Divinity School, accompanied by the undergraduate Charles Ives. The Divinity School hired musicians to teach its students, while Horatio Parker and other teachers in the Department of Music taught some of their courses with divinity students in mind. Hymn playing and singing remained a part of the Divinity School curriculum, with Henry Hallam Tweedy, professor of homiletics and an accomplished musician, as instructor in this subject. He was also the resident liturgiologist, and took professional interest in the history of Christian architecture. Tweedy's role in instructing Divinity School students in liturgy, music, and the arts was part of a long tradition, to which the teaching of his contemporary, Charles Allen Dinsmore, who taught courses in religion and literature, also belonged.

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## 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. The impact that the graduates of the school had upon American musical and religious life during the middle decades of the last century would be difficult to overestimate. Clarence Dickinson taught both organ and composition, and published collections of music and textbooks; Helen Dickinson taught liturgy and used the slide collections of New York libraries and museums to show her students how liturgy and architecture worked together in the Christian tradition and in other faiths as well.

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

Their successful experiment in sacred music at Union did not survive the political turmoil of the late 1960s: funding was withdrawn in the early 1970s, and the school was closed. Shortly thereafter, in 1973, Professor Baker, together with the music historian Richard French, the seminary chaplain Jeffery Rowthorn, and the administrator Mina Belle Packer, migrated to Yale University to begin a similar venture: the Institute of Sacred Music. The new entity was endowed by Clementine Miller Tangeman, whose husband, Robert, had been professor of music history at Union before his untimely death in 1964, and by her brother J. Irwin Miller, a Yale graduate, musician, and patron of the arts. Yale, the leading research university in the Northeast with professional schools of both music and divinity, seemed the ideal place to recreate the concepts and visions of the School of Sacred Music. Yale's President Kingman Brewster worked with Colin Williams, dean of the Divinity School, and with the dean of the School of Music, Philip Nelson, to realize that ideal, and in 1974 the Institute's first students were admitted to Yale.

## THE INSTITUTE OF SACRED MUSIC TODAY

The Institute has grown from a group of three faculty and seven students in the first graduating class to twenty-three resident and visiting faculty who teach throughout the University, and sixty-seven students. The ISM maintains administrative and teaching space in the Sterling Divinity Quadrangle. ISM students and faculty are jointly admitted or appointed to either the School of Music or Divinity School or both.

### *The Institute of Sacred Music and the Yale School of Music*

Joining forces with the considerable resources of the School of Music, the ISM trains musicians for careers in church music, performance, and teaching. Students majoring in organ, choral conducting, and voice will go on to careers in churches and schools, playing or conducting ensembles there or on the concert stage. Some students elect the specialized track in church music studies in order to study liturgy, Bible, and theology along with the more standard music curriculum.

All ISM music students receive a broad musical education equal to that of any Yale School of Music student, but they are also trained with an eye toward understanding the religious and liturgical roots of the music they perform. The young composer with a serious interest in writing sacred music and music for specific liturgical traditions is also occasionally admitted to the Institute. Six concert and liturgical choirs (Yale Camerata, Schola Cantorum, Recital Chorus, Repertory Chorus, Marquand Choir, and Marquand Gospel Choir) have their home in the Institute and count many Institute students among their members.

Institute faculty and students concentrate on the music of the churches through performance and through repertorial, analytical, and historical studies. As both performers and scholars, our faculty and students form a bridge between the School of Music and the Department of Music and are committed to demonstrating the connection of music with culture, liturgy, and religious thought. The repertories studied are of two broad types: (1) cantatorial and congregational song; and (2) Western art-music, including masses, motets, oratorios, art song, and vocal chamber music; and organ repertory in all styles and from all periods. The Institute also encourages serious study of music from other faiths and non-Western traditions.

At a time when the state of music in churches and synagogues pleads for various kinds of well-informed change, it is crucial that talented students who have vocations in sacred music be prepared for challenges both musical and theological. These students must have the finest musical training; they must also argue persuasively for music of authority, knowing enough of liturgical and church history, and of theology, to do so. Thus, although the Institute's choral conducting, organ performance, and voice performance majors are fully enrolled in the School of Music, they are encouraged to elect courses in liturgics, theology, biblical study, and religion and the arts.

In its broadest sense, the Institute of Sacred Music's presence at the heart of a major school of music is a reminder that secular repertories—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 Institute and Divinity School has faculty who are historians of liturgical texts, music, and ceremony, but who are also keenly interested in and knowledgeable about the worship of the contemporary churches. The student who studies religion and the arts at the ISM has access to faculty and courses in the history of the visual, literary, and musical arts. Students at the Divinity School can matriculate through the Institute with concentrations in either of these two programs.

Institute/Divinity faculty focus on four broad subject areas: the Bible in liturgy and religious art; hymnology; the history of Christian denominations; and theology, politics, and the arts. These subject areas intersect with and augment the work of colleagues in other disciplines at the Divinity School. Thus, students at the Institute learn through programs at the Divinity School how canonical texts have gone forth to the assembly, and how, from patristic times to the present, these texts have been learned and reinterpreted by the worshiping community. Classes at the Divinity School in liturgical subjects, including music history, religious poetry and drama, iconography, and architectural history, stress encounters with primary source materials, manuscript and archival study, as well as trips to museums, galleries, and architectural sites. All are possible through Yale's great libraries and collections, the many historic churches in the region, and New Haven's proximity to New York City.

Students at the Institute 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 director of chapel 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, 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.

### *The Common Experience*

Students at the Yale Institute of Sacred Music and either professional school, Music or Divinity, have many unparalleled opportunities for interdisciplinary exchange: through Colloquium, in which all Institute students enroll, through courses taught by Institute faculty, and through other offerings including biannual faculty-led study tours open to all Institute students. In 2006 the Institute traveled to Mexico; in 2008 the destination will be Bosnia and Herzegovina, Serbia, and Croatia. The tours offer participants excursions and rich possibilities to see, hear, and learn in the primary areas of the ISM—sacred music, worship, and the arts. The ISM covers most expenses of the tours for its students.

## PERFORMING ENSEMBLES SPONSORED BY THE INSTITUTE

*Yale Camerata.* Marguerite L. Brooks, conductor. Founded in 1985, the Yale Camerata is a vocal ensemble whose 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.* Simon Carrington, conductor. Founded in 2003 by its conductor, Yale Schola Cantorum is a twenty-four-voice chamber choir specializing in music before 1750 and from the last hundred years, supported by the Yale Institute of Sacred Music with the School of Music and open by audition to all Yale students. In addition to performing regularly in New Haven, New York, and Boston, Schola Cantorum records and tours nationally and internationally. Its live recording on CD with Robert Mealy and



Yale Collegium Musicum of Heinrich Biber's 1693 *Vesperae longiores ac breviores* has received international acclaim from the early music press, as has its CD of Bertali's *Missa Resurrectionis*, published on the reZound label. Last season the choir was selected to perform at national choral conventions in San Antonio and Miami, and presented a series of programs of the music of Bach under guest conductor Helmuth Rilling and music of the French Baroque with the Ensemble européen William Byrd, Paris. The choir has made tours to England and to southwest France. The choir's repertoire includes works by Josquin des Pres, Orlando di Lasso, Adrian Willaert, Tallis, Schütz, Monteverdi, Bach, Charpentier, Stravinsky, Dallapiccola, Feldman, Rautavaara, MacMillan, 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.* Mark Miller, conductor. Open to all Yale students, the choir sings for services in Marquand Chapel once a week as well as for special services during the year. Section leaders are paid for singing in the choir.

*Repertory Chorus* and *Recital Chorus*, conducted by graduate choral conducting students, 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 multi-media events during the year. In 2006–2007, the Institute sponsored seventy-eight events open to the public (including forty-three 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, Mervyn Cooke, and (in 2008) Peter Mercer-Taylor. The Kavanagh Lecture, named for the late 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, Jeffrey Hamburger, Lawrence Hoffman, Maxwell Johnson, Janet Walton, and (in fall 2007) Nathan D. Mitchell.

## 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, about 14 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 inculturation, and the liturgical and musical heritage and contemporary practice worldwide.

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; the Ensemble européen William Byrd from France; guest composers 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, Sir Neville Marriner, and (in 2008) Stephen Layton from England, Krzysztof Penderecki from Poland, and Helmuth Rilling from Germany; artists Nalini Jayasuriya from Sri Lanka, Sawai Chinnawong from Thailand, Wisnu Sasongko from Indonesia, He Qi and (in 2007) Huibing He from China, Adrian Paci from Albania and Italy, and Hanna Cheriyan Verghese from Malaysia; organists Michael Gailit from Austria, Gerard Brooks and Thomas Trotter from England, Grethe Krogh from Denmark, Hans-Ola Ericsson from Sweden, and (in fall 2007) Jon Laukvik from Norway and Harald Vogel from Germany; as well as an exhibition of *molas* 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, and bringing together scholars, authors, artists, and filmmakers from all over the world. In 2006 a collaboration with Amherst College brought scholars and practitioners from around the world to Yale for the conference “Sacred Music in Transition: Ethnomusical Perspectives on Religion, Ritual, and Society.” In 2008 the Institute will host an international liturgical conference entitled “The Spirit in Worship and Worship in the Spirit.”

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 destination was Mexico; in 2008 the Institute will visit Bosnia and Herzegovina, Serbia, and Croatia.

### *A Global University*

In a speech entitled “The Global University,” Yale President Richard C. Levin declared that as Yale enters its fourth century, its goal is to become a truly global university—educating leaders and advancing the frontiers of knowledge not simply for the United States, but for the entire world:

The globalization of the University is in part an evolutionary development. Yale has drawn students from outside the United States for nearly two centuries, and international issues have been represented in its curriculum for the past hundred years and more. But creating the global university is also a revolutionary development—signaling distinct changes in the substance of teaching and research, the demographic characteristics of students, the scope and breadth of external collaborations, and the engagement of the University with new audiences.

Yale University’s goals and strategies for internationalization are described in “The Internationalization of Yale: The Emerging Framework,” a document that embraces the activity of all parts of the University. The report is available online at [www.world.yale.edu/pdf/Internationalization\\_of\\_Yale.pdf](http://www.world.yale.edu/pdf/Internationalization_of_Yale.pdf).

International activity is focused and coordinated in several University organizations.

Inaugurated in 2003–2004, the *Office of International Affairs* 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](http://www.yale.edu/oia).

The *Whitney and Betty MacMillan Center for International and Area Studies* is the University’s principal agency for encouraging and coordinating teaching and research on international affairs, societies, and cultures; [www.yale.edu/macmillan](http://www.yale.edu/macmillan).

*Yale Center for the Study of Globalization* 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](http://www.ycsg.yale.edu).

*Office of International Students and Scholars (OISS)*; [www.oiss.yale.edu](http://www.oiss.yale.edu). See the description on pages 87–88.

*Yale World Fellows Program* hosts twelve to eighteen Fellows from outside the United States each year for a term of concentrated study and close contact on the Yale campus; [www.yale.edu/worldfellows](http://www.yale.edu/worldfellows).

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



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## Degrees

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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.”



Teresa Berger

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## Faculty Profiles

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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.

*Teresa Berger*, Professor of Liturgical Studies. Professor Berger holds doctorates in both dogmatic theology and liturgical studies. She grew up in post-World War II Germany and studied at St. John's College, Nottingham, and the Universities of Mainz, Heidelberg, Münster, and Geneva. Her scholarly interests lie at the intersection of liturgical studies, gender theory, theology, and cultural studies. Professor Berger has written extensively on liturgy and women's lives. Her recent publications include *Women's Ways of Worship: Gender Analysis and Liturgical History* (1999), *Dissident Daughters: Feminist Liturgies in Global Context* (2001), and *Fragments of Real Presence* (2005). The latter received two Catholic Press Awards in 2006. She has also published monographs on the hymns of Charles Wesley, on the nineteenth-century Anglo-Catholic revival, and on ecumenical readings of the Scriptures. In the spring of 2006 she co-edited an issue of the subaltern Web dossier *Worlds & Knowledges Otherwise*, entitled *The Poetics of the Sacred and the Politics of Scholarship*. Professor Berger is passionate about teaching, including its crosscultural dimensions; she has been a visiting professor at the Universities of Mainz, Münster, Berlin, and Uppsala. In 2003 she received the distinguished Herbert Haag Prize for Freedom in the Church. Professor Berger's scholarly work currently focuses on an editorial project designed to bring to light the many ways in which gender has shaped what comes to be known as "liturgical tradition." She is also completing a collection of prayers, meditations, stories, and songs entitled *Ocean Psalms*, and has just co-produced, with FireStream Media, a documentary video, "Worship in Women's Hands." L.Th., St.





*Jeffrey Brillhart*



*Marguerite L. Brooks*

John's College, Nottingham; M.Th., Dipl.Theol., Johannes Gutenberg-Universität, Mainz; Dr.Theol., Ruprecht Karl-Universität, Heidelberg; Dr.Theol., Habilitation, Westfälische Wilhelms Universität, Münster.

*Jeffrey Brillhart*, Lecturer in Organ Improvisation. Mr. Brillhart has performed throughout the United States, South America, South Africa, and Europe as conductor and organist 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 United States. 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 Kronos Quartet, the Philadelphia Orchestra, the Chamber Orchestra of Philadelphia, Ignat Solzhenitsyn, Bobbie McFerrin, Dave Brubeck, Helmuth Rilling, Rossen Milanov, and on tours to Cuba, Northern Ireland, and, in the 2008 season, Brazil. Mr. Brillhart maintains an active schedule as conductor, organist, and clinician, most recently at the Curtis Institute of Music, the Eastman School of Music, Westminster Choir College, Furman University, Walla Walla College, 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 chamber choir 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



John W. Cook

*Simon Carrington*, Professor in the Practice of Choral Conducting. From 2001 until his Yale appointment in 2003, Professor Carrington was director of choral activities at the New England Conservatory, and from 1994 to 2001 he held a similar position at the University of Kansas. Prior to coming to the United States, Professor Carrington was a creative force for twenty-five years with the internationally acclaimed British vocal ensemble the King's Singers, which he co-founded at Cambridge University. He gave 3,000 performances at many of the world's most prestigious festivals and concert halls, made more than seventy recordings, and appeared on countless television and radio programs including nine appearances with the late Johnny Carson. He 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; the Texas All State Choir; the Rachmaninov *Vespers* in Victoria, British Columbia, with singers from all over Canada; and the Monteverdi Choir Festival in Budapest. He has also led workshops at the Chamber Choir Festival in Sarteano (Italy), and the Yale summer festival at Norfolk. In the 2006–2007 season he took Yale Schola Cantorum to perform at two major conferences in the United States, gave the keynote address at the Association of Canadian Choral Conductors conference, conducted at the 11th Tokyo Cantat in Japan, presided over the international jury at the choral festival in Leipzig, Germany, and guest conducted the Camerata Vocale in Utrecht, Holland. M.A., Cambridge University.

*John W. Cook*, Professor Emeritus and Lecturer in Religion and the Arts. Professor Cook served as director of the Institute from 1984 to 1992. His publications have centered on the Christian tradition in its artistic history and development from the catacombs in the second century to the most modern expression of the faith in the contemporary world. He did part of his graduate study at the Friedrich-Wilhelms-Universität in Bonn. He has also served the church as a minister in Texas and Connecticut. In 1992 Professor Cook was appointed president of the Henry Luce Foundation in New York City, from which he retired in January 2003. At present he is working on a documentary to be produced



Beverly Coyle



Patrick Evans

and broadcast by PBS on the aesthetic creations of the three Abrahamic religions: Judaism, Christianity, and Islam. He has an honorary doctorate from Valparaiso University and serves on the boards of Union Theological Seminary; MOBIA, the Museum of Biblical Art; the Southwestern University Board of Advisors; the St. Paul's Cathedral of London in America Board; the Yale Divinity School Board of Advisors; and the board of the Hill Museum and Manuscript Library of Minnesota. B.A., Baylor University; M.Div., Ph.D., Yale University.

*Beverly Coyle*, Visiting Professor Emerita and Lecturer in 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 was named a "Ten Best Novels" selection by the American Library Association in 1994. Professor Coyle is professor emerita 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*, Associate Professor in the Practice of Sacred Music. Professor Evans came to Yale from the University of Delaware, where he was 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 in 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,



Margot E. Fassler



Siobhán Garrigan

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, Professor Evans has worked with many urban congregations seeking to renew their musical worship traditions, embracing the changing cultural contexts of their cities. He is interested in the interaction of the traditional Western canon with global hymnody, African American gospel traditions, and other musical and liturgical artistry in multicultural communities of faith. B.M., B.M.E., University of Montevallo; M.M., D.M., Florida State University.

*Margot E. Fassler*, Robert Tangeman Professor of Music History. Professor Fassler is a fellow of the American Academy of Arts and Sciences. Her special fields of study are medieval and American sacred music, and the liturgy of the Latin Middle Ages; subspecialties are liturgical drama of the Middle Ages and Mariology. 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 a volume on the divine office (Oxford University Press) and has just completed a book on the cult of the Virgin Mary at Chartres (forthcoming from Yale University Press). She is the author of numerous articles on a broad range of topics and is currently preparing a book on the twelfth-century theologian, exegete, and composer Hildegard of Bingen, and a textbook for W. W. Norton. Her book *Psalms in Community* (edited with Harold Attridge) is now being reprinted and will be sold by the Society of Biblical Literature alongside her latest film, *Joyful Noise: Psalms in Community*. Under the auspices of a grant from the Lilly Endowment, Inc., Professor Fassler continues to work with congregations and practitioners to make videos of sacred music in its liturgical contexts. B.A., State University of New York; M.A., Syracuse University; M.A., Ph.D., Cornell University.

*Siobhán Garrigan*, Assistant Professor of Liturgical Studies and Assistant Dean for Marquand 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



Martin D. Jean



Jaime Lara

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, "Fis," and to several articles in Irish journals. B.A., Oxford University; S.T.M., Union Theological Seminary; Ph.D., Milltown Institute, Dublin.

*Martin D. Jean*, Professor of Organ, Professor in the Practice of Sacred Music, and Director of the Institute of Sacred Music. Professor Jean has performed widely throughout the United States and Europe and is known for his broad 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. He has performed on four continents and in nearly all fifty states. In 2001 he presented 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. Recordings of the organ symphonies and *Stations of the Cross* of Marcel Dupré are forthcoming on the Delos label. A.Mus.D., University of Michigan.

*Jaime Lara*, Associate Professor of Christian Art and Architecture and Chair of the 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 *Christian Texts for Aztecs: Liturgy and Art in Colonial Mexico*; *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 another book in preparation.



Traugott Lawler



Judith Malafronte

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.

*Traugott Lawler*, Professor Emeritus and Lecturer in Religion and Literature. Professor Lawler is professor emeritus of English at Yale; he taught a course on Dante's *Divine Comedy* at the Institute in spring of 2007. He has been writing in recent years mostly on William Langland and has offered a graduate seminar on Langland six times since 1987. With four other scholars, he is working on a commentary on the poem in all its versions, and he is the author recently of "Langland's Pardon-Formula: Its Ubiquity, Its Binary Shape, Its Silent Middle Term," in *Yearbook of Language Studies* 14, and "Langland and the Secular Clergy," in *YLS* 16. He is also the author of *The One and the Many in the Canterbury Tales* (1980) and co-editor of "Boece" for the Riverside Chaucer. He has regularly offered informal tutorials in Latin for graduate students preparing to meet the department's Latin requirement. In 1983 he was a Guggenheim Fellow. From 1986 to 1995 and again in 2002 to 2003, he served as Master of Ezra Stiles College. He retired in June 2005 and is preparing, with other scholars, a commentary on the known versions of *Piers Plowman*, while continuing his research and remaining available to students. His other interests include Chaucer, Dante, medieval Latin, Old English, the history of the English language, and paleography. B.A., College of the Holy Cross; M.A., University of Wisconsin; Ph.D., Harvard University.

*Judith Malafronte*, Lecturer in Voice. The 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



Mark Miller



Thomas Murray

Prize at the International Vocal Competition in Hertogenbosch, Holland, Ms. Malafronte holds degrees with honors from Vassar College and Stanford University. She 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 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 in the Practice of Organ and Chair of the Program in Organ. Professor Murray has been a member of the Yale 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. He has appeared as a soloist with the Pittsburgh, Houston, Milwaukee, and New Haven symphony orchestras, the National Chamber Orchestra in Washington, D.C., and the Moscow Chamber Orchestra during its 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-





Ivica Novakovic



Sally M. Promey

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.

*Ivica Novakovic*, Visiting Lecturer in Religion and Culture. Professor Novakovic studied physics, sociology, philosophy, and theology in Croatia, Switzerland, and the United States. His work is informed by these cultural contexts, and he addresses transcultural and interdisciplinary questions, particularly those of the theological rationality (*Theology: Speculative or Combinatorial?* [2004]) and religious imagination ("Work on Symbols"). He has lectured in the areas of philosophical theology, systematic theology, contemporary theology, and the theology of culture ("Doing Theology in the Media Age"). More recently he has focused his research on the problem of conceiving God's presence and the modes of its representation and communication in music, images, and words. He is particularly interested in exploring how the sense of God's presence can be presented in the contemporary world, where many religions and cultures meet in the context of conflict, and how it can provide a resource for reconciliation and broadening the vision of human flourishing. B.A., University of Zagreb; B.D., Baptist Theological Seminary, Zurich; Ph.D., Princeton Theological Seminary.

*Sally M. Promey*, Professor of Religion and Visual Culture, Professor of American Studies, and Deputy Director of the Institute of Sacred Music. Professor Promey comes to Yale from the University of Maryland, where she was professor and chair in the department of art history and archaeology. Her scholarship explores relations among visual culture and religions in the United States from the colonial period through the present. She has been awarded a Guggenheim Fellowship to complete a book titled *Religion in Plain View*, a history of the public display of religion in the United States. Her monograph *Painting Religion in Public: John Singer Sargent's "Triumph of Religion" at the Boston*





Markus Rathey

*Public Library* (Princeton, 1999) received the American Academy of Religion Award for Excellence in the Historical Study of Religion. An earlier book, *Spiritual Spectacles: Vision and Image in Mid-Nineteenth-Century Shakerism* (Indiana, 1993), was awarded the Charles C. Eldredge Prize for Distinguished Scholarship in American Art. Among recent articles and book chapters are essays titled "Seeing the Self 'in Frame': Early New England Material Practice and Puritan Piety"; "Taste Cultures and the Visual Practice of Liberal Protestantism, 1940–1965"; "Situating Visual Culture"; and "The 'Return' of Religion in the Scholarship of American Art." Professor Promey is the recipient of numerous grants and fellowships including two Ailsa Mellon Bruce Senior Fellowships (2003 and 1993) at the Center for Advanced Study in the Visual Arts, a residential fellowship at the Woodrow Wilson International Center for Scholars (2000), and a National Endowment for the Humanities Fellowship for University Teachers (1997). In 2001 she was recipient of the Regents' Faculty Award for Research, Scholarship, and Creative Activity from the Board of Regents for the University System of Maryland; in 2002 she received the Kirwan Faculty Research and Scholarship Prize of the University of Maryland. She was co-director (with David Morgan, Valparaiso University) of a multiyear interdisciplinary collaborative project, "The Visual Culture of American Religions," funded by the Henry Luce Foundation and the Lilly Endowment, Inc. A book of the same title, co-edited by Promey and Morgan, appeared in 2001 from University of California Press. In 2004 she was senior historian in residence for the Terra Summer Residency Program in Giverny, France. She serves on the editorial boards of *American Art*, *Winterthur Portfolio*, and *Material Religion*. B.A., Hiram College; M.Div., Yale University; Ph.D., University of Chicago.

Markus Rathey, Associate Professor (Adjunct) of Music History. Professor Rathey studied musicology, Protestant theology, and German philology in Bethel and Münster. 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



Bryan D. Spinks



James Taylor

the Enlightenment. Recent publications include the books *Johann Rudolph Ahle (1625–1673): Lebensweg und Schaffen* (Eisenach, 1999), an edition of Johann Georg Ahle's *Music Theoretical Writings* (Hildesheim, 2007), and *Kommunikation und Diskurs: Die Bürgerkapitänsmusiken Carl Philipp Emanuel Bachs* (Hildesheim, 2007). He was guest editor of a volume of the German journal *Musik und Kirche* (2005) on church music in the United States. Professor Rathey is vice president of the Forum on Music and Christian Scholarship. Ph.D., Westfälische Wilhelms-Universität, Münster.

*Bryan D. Spinks*, Professor of Liturgical Studies, Chair of the Program in Liturgical Studies, and Fellow of Morse College. Professor Spinks 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, he also works on a range of Reformation topics, with publications on Luther, Calvin, Richard Hooker, and William Perkins. His most recent publications are two volumes on rituals and theologies of baptism. He is currently completing a book on worship in the Age of Reason in England and Scotland. Before coming to Yale, he taught religious education at St. Peter's Comprehensive School in Huntingdon, and liturgy 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 2000 and was involved in the compilation of *Common Worship 2000*. He is a Fellow of the Royal Historical Society and of Churchill College, Cambridge. B.A., St. Chad's College, University of Durham; Dipl.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 joined the Yale faculty in 2005 after serving as professor of voice at the Musikhochschule in Augsburg, Germany, since 2001. He is one of the most sought-after oratorio singers of his generation, appearing worldwide with such renowned conductors as Christoph Eschenbach, Nikolaus Harnoncourt, Christoph von Dohnányi, Herbert Blomstedt, Daniel Harding, Bernard Labadie, Harry Christophers, Osmo Vänskä, Phillipe Herreweghe, René Jacob, Ivan Fisher, Ton Koopman, Michel Corboz, and Franz



*Ted Taylor*

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 Minnesota Orchestra, the Los Angeles Symphony, the Houston Symphony, the Israel Philharmonic, the Academy of St. Martin in the Fields, and the San Francisco Symphony. His more than thirty-five professional recordings on CD include Dvorák's *Stabat Mater*, Mendelssohn's *Paulus and Elijah*, Beethoven's *Missa Solemnis*, Händel's *Messiah*, Bach's *B Minor Mass* and *Christmas Oratorio*, and the songs of John Duke. A recording of Scottish and Welsh songs by Franz Josef Haydn, with Donald Sulzen and the Munich Piano Trio, has recently been released. Professor Taylor is one of the founders of Liedertafel, a male vocal quartet, which has appeared in major European music festivals and recorded for the Orfeo label. Important future engagements include performances of Mozart's *Die Schuldigkeit des ersten Gebots* with Nikolaus Harnoncourt in Salzburg, four performances of Bach's *St. Matthew Passion* with the New York Philharmonic under the direction of Kurt Masur in March 2008, and a tour of the Britten *Horn Serenade* with the St. Paul Chamber Orchestra in April 2008. B.Mus., Texas Christian University; M.Dipl., 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 fifty operas and musicals. He 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, and has served on the conducting staffs of the Metropolitan Opera and the Lyric Opera of Chicago. Mr. Taylor served as assistant to Academy Award



Thomas H. Troeger



Mark Villano

winner Tan Dun for the premiere of *Marco Polo* at the Munich Biennale and then prepared the work with the Hong Kong Philharmonic and Tokyo Philharmonic orchestras. Now in his third year at Yale, as well as his ninth year on the faculty of the Opera Program at Mannes College for Music (The New School) in New York City, Mr. Taylor makes his home in Manhattan, where he maintains an active studio as coach and teacher. B.M., George Peabody College, Vanderbilt University; M.M., Indiana University.

*Thomas H. Troeger*, J. Edward and Ruth Cox Lantz Professor of Christian Communication. Professor Troeger has written more than fifteen books in the fields of preaching, poetry, hymnody, 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*. He is also a flutist and a poet whose work appears in the hymnals of most denominations and is frequently set as choral anthems. For three years Professor Troeger hosted the “Season of Worship” broadcast for Cokesbury, and he has led conferences and lectureships in worship and preaching throughout North America, as well as in Denmark, Holland, Australia, Japan, and Africa. Ordained in the Presbyterian Church in 1970 and in the Episcopal Church in 1999, he is dually aligned with both traditions. He is a former president of the Academy of Homiletics and currently serves on the board of Societas Homiletica (the international guild of scholars in homiletics). B.A., Yale University; B.D., Colgate Rochester Divinity School; S.T.D., Dickinson College; D.D., Virginia Theological Seminary.

*Mark Villano*, Visiting Lecturer in Religion and the Arts. Ordained as a Paulist priest in the Roman Catholic tradition, Rev. Villano has ministered in pastoral assignments across the United States. In Austin, Texas, he served at an urban parish and with students from the University of Texas. In Los Angeles, he worked at parishes and the campus ministry centers at U.S.C. and U.C.L.A. For four years he was associate director of campus ministry at the Newman Center at Ohio State University in Columbus. Most recently he served as associate chaplain at St. Thomas More Catholic Center at Yale. While in Los

Angeles, he was director of creative development at Paulist Productions, a film and television production company, working with writers and producers on various media projects. He was also documentary director for the Humanitas Prize, an annual series of awards given to television and film writers who show “humanizing achievement in writing.” At Ohio State, he taught screenwriting as an adjunct in the department of theatre. At Yale, he has taught as a visiting lecturer in religion and the arts and has been a frequent guest lecturer in ISM courses. He maintains a strong interest in media and film studies and in filmmaking as a contemporary way of expressing faith experience. Currently, he is the director of campus ministry at Sacred Heart University in Fairfield, Connecticut. B.A, M.Div., Catholic University of America, Washington, D.C.; M.F.A., University of Southern California, Los Angeles.

#### **AFFILIATED FACULTY**

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



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## Programs of Study

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### THE INSTITUTE OF SACRED MUSIC AND THE SCHOOL OF MUSIC

Students should also consult the bulletin of the School of Music for degree requirements and other course information.

#### *Program in Choral Conducting*

##### 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.

##### DEGREES AND REQUIREMENTS

The program for choral conductors includes individual lessons with the choral conducting faculty, and lessons during regularly supervised sessions with the repertoire and recital choruses. Attendance at a weekly seminar, 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, Sir Neville Marriner, and Helmuth Rilling, who will return in 2008. Stephen Layton will also visit in 2008.

Additionally, a choral conducting major enrolling in the Institute of Sacred Music will elect the ISM Colloquium each term and one academic course taught by an ISM faculty member. Should the student be exempt from MUS 510, he or she will elect one additional ISM course.



## *Program in Organ*

### MISSION

The major in organ prepares students for careers as informed church musicians, soloists, and teachers, and for doctoral-level programs. The departmental seminar is devoted to a comprehensive survey of organ literature from the seventeenth century to the present. For one week each year the department invites a visiting artist/teacher to be in residence. These have included Daniel Roth, Marie-Claire Alain, Catharine Crozier, Peter Planyavsky, Martin Haselböck, Thomas Trotter, Naji Hakim, David Craighead, Olivier Latry, Susan Landale, Ludger Lohmann, Jon Gillock, Michael Gailit, Karel Paukert, Thomas Trotter, and Hans-Ola Ericson. Typically, they teach a week of individual lessons and an organ seminar and perform an organ recital. The visiting artist-in-residence in 2007–2008 will be Jon Laukvik. Harald Vogel, Ja Kyung Oh, and William Porter will also perform in the annual “Great Organ Music at Yale” series, inaugurating the new Taylor and Boody organ in Marquand Chapel.

Students have the opportunity for practice and performance on the extensive collection of fine instruments at the University: the H. Frank Bozyan Memorial Organ in Dwight Memorial Chapel (Rudolph von Beckerath, three manuals, 1971); the organ in Battell Chapel (Walter Holtkamp, Sr., three manuals, 1951); the organ in Marquand Chapel (E. M. Skinner, three manuals, 1932); and the Newberry Memorial Organ in Woolsey Hall (E. M. Skinner, four manuals, 1928), one of the most famous romantic organs in the world. The 2007–2008 academic year will see the inauguration of the new Taylor and Boody mean-tone organ in Marquand Chapel. The Institute also possesses a Taylor and Boody continuo organ (2004). Two-manual practice instruments by Flentrop, Holtkamp, Casavant, and others are located in Woolsey Hall and at the Institute of Sacred Music, which also houses five Steinway grand pianos, a C. B. Fisk positive, a Dowd harpsichord, a two-manual Richard Kingston harpsichord, and the Ortel Organ (Flentrop, 1960).

### DEGREES AND REQUIREMENTS

Students may enroll in 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.

Additionally, an organ major enrolling in the Institute of Sacred Music will elect three academic courses taught by ISM faculty, as well as the ISM Colloquium each term.

## *Program in Voice*

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 musi-





cianship, 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 non-majors in the Yale School of Music.

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

### *Early Music, Oratorio, and Chamber Ensemble*

#### 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, Helmuth Rilling, and Stephen Layton. Schola's performances feature 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. Additionally, a vocal major enrolling in the Institute of Sacred Music will elect two academic courses taught by Institute faculty, as well as the ISM Colloquium each term.

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

## *Church Music Studies*

### 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 concurrently with the M.M. degree program in two years of full-time enrollment. A choral or vocal major will need to enroll for a fifth term as a nondegree student following graduation with the Master of Music in order to complete the requirements. For information about enrolling for the fifth term, see the special section under Expenses and Financial Aid. Students will not continue studio lessons during this fifth term.

#### *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

Students should also consult the bulletin of the Divinity School for degree requirements and other course information.

### *Program in Liturgical Studies*

#### 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.

#### DEGREES AND REQUIREMENTS

##### *Master of Sacred Theology*

If not previously taken, the following three core courses, or their equivalent, are required: Foundations of Christian Worship (REL 782); either The English Reformation: Liturgical Traditions 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 Christian Worship (REL 782), the core course of the program. Students must also take The English Reformation: Liturgical Traditions 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. 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.

## *Program in Religion and the Arts*

### MISSION

The program enables students to pursue concentrated study in either literature or the visual arts. Students declare their concentration in the first year of study. 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.

### 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.

## 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.



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## The Institute of Sacred Music Colloquium

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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. Particular attention will be given throughout the year to preparing students and faculty for the upcoming 2008 study trip to Bosnia and Herzegovina, Serbia, and Croatia. This year scholars in the architecture, liturgy, and music of the region will make presentations in Colloquium.

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.

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## Courses Taught by Institute Faculty, 2007–2008

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See the bulletins of the School of Music and the Divinity School for full course listings and degree requirements. Courses listed here may be cross-listed in other schools or departments. Information is current as of July 15, 2007.

The letter “a” following the course number denotes the fall term; the letter “b” denotes the spring term.

### MUSIC COURSES

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

**MUS 515a,b, 615a,b, 715a,b, 815a,b, Improvisation at the Organ.** Development of improvisatory skills at the keyboard. Jeffrey Brillhart.

**MUS 519a–b, 619a–b, 719a–b, 819a–b, Colloquium.** Participation in seminars led by faculty and guest lecturers on topics concerning theology, music, worship, and related arts. Required of all Institute of Sacred Music students. (P/F).

**MUS 531a–b, 631a–b, 731a–b, Repertory Chorus.** A reading chorus open by audition and conducted by graduate choral conducting students. The chorus reads, studies, and sings a wide sampling of choral literature. Marguerite L. Brooks, Simon Carrington.

**MUS 532a–b, 632a–b, 732a–b, Conducting Repertory Chorus.** Students in the graduate choral conducting program work with the Repertory Chorus, preparing and conducting a portion of a public concert each term. Open only to choral conducting majors. Marguerite L. Brooks, Simon Carrington.

**MUS 535a–b, 635a–b, 735a–b, Recital Chorus.** A chorus open by audition and conducted by graduate choral conducting students. It serves as the choral ensemble for four to five degree recitals per year. Marguerite L. Brooks.

**MUS 536a–b, 636a–b, 736a–b, Conducting Recital Chorus.** Second- and third-year students in the graduate choral conducting program work with the Recital Chorus, preparing and conducting their degree recitals. Open to choral conducting majors only. Marguerite L. Brooks.

**MUS 537b, Collaborative Piano: Voice.** A course designed for pianists focusing on the skills required for vocal accompanying and coaching. The standard song and operatic repertoire is emphasized. Sight-reading, techniques of transposition, figured bass, and effective reduction of operatic materials for the recreation of orchestral sounds at the piano are included in the curriculum. Ted Taylor.



**MUS 539a, The Motet in the Sixteenth and Seventeenth Centuries.** The motet was the most important vocal genre in the fifteenth and sixteenth centuries. Composers such as Josquin Desprez, Orlando di Lasso, and Giovanni Pierluigi da Palestrina led the genre to its peak. In the seventeenth century, however, the genre underwent a transition. Modern genres like concerto, monody, and solo song employed, on the one hand, techniques that were developed in the motet (like counterpoint); yet on the other hand, they claimed the place of the motet as the leading vocal genre in church music. The course outlines the history of the motet in the crucial time between its peak in the sixteenth century (starting with Josquin) and its transition (or one might even say dissolution) into other genres in the seventeenth century (until Bach). The course combines a general overview with an in-depth study of selected composers of the time. Besides this analytical approach, the course also looks at the religious context of this music-historical change of paradigm, as the transition from polyphonic music in the sixteenth century to soloistic genres in the seventeenth century went along with a change in piety around the turn of the century. Markus Rathey.

**MUS 540a–b, 640a–b, 740a–b, 840a–b, 940a–b, Individual Instruction in the Major.** Individual instruction of one hour per week throughout the academic year, for majors in performance, conducting, and composition. Faculty.

**MUS 544a–b, 644a–b, 744a–b, 944a–b, Seminar in the Departmental Major.** An examination of a wide range of problems relating to the area of the major. Specific requirements may differ by department. Faculty.

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

**MUS 552b, Monteverdi's Sacred Music.** Claudio Monteverdi was one of the "fathers" of opera. However, besides his major contributions to the history of this secular genre, he also composed a considerable number of sacred works: his *Vespers* from 1610, several masses, and many sacred concertos for ensembles of different sizes. A study of these compositions shows that Monteverdi the opera composer also had a strong sense for "musical drama" when it came to his sacred works. The course studies Monteverdi's religious compositions in the context of his works in general (especially the operas) and their relation to the emergence of the sacred concerto in the first half of the seventeenth century. Both Monteverdi's operas and his sacred music focus on an intensive presentation and interpretation of the text. Therefore the course also studies the texts used by Monteverdi and explores the religious and theological context of his compositions. Markus Rathey.

**MUS 556b, Mendelssohn's Oratorios.** When Felix Mendelssohn Bartholdy conducted Bach's *St. Matthew Passion* in 1827, the first performance of the piece after the composer's death in 1750, he not only started a Bach revival in Europe (and beyond) but also became particularly interested in the oratorio genre. In the following years he composed two major oratorios, *Paul* and *Elijah*, and made plans for further large-scale vocal-instrumental compositions. A study of Mendelssohn's oratorios reveals several interesting influences: Bach (of course), but also Handel and the European oratorio tradition as shaped by Haydn's late pieces. Mendelssohn combines these influences and comes to significantly different solutions in his two oratorios. The course focuses on the two major oratorios and analyzes the traditions that shaped them, their relationship to other religious and secular works by Mendelssohn, and the impact they had on the composition of oratorios in the later nineteenth century. Markus Rathey.

**MUS 571a–b, 671a–b, 771a–b, Yale Schola Cantorum.** Specialist chamber choir for the development of advanced ensemble skills and expertise in demanding solo roles in music from before 1750 and from the last 100 years. Enrollment limited to, and required of, voice majors in the early music, song, and chamber ensemble program. Simon Carrington.

**MUS 594a–b, Vocal Chamber Music.** The class is conducted as a seminar, with a high level of individual participation each week. Grades are based on participation in and

preparation for class, the final project, and performances. Attendance is mandatory. The fall term is devoted to Books VI, VII, and VIII of *Madrigals* by Claudio Monteverdi. Students learn to read from early-seventeenth-century prints, analyze verse structure, and consider performance practices. A staged production of this repertoire (memorized) includes many forms of movement and dance, requiring occasional weekend sessions and extra rehearsals during the production week. Students are expected to learn quickly and must be prepared to tackle a sizeable amount of repertoire. James Taylor.

**MUS 595a–b, Performance Practice for Singers.** This course is designed for singers and others interested in exploring the major issues of historically informed performance of music before 1800. Judith Malafronte.

**MUS 617a, Music and Theology: Luther, Zwingli, Calvin.** The Protestant Reformation in the sixteenth century was a “media event.” The invention of letterpress printing, the partisanship of famous artists like Dürer and Cranach, and, not least, the support of musicians and composers were responsible for spreading the ideas of the Reformation. But while Luther attached great importance to music, Zwingli and Calvin were much more skeptical. Music—especially sacred music—was not only an opportunity for Reformation, it was also a problem, because it was tightly connected with Catholic liturgical and aesthetic traditions. The Reformation had to think about the place music could have in worship and about the function of music in secular life. But first, a theological authorization had to be found, because the authorization of music by any kind of tradition was no longer possible. The course shows how music was viewed by the reformers and which theological decisions formed the basis for their view. We also look at the effect of these theological matters on musical practice: on liturgical singing and on composers and their compositions. Markus Rathey.

**MUS 655b, 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.

**MUSI 843b, Music and Identity in the USA.** An examination of the new scholarship on music and identity in the context of a survey of American repertoires, mostly popular, congregational, and communal. Student work focuses on primary source materials for the study of American music and culture, especially as found in the Beinecke and other Yale and New Haven collections, including the Historical Sound Archive, the Collection of Musical Instruments, and various film archives. *This course is offered by the Department of Music in the Graduate School of Arts and Sciences.* Margot E. Fassler.

## DIVINITY COURSES

**AMST 809b, Reading the Visual Culture of American Religions.** This introductory graduate readings course invites critical engagement with scholarship concerning the visual cultures of American religions. The course is organized to consider multiple practices, experiences, and expressions of religion in the United States from the seventeenth century to the present, and to elicit examination of objects as well as texts. *This course is offered by the Department of American Studies in the Graduate School of Arts and Sciences.* Sally M. Promey.

**REL 738a, Getting Technical: Moving Images, Worship, and Christian Congregations.** This course has three major purposes: (1) to work intensely with the substantial bibliography/linkography concerning moving images used within or made within Christian worship, much of which is online; (2) to study the ways that films are made within and about Christian congregations through viewing examples for study and through field work centered on those who film and those who are filmed; and (3) to evaluate the uses of films and filming and of filmed archives for community building, education, outreach, and liturgical scholarship. Margot E. Fassler.

**REL 745a, Theologies of Love in the Twelfth Century.** This seminar is a study of views of caritas from the perspectives of six twelfth-century theologians. They have been chosen because each of them also wrote or promoted texts for the liturgy, and each allows for an opportunity to study theology within the lives of particular communities: Abelard, Hildegard von Bingen, Bernard of Clairvaux, Hugh of St. Victor, Aelred of Rievaulx, and Richard of St. Victor. In English; students wishing to read in Latin are encouraged to do so. Margot E. Fassler.

**REL 782a, Foundations of Christian Worship.** This team-taught course surveys the major areas of liturgical studies (theological basis, time, space, word and sacraments, pastoral rites, and daily prayer); exposes students to both theological and historical methodologies in looking at worship; traces the development across time of the various strands and traditions of Christian worship; and provides the rudiments for anyone contemplating ordination, liturgical/musical leadership, or any of the more specialized courses offered. The course is open to all Divinity students; it is highly recommended for ISM students and is also recommended for other students as good preparation for subsequent liturgical studies courses. Bryan D. Spinks, Teresa Berger.

**REL 784b, Christian Initiation.** This course studies Christian initiation from the New Testament to the present. It comprises a study of liturgical texts, historic and contemporary, and considers issues of baptismal theology. Preferred background: Foundations of Christian Worship. Bryan D. Spinks.

**REL 786a, Liturgical Theology.** A seminar of up to twenty-five people exploring liturgical theology. The aims of this course are to offer students a thorough introduction to the idea of and the central works on liturgical theology; a grounding in the relationship between Christian worship and Christian theology; a basic introduction to the chief



methodological issues facing liturgical theology; an understanding of how liturgical theology is being both challenged and extended by feminist, womanist, *Mujerista*, political and biblical theologians; and an opportunity to explore how this learning can be applied to the students' own experiences as ministers, liturgists, and/or scholars. The course is designed for S.T.M. and higher-level M.Div. and M.A.R. students and demands considerable pre-class reading and class discussion. It also requires participation in four consecutive Sunday worship services at a local church and some participation/observation in daily worship in Marquand Chapel. Students are required to attend every class. Siobhán Garrigan.

**REL 787a, The English Reformation: Liturgical Traditions and the Evolution of the Anglican Books of Common Prayer.** This course considers the liturgical reforms in England, official and unofficial, that gave rise to the Anglican, Presbyterian, Baptist, Congregationalist, Quaker, and Methodist traditions from 1540 to 1789, looking at liturgical books, theological issues, architecture, music, and preaching styles. The second part of the course focuses on the Anglican Prayer Book tradition from 1789 to the present, and compares the 1979 Book of Common Prayer with that of another Anglican province. This course is required of all Berkeley Divinity School students seeking the Diploma of Anglican Studies; however, the course is designed for students of all denominations, with non-Episcopal students comparing their own denominational book with the 1979 Prayer Book. Prerequisite: Foundations of Christian Worship. Bryan D. Spinks.

**REL 789a, Gender and the Liturgical Tradition.** Does gender shape liturgy? Is gender inscribed into the liturgical tradition? How did gendered identities mark worship practices, for example in seating arrangements, in participation in or exclusions from certain rituals, or in visual representations in sacred space? And does gender still matter in the formation of liturgical practices in the twenty-first century? Why is there such an interest in “women who worship” in evangelical churches, and what does worship shaped by the cultural contestations surrounding LGBT lives look like? These are just some of the questions this course proposes for intellectual inquiry. Fundamentally, the category “gender” will be understood to attend to all gendered identities and sexualities. Gender, in other words, goes beyond binary femininity and masculinity and includes all gendered particularities (e.g., eunuchs in Byzantium or intersexed people in America, as well as men and women). Gender thus is an unstable and context-specific category, relational with “the other (gender),” but relational also with wider cultural materials and with markers of difference such as status, ethnicity, and age. What relationship is there between gender, thus understood, and the liturgical tradition? Briefly, no liturgy ever was celebrated in a vacuum of cultural referents, and gender constructions were one such fundamental cultural referent. They continue to be a cultural referent, even (or especially?) at a moment in time when traditional gender constructions are breaking down. One could thus say that gender has always been and continues to be a fundamental marker of all liturgical life. This course investigates how the liturgical tradition was profoundly shaped by, and itself shaped and continues to shape, gendered lives and symbolic meanings associated with gendered identities. Prerequisite: Foundations of Christian Worship. Teresa Berger.

**REL 797b, Eucharistic Prayers and Eucharistic Theology.** This course considers the development of the central prayer of the communion service, the Great Thanksgiving, from its New Testament origins to modern formulations. It also examines the development of the theology of the sacrament of the Eucharist, particularly in the Western traditions, and considers modern ecumenical discussions of the subject. The course is limited to eight students. Prerequisite: Foundations of Christian Worship. Bryan D. Spinks.

**REL 835a, 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.

**REL 837b, Modern Christian Art and Architecture.** An exploration of the impact of the Christian faith on the visual arts and architecture of the late nineteenth to the twenty-first century. This course begins with the ministry of Vincent Van Gogh and concludes





with the intentions of architects of the mega-churches and the art of Kiki Smith. The requirements of the course are for students to think theologically about the results and impact of contemporary culture on the enterprise of faith. John W. Cook.

**REL 847a, 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. Jaime Lara.

**REL 854b, Theology and Cinema.** This course examines various themes in Christian theology through the lens of cinematic art. Cinema, in both content and form, offers a window into the beliefs and values of both artists and communities. Theology can be understood as reflection upon faith experience, which in turn leads to the formulation of structures of belief. Both cinematic expression and theological reflection, therefore, share an interest in the probing and interpretation of human nature and experience. The

course offers a distinctive entree into various topics and issues proposed by Christian theology, as well as a critical appreciation for the history, aesthetics, and narrative strategies of film. Mark Villano.

**REL 857a, Four English Religious Poets.** The goal of this course is to make students feel at home with the poetry of William Langland, George Herbert, Gerard Manley Hopkins, and T. S. Eliot. If some sense of a tradition develops (Hopkins, for instance, loved both Langland and Herbert), all the better. With *Piers Plowman*, the goal is to read enough of the poem to promote understanding and ignite a desire to know more. With Herbert and Hopkins, the course combines wide reading with close study of certain poems. The final objective is that students will see *Four Quartets* in a new light, knowing the tradition that lies behind it. Traugott Lawler.

**REL 926a, Playwrights and Dramatic Interpretation/Performance.** Fifteen students who have the willingness to be, alternately, both actors and playwrights, will be chosen through an interview process for a course designed to study the writing and practice of dramatic forms. During the term, there are presentational workshops in which students (cast in roles by the class) perform a scene written by another member of the class. The course consists, in part, of the development (with actors and through the revision and further revisions) of student-written dramatic pieces. The objective is for everyone to be immersed in the collaborative work of dramatic writing and performance; to study and experience how the two endeavors are related; and to work in collaborative ways to better understand the art of drama. Thus, the objectives are not exclusively to develop one's knowledge of the historical and literary aspect of drama (resulting in written literary criticism). The objective is both creative writing and acting, with an emphasis on writing. The course allows for both discussion and workshop time in which students perform student work for each other, always asking "What do playwrights and actors learn together by working together?" Occasionally volunteers may be recruited from the student body as a whole in order to help in the performance aspects of the course. Beverly Coyle.

**REL 928a, 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 that 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, and 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.

**REL 933b, Ritual, Hermeneutics, and Performance Art.** This is a course about how ritual is studied and described—a methodologies course, basically. A large part of the

course is spent learning about performance art—how it is conceived, executed, described, and critiqued—with the goal of learning new ways of talking about what happens in Christian worship. The aims of the course are to offer students a thorough introduction to performance art; a solid appreciation of the connections between contemporary art and Christian worship; and a clear understanding of the hermeneutical/methodological issues at stake in the study of Christian ritual. Siobhán Garrigan.

**REL 934, Proseminar (Church Music Studies).** In this professional seminar, ministers- and musicians-in-training consider models for shared ministry involving musicians and pastors. Using theological and musical principles outlined in class, students gain the skill and understanding needed for a sound liturgical ministry. Faculty TBA.

**REL 962b, Hymnody as a Resource for Preaching and Worship.** The great English hymnologist Erik Routley observed in one of his last writings: “Periods when somebody somewhere is tearing up the turf and asking questions and organizing rebellions and reconstructing disciplines produce hymns: when the steam goes out of such movements, or they become part of an expanded main stream, hymn writing goes on in a more tranquil way, but never for very long. Another colour is added to the picture by another ‘movement,’ and that movement brings new hymns and new kinds of hymn into the repertory” (*Hymns Observed*). In light of Routley’s observation, this course opens by examining some of the primary historical periods of hymn writing in the Western church that are represented in mainstream hymnals. Students design a service and create and deliver a sermon based on this historical perspective. Students then learn how to write a hymn text; music students may instead write a hymn setting. Students are required to write hymns in light of the theological and social needs of our time. In teams they collaborate to design and lead us in services that feature their hymn texts with settings (where possible) that music students have composed. Patrick Evans, Thomas H. Troeger.

**REL 967b, Theologies of Preaching.** In the last decade, homileticians have increasingly turned from a focus on methods of preaching to a concern for the purposes of preaching. Why and what do we preach? How do we theologically understand the act of preaching? How is preaching something in which the gathered congregation participates? What is the interrelationship of the gospel and culture in preaching? The course considers a number of recent works that provide a wide range of answers to these questions. Students write a brief initial essay on what they believe to be their theology of preaching. Drawing upon the theological/homiletical principles that they encounter in their reading, students create and deliver sermons, and then critically analyze the theological character of their proclamation, seeing if it is congruent with their articulated theology of preaching. At the end of the course, they write a final essay about what they discovered from a close examination of the text books, and from comparing the implicit theology of their sermons with the theology that they claimed at the beginning of the course. Where are they congruent, where are they different, and what are the implications for their preaching in the future? Thomas H. Troeger.

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# Facilities

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## 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 P.M., Monday through Friday.

Applications for 2007–2008 are available as of April 1 online and can be submitted directly from the Web site ([www.yale.edu/graduatehousing](http://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](mailto:grad.dorms@yale.edu), tel. 203.432.2167, fax 203.432.4578. For more apartment information, contact [grad.apts@yale.edu](mailto:grad.apts@yale.edu), tel. 203.432.8270, fax 203.432.4578.

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](http://www.yale.edu/offcampushousing).







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# Admissions

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## GENERAL INFORMATION AND REQUIREMENTS

Students who wish to apply to the Institute of Sacred Music must submit the online application found at [www.yale.edu/ism/apply](http://www.yale.edu/ism/apply). That application also serves as an application to the relevant professional school for the program selected. *Students who wish to apply to the School of Music or the Divinity School for consideration there independently of their Institute application must also fill out the application of that school.*

Online applications are to be submitted, and all supporting materials are to be sent directly to the Institute of Sacred Music, *to arrive* no later than:

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

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. For Divinity applicants, there is a priority application deadline of January 15, which carries a reduced application fee. Divinity School degrees may be completed on a part-time basis by special request. School of Music students must be enrolled full-time and in consecutive years.

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.

## INSTITUTE OF SACRED MUSIC/SCHOOL OF MUSIC APPLICATION REQUIREMENTS

The Institute admits outstanding choral conductors, organists, and singers to its music programs based on the application and auditions. Composers interested in applying to the Institute should indicate their interest on the School of Music application. Applicants who wish to be considered for programs in the School of Music independently of their Institute application, or who wish to apply to more than one Institute program, must submit separate applications and separate application fees.

The following materials must be received by December 1:

1. Completed online application with nonrefundable application fee of \$100 (U.S.) payable to Yale University. This fee must be submitted with 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.
10. Official scores from GRE (for M.M.A. applicants) and TOEFL, if applicable (see test guidelines below).

*Note:* All supporting application materials should be mailed in one envelope.

### *Recording Guidelines*

An audition recording (CD, DVD) 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. Selections can be chosen from any period and include opera arias or contemporary compositions. At least three selections should be from the Renaissance and Baroque periods. In your selections, highlight your versatility as a performer.

Applicants should submit two copies of their audition CD. Each CD case should include the following information in type: applicant's name, voice type, age, repertoire listing, and current school (if applicable). Please include a repertoire listing on the cases only, and label each CD with applicant's name and voice type.



## INSTITUTE OF SACRED MUSIC/DIVINITY SCHOOL APPLICATION REQUIREMENTS

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

Applicants admitted to the ISM who are pursuing an M.A.R., M.Div., or S.T.M. degree are fully enrolled students in the Divinity School as well. Students who wish also to be considered for enrollment in the Divinity School alone (should they not be accepted to the ISM) must fill out a separate Divinity School application by the deadline and pay a separate application fee.

The following materials must be received by February 1 (January 15 priority deadline):

1. Completed online application with nonrefundable application fee of \$75 (U.S.) by January 15 or \$100 by February 1, payable to Yale University. This fee must be submitted with 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 the Institute and the Divinity School. Include your

preparation for or interest in the academic programs in liturgical studies, in religion and the arts, or in preaching, and/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.
6. Scores from the International English Language Testing System (IELTS) if English is not your first language (see below for details).
7. Graduate Record Examination (GRE) scores (optional; recommended for those considering an eventual Ph.D.).

*Note:* All supporting application materials should be mailed in one envelope.

## AUDITION/INTERVIEW

### *School of Music Applicants*

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

- for organ on February 28–March 2, 2008;
- for choral conducting on March 3, 2008;
- for voice on February 27, 2008;
- for all M.M.A. applicants on March 1 and 2, 2008 (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 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. Individual conducting assignments for the live audition 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 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: [www.gre.org](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](http://www.toefl.org), or call 609.771.7670, or write to PO Box 6154, Princeton NJ 08541-6154. *Please use institution code #7072. Failure to use this code may result in lost scores.* 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; telephone, 626.564.2954; fax, 626.564.2981; e-mail, [ielts@cell.org](mailto:ielts@cell.org); Web site, [www.ielts.org](http://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 online 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.

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## Expenses and Financial Aid

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### 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 2007–2008, tuition for full-time students enrolled at the School of Music through the Institute will be \$25,750. Tuition for full-time students enrolled at the Divinity School through the Institute will be \$18,400. Other special fees may be assessed, depending on program (orientation, commencement, board, and activity fees, etc.). Total estimated expenses for a single student are \$37,900 for Music and \$36,487 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, awards are given to a small number of students selected by the faculty. Depending on the resources of the Institute, these scholarships and awards are renewable for students who remain in good academic standing. These scholarships and awards 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. 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](http://www.fafsa.ed.gov). Please use federal code 001426.
2. Signed 2006 Federal Tax Return and W-2 form(s).
3. 2006–2007 Verification Worksheet for Independent Student: <http://ifap.ed.gov/vgworksheets/attachments/0607VerWkshtIndepend.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 April 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 award 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 awards through the Institute of Sacred Music. No application is needed, nor is service to the University required to receive the scholarship or award. 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 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 AWARDS FOR MUSIC STUDENTS

The named awards will be given to first-year music students in addition to the usual scholarship awards, and will be renewable for a second year if progress is satisfactory.

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

*The French Award.* The award, named in honor of Professor Richard French, is given to one or more choral conducting students, deemed among the best in the country, who attend the Yale School of Music 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. Nondegree students are not eligible for deferral of loans. International students may need to apply for an extension of their student visas.

**SPECIAL AWARDS FOR DIVINITY STUDENTS**

Special faculty-awarded awards 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 except if receiving academic credit 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*

Yale University’s official means of communicating monthly financial account statements is electronically through the University’s Internet-based system for electronic billing and 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. Eastern Standard Time 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](http://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

*If spring-term payment in full is not received      Late charge*

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 \$25 will be assessed for payments rejected for any reason by the bank on which they were drawn. In addition, the following penalties may apply if a payment is rejected:

1. If the payment was for a term bill, 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*

There are a variety of options offered for making payments. *Yale University eBill-ePay* is the preferred means for payment of bills. It can be found at [www.yale.edu/sis/ebep](http://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. Bank information is password protected and secure, and there is a printable confirmation receipt. Payments can be made twenty-four hours a day, seven days a week, up to 4 P.M. Eastern Standard Time on the due date to avoid late fees. (The eBill-ePay system will not be available when the system is undergoing upgrade, maintenance, or repair.) Students can authorize up to three authorized payers 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. Payments made through such services arrive without proper account identification and always require manual processing that results in delayed crediting of the student's account, late fees, and anxiety.

Students should use Yale eBill-ePay to pay online. For those who choose to pay by check, a remittance advice with mailing instructions is available on the Web site.

### *Yale Payment Plan*

The Yale Payment Plan is a payment service that allows students and their families to pay tuition, room, and board in ten equal monthly installments throughout the year based on individual family budget requirements. It is administered by the University's Office of Student Financial Services. The fee to cover administration of the plan is \$100. The deadline for enrollment is June 20. For additional information, please contact Student Financial Services at 203.432.2700 and select "Press 3" from the Main Menu. The enrollment form can be found online in the Yale Payment Plan section of the Student Accounts Web site: [www.yale.edu/sfas/financial/accounts.html#payment](http://www.yale.edu/sfas/financial/accounts.html#payment).

### *Yale Charge Account Plan*

Students who enroll in the Yale Charge Account Plan will be able to charge designated optional items and services to their student accounts, including toll calls made through the University's telephone system. To enroll online, go to [www.yale.edu/sis](http://www.yale.edu/sis). Select the Login option; after logging in, select "Billing and Student Accounts," then "Charge Account Authorization."

The University may withdraw this privilege from students who do not pay their monthly bills on a timely basis. For information, contact the Office of Student Financial Services at [sfs@yale.edu](mailto:sfs@yale.edu), tel. 203.432.2700, fax 203.432.7557.

## **TUITION REBATE AND REFUND POLICY**

For the policies and deadlines regarding tuition rebates and refunds, Institute students should consult the bulletin of the school, Music or Divinity, in which they are enrolled.

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## General Information

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### 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/yhp](http://www.yale.edu/yhp).

#### *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/yhp/pdf/studenthb.pdf](http://www.yale.edu/yhp/pdf/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/yhp](http://www.yale.edu/yhp)) 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/yhp](http://www.yale.edu/yhp)) 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 a leave 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/yhp](http://www.yale.edu/yhp)). 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/yhp](http://www.yale.edu/yhp)). 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, 2007. 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. Doc-



umentation 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](mailto:judith.york@yale.edu)) or through its Web site ([www.yale.edu/rod](http://www.yale.edu/rod)).

## OFFICE OF INTERNATIONAL STUDENTS AND SCHOLARS

The Office of International Students and Scholars (OISS) coordinates services and support to Yale's international students, faculty, staff, and their dependents. OISS assists members of the Yale international community with all matters of special concern to them and serves as a source of referral to other university offices and departments. OISS staff 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 international coffee hours, Community Friends hosting program, daily English conversation groups and conversation partners program, 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 welcomes volunteers from the Yale community to serve as hosts and as English conversation partners. Interested individuals should contact OISS at 203.432.2305.

OISS maintains an extensive Web site ([www.oiss.yale.edu](http://www.oiss.yale.edu)) with useful information for students and scholars prior to and upon arrival in New Haven. As U.S. immigration regulations are complex and change rather frequently, we urge international students and scholars to visit the office and check the Web site for the most recent updates.

International 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](mailto: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, 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](http://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 both a collecting and an educational institution, and all

activities are aimed at providing an invaluable resource and experience for Yale University faculty, staff, and students, as well as for the general public.

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](mailto:gpss@yale.edu) or visit [www.yale.edu/gpss](http://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](http://www.yale.edu/graduateschool/mcdougal); tel., 203.432.BLUE; e-mail, [mcdougal.center@yale.edu](mailto: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 Yale University Church at Battell Chapel, 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](http://www.yale.edu/chaplain).

The Payne Whitney Gymnasium is one of the most elaborate and extensive indoor athletic facilities in the world. This complex includes the 3,100-seat John J. Lee Amphitheater, the site for many indoor varsity sports contests; the Robert J. H. Kipthuth 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 term and summer memberships at reasonable fees are available for faculty, employees, postdoctoral and visiting fellows, alumni, and student spouses.

During the year various recreational opportunities are available at the David S. Ingalls Rink, the McNay Family Sailing Center in Branford, the Yale Outdoor Education Center in East Lyme, the Yale Tennis Complex, the Yale Polo and Equestrian Center, and the Golf Course at Yale. Students, faculty, employees, students' spouses, and guests of the University may participate at each of these venues for a modest fee. Up-to-date informa-

tion on hours and specific costs 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 fifty-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>.

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# The Work of Yale University

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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; tel., 203.432.9300; e-mail, [student.questions@yale.edu](mailto:student.questions@yale.edu); Web site, [www.yale.edu/admit/](http://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](http://www.yale.edu/graduateschool), write to [graduate.admissions@yale.edu](mailto: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.). Combined program with the Graduate School of Arts and Sciences leading to Doctor of Medicine and Master of Health Science (M.D./M.H.S.). 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 School of Medicine, 367 Cedar Street, New Haven CT 06510; tel., 203.785.2643; fax, 203.785.3234; e-mail, [medical.admissions@yale.edu](mailto: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](mailto: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; tel., 203.432.5360; fax, 203.432.7475; e-mail, [divinityadmissions@yale.edu](mailto:divinityadmissions@yale.edu); Web site, [www.yale.edu/divinity/](http://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; tel., 203.432.4995; e-mail, [admissions.law@yale.edu](mailto:admissions.law@yale.edu); Web site, [www.law.yale.edu/](http://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; tel., 203.432.1696; e-mail, [gradpro.law@yale.edu](mailto:gradpro.law@yale.edu); Web site, [www.law.yale.edu/](http://www.law.yale.edu/)

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

For additional information, please write to the Office of Academic Affairs, Yale School of Art, PO Box 208339, New Haven CT 06520-8339; tel., 203.432.2600; e-mail, [artschool.info@yale.edu](mailto:artschool.info@yale.edu); Web site, <http://art.yale.edu/>

**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; tel., 203.432.4155; fax, 203.432.7448; e-mail, [gradmusic.admissions@yale.edu](mailto:gradmusic.admissions@yale.edu); Web site, [www.yale.edu/music/](http://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; tel., 800.825.0330; e-mail, [fesinfo@yale.edu](mailto:fesinfo@yale.edu); Web site, <http://environment.yale.edu/>

**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; tel., 203.432.2296; e-mail, [gradarch.admissions@yale.edu](mailto:gradarch.admissions@yale.edu); Web site, [www.architecture.yale.edu/](http://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 Philosophy (Ph.D.).

For additional information, please write to the Yale School of Nursing, PO Box 9740, New Haven CT 06536-0740; tel., 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; tel., 203.432.1507; e-mail, [ysdadmissions@yale.edu](mailto:ysdadmissions@yale.edu); Web site, [www.yale.edu/drama/](http://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; tel., 203.432.5932; fax, 203.432.7004; e-mail, [mba.admissions@yale.edu](mailto:mba.admissions@yale.edu); Web site, [www.mba.yale.edu/](http://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 or gender identity or expression.

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 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.*

BULLETIN OF YALE UNIVERSITY  
New Haven CT 06520-8227

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