

Institute of Sacred Music

2009–2010



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Institute of Sacred Music

2009–2010

Church Music Studies

Choral Conducting

Liturgical Studies

Organ

Religion and the Arts

Voice: Early Music, Oratorio, and Chamber Ensemble

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Fall 2009 Calendar

EVENT	INSTITUTE OF SACRED MUSIC	DIVINITY SCHOOL	SCHOOL OF MUSIC	FACULTY OF ARTS & SCIENCES
<i>Orientation</i>		T, Aug. 25	T, Sept. 1	M, Aug. 24
<i>Placement examinations and advisories</i>	T–F, Sept. 1–4		T–F, Sept. 1–4	
<i>Fall-term classes begin</i>	w, Sept. 2	w, Sept. 2	F, Sept. 4	w, Sept. 2, 8:20 a.m.
<i>M.A.R. extended and M.Div. transfer applications due (Divinity School internal candidates)</i>	TH, Oct. 1	TH, Oct. 1		
<i>Fall convocation</i>		M–TH, Oct. 13–16	TH, Sept. 3	
<i>M.M.A. applications due (School of Music internal candidates)</i>	F, Oct. 16		F, Oct. 16	
<i>M.M.A. examinations (School of Music internal candidates)</i>	SA, Oct. 24		SA, Oct. 24	
<i>ISM Fellows application deadline</i>	M, Nov. 2			
<i>Reading period</i>		F–W, Nov. 21–26		
<i>Fall recess begins</i>		w, Nov. 25, 6 p.m.	SA, Nov. 21	F, Nov. 20, 5:20 p.m.
<i>Fall recess ends</i>		M, Nov. 30, 8:30 a.m.	M, Nov. 30, 8:30 a.m.	M, Nov. 30, 8:20 a.m.
<i>Application deadline (School of Music)</i>			T, Dec. 1	
<i>Fall-term classes end</i>		T, Dec. 8, 6 p.m.	F, Dec. 11	F, Dec. 11, 5:20 p.m.
<i>Reading period</i>		T–M, Dec. 8–14		
<i>M.M.A. auditions (School of Music internal candidates)</i>	F, Dec. 11		F, Dec. 11	
<i>Fifth Semester in Church Music Studies application deadline</i>	F, Dec. 11			
<i>Fall-term exams</i>		M–F, Dec. 14–18	M–F, Dec. 14–18	
<i>Fall term ends</i>		F, Dec. 18, 6 p.m.	SA, Dec. 19	SA, Dec. 19

Spring 2010 Calendar

EVENT	INSTITUTE OF SACRED MUSIC	DIVINITY SCHOOL	SCHOOL OF MUSIC	FACULTY OF ARTS & SCIENCES
<i>Spring-term classes begin</i>	M, Jan. 11, 8:30 a.m.	M, Jan. 11, 8:30 a.m.	M, Jan. 11, 8:30 a.m.	M, Jan. 11, 8:20 a.m.
<i>Registration for spring term 2010</i>		M, Jan. 11, 8:30 a.m.		M, Jan. 11
<i>Application deadline (Divinity School)</i>		M, Feb. 1		
<i>Reading period</i>		F–M, Feb. 5–15		
<i>Written comprehensive exams for current M.M.A. students</i>	F–M, Feb. 5–8		F–M, Feb. 5–8	
<i>Admissions auditions</i>	M–SA, Feb. 22–27		M–SA, Feb. 22–27	
<i>Spring recess begins</i>	F, Mar. 5, 6 p.m.	F, Mar. 5, 6 p.m.	S, Mar. 6, 6 p.m.	F, Mar. 5, 5:20 p.m.
<i>Spring recess ends</i>	M, Mar. 22, 8:30 a.m.	M, Mar. 22, 8:30 a.m.	M, Mar. 22, 8:30 a.m.	M, Mar. 22, 8:20 a.m.
<i>Spring-term classes end</i>		F, Apr. 23, 6 p.m.	F, May 1	M, May 3, 5:20 p.m.
<i>Reading period</i>		T–M, Apr. 27–May 3		
<i>Oral exams for current M.M.A. students</i>	M–W, May 3–5		M–W, May 3–5	
<i>Spring-term exams</i>	M–F, May 3–7	M–F, May 3–7	M–F, May 3–7	
<i>Spring term ends</i>	F, May 7, 6 p.m.	F, May 7, 6 p.m.	F, May 7	T, May 11
<i>University Commencement</i>	M, May 24	M, May 24	M, May 24	M, May 24

The President and Fellows of Yale University

President

Richard Charles Levin, B.A., B.Litt., Ph.D.

Fellows

Her Excellency the Governor of Connecticut, *ex officio*

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

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

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

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

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

Peter Brendan Dervan, B.S., Ph.D., San Marino, California (*June 2014*)

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

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

Paul Lewis Joskow, B.A., Ph.D., Locust Valley, New York

Neal Leonard Keny-Guyer, B.A., M.P.P.M., Portland, Oregon (*June 2015*)

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

Douglas Alexander Warner III, B.A., New York, New York

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

Fareed Zakaria, B.A., Ph.D., New York, New York

The Officers of Yale University

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Vice President for Development

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Institute of Sacred Music

Administration and Faculty

Administration

Richard Charles Levin, B.A., B.Litt., Ph.D., President of the University
Peter Salovey, A.B., M.A., Ph.D., 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
Quentin Faulkner, University of Nebraska
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Ena Heller, American Bible Society Gallery
Don E. Saliers, Emory University
Nicholas Wolterstorff, Yale University (Emeritus)

Faculty Emeritus

Simon Carrington, M.A., Professor Emeritus in the Practice of Choral Conducting
John W. Cook, Ph.D., Professor Emeritus of Religion and the Arts

Faculty

Teresa Berger, L.Th., M.Th., Dr. Theol., Dipl. Theol., Dr. Theol.Habil., Professor of
Liturgical Studies and Coordinator of the Program in Liturgical Studies
Jeffrey Brillhart, M.M., Lecturer in Organ Improvisation
Marguerite L. Brooks, M.M., Associate Professor (Adjunct) of Choral Conducting and
Coordinator of the Program in Choral Conducting
Russell Davis, B.A., Lecturer in Religion and Literature
Patrick Evans, B.M., B.M.E., M.M., D.M., Associate Professor in the Practice of Sacred
Music and Director of Chapel Music for Marquand Chapel
Margot E. Fassler, Ph.D., Robert S. Tangeman Professor of Music History
Siobhán Garrigan, Ph.D., Associate Professor of Liturgical Studies and Associate Dean
for Marquand Chapel
Peter Hawkins, B.A., M.Div., Ph.D., Professor of Religion and Literature
Martin D. Jean, B.A., A.Mus.D., Professor of Organ, Professor in the Practice of Sacred
Music, and Director of the Institute of Sacred Music
Elias Kesrouani, B.A., M.A., D.M.A., Ph.D., Visiting Professor of Ethnomusicology
Judith Malafrente, M.A., Lecturer in Voice
Vasileios Marinis, D.E.A., M.A.R., L.M.S., Ph.D., Assistant Professor of Christian Art
and Architecture
David Michalek, B.A., Lecturer in Religion and Visual Art
Mark Miller, M.M., Lecturer in the Practice of Sacred Music

Walden Moore, B.M., M.M., Lecturer (Adjunct) in Organ

Thomas Murray, B.A., Professor in the Practice of Organ, University Organist, and
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Sally M. Promey, B.A., M.Div., Ph.D., Professor of Religion and Visual Culture,
Coordinator of the Program in Religion and the Arts, Professor of American
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Deputy Director of the Institute of Sacred Music

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

Bryan D. Spinks, B.A., Dip.Th., M.Th., B.D., D.D., Bishop F. Percy Goddard Professor
of Liturgical Studies and Pastoral Theology

Masaaki Suzuki, Visiting Professor of Choral Conducting

James Taylor, B.Mus., M.Dipl., Associate Professor (Adjunct) of Voice and
Coordinator of the Program in Voice: Early Music, Oratorio, and Chamber
Ensemble

Ted Taylor, M.M., Lecturer in Voice

Thomas H. Troeger, B.A., B.D., S.T.D., D.D., J. Edward and Ruth Cox Lantz Professor
of Christian Communication

Executive Committee

Professors Berger, Fassler, Hawkins, Jean, Murray, Promey, Spinks, and Troeger

Staff

Albert Agbayani, Senior Administrative Assistant

James Aveni, Senior Administrative Assistant for Chapel

Jacqueline Campoli, Senior Administrative Assistant

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, Financial Assistant

Sachin Ramabhadran, Technical/AV Media Coordinator

Jacqueline Richard, Associate Producer of Video Projects

Glen Segger, ISM Fellows Coordinator

The Mission of the Institute of Sacred Music

The Yale Institute of Sacred Music, an interdisciplinary graduate center, educates leaders who foster, explore, and study engagement with the sacred through music, worship, and the arts in Christian communities, diverse religious traditions, and public life. Partnering with the Yale School of Music and Yale Divinity School, as well as other academic and professional units at Yale, the Institute prepares its students for careers in church music and other sacred music, pastoral ministry, performance, and scholarship. The Institute's curriculum integrates the study and practice of religion with that of music and the arts. With a core focus on Christian sacred music, the ISM builds bridges among disciplines and vocations and makes creative space for scholarship, performance, and practice.

THE DIRECTORS OF THE INSTITUTE

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

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



The Institute Past and Present

Psalms 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. Founded with a core focus on the Christian tradition of sacred music, the Institute also seeks to engage with other forms of sacred art and other religious traditions. 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.

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-four resident and visiting faculty who teach throughout the University, and seventy students. The ISM maintains administrative and teaching space in the Sterling Divinity Quadrangle. Institute faculty are appointed to the Institute jointly

with either the School of Music or the Divinity School (or both), and some have appointments in other departments at Yale. Students are admitted jointly to the Institute and either the School of Music or the Divinity School, or, occasionally, all three.

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 repertories, 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

repertories, whether simple or complex, music of the past or contemporary compositions, the concert mass, fugue, hymn tune, or psalm setting.

The Institute of Sacred Music and the Yale Divinity School

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

Students at the Institute may also participate in daily worship in Marquand Chapel. The chapel program is a partnership of Yale Divinity School and the Institute under the direction of two faculty members: Siobhán Garrigan, the associate 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 was Bosnia and Herzegovina, Serbia, and Croatia; and in 2010 the Institute will go to Germany. 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, Sir Neville Marriner, Helmuth Rilling, Krzysztof Penderecki, and Nicholas McGegan. With the Institute of Sacred Music, the Camerata has commissioned and premiered works of Martin Bresnick, Daniel Kellogg, Stephen Paulus, Daniel Pinkham, and Ellen Taaffe Zwilich, among others. The chorus has sung first performances of works by many composers including Francine Trester, Julia Wolfe, and Kathryn Alexander.

Yale Schola Cantorum The Yale Schola Cantorum, founded in 2003 by Simon Carington, is a twenty-four-voice chamber choir, open to graduate and undergraduate students, specializing in music from before 1750 and from the last hundred years, supported by the Yale Institute of Sacred Music with the School of Music. Masaaki Suzuki is the group's conductor. In addition to performing regularly in New Haven, New York, and Boston, the Schola Cantorum records and tours nationally and internationally. The group's 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. In 2008 its live recording of the 1725 version of Bach's *St. John Passion* was released on the Gothic label. The choir has performed at national choral conventions in San Antonio and Miami, and under guest conductors Helmuth Rilling, Stephen Layton, Sir David Willcocks, Krzysztof Penderecki, Sir Neville Marriner, Paul Hillier, and Nicholas McGegan.



The choir has toured in Hungary, southwest France, and China and South Korea. Repertoire to date includes works by Josquin, Manchicourt, Lassus, Willaert, Tallis, Byrd, Guerrero, Gibbons, Schütz, Charpentier, Purcell, Handel, Zelenka, Brahms, Bruckner, Poulenc, Stravinsky, Dallapiccola, Britten, Tippett, Feldman, Rautavaara, Gubaidulina, Berio, Stucky, MacMillan, O'Regan, Yale faculty members Ezra Laderman, Aaron Jay Kernis, Ingram Marshall, and Joan Panetti, and Yale composition students Robin McClellan and Zachary Wadsworth.

Battell Chapel Choir Conducted by graduate choral conducting students, Battell Chapel Choir 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 The 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, these choruses 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 2008–2009 the Institute sponsored ninety-one events open to the public (including forty-six student recitals), which were attended by an estimated 20,000 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, Peter Mercer-Taylor, Elaine Sisman, and (in fall 2009) Wendy Heller. 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, Nathan D. Mitchell, Robert F. Taft, S.J., and (in fall 2009) Gabriele Winkler.

INTERNATIONAL ACTIVITIES AND INTERNATIONAL REPRESENTATION IN THE INSTITUTE

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 seven 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; the Calmus Ensemble Leipzig from Germany; the Orthodox Singers and Heinavanker Ensemble from Estonia; 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, Stephen Layton, Nicholas McGegan, and Paul Hillier 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 Huibing He from China, Adrian Paci from Albania and Italy, and Hanna Cheriyan Verghese from Malaysia, Soichi Watanabe from Japan, and (in 2010) Jae-Im Kim from Korea; organists Michael Gailit from Austria, Gerard Brooks, Thomas Trotter,



and Dame Gillian Weir from England, Grethe Krogh from Denmark, Hans-Ola Ericsson from Sweden, Jon Laukvik from Norway, Harald Vogel from Germany, and (in 2009) Rachel Laurin from Canada; as well as an exhibition of *molos* by anonymous artists from the San Blas Islands off the coast of Panama, and (as cosponsor in 2009) of works by contemporary women artists from the Islamic world. In fall 2009 the annual Kavanagh Lecture will be presented by Gabriele Winkler from Germany.

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. Leading up to the 2008 study tour to the Balkans, speakers included Ivica Novakovic, Bogdan Lubardic, Slobodan Curcic, Enes Karic, and Katarina Livljanic. 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: Ethnomusicological Perspectives on Religion, Ritual, and Society." In 2008 the Institute hosted an international liturgical conference entitled "The Spirit in Worship and Worship in the Spirit."

Yale Schola Cantorum has toured internationally, performing in Hungary, France, South Korea, and China.

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 visited Bosnia and Herzegovina, Serbia, and Croatia. The tour destination in 2010 is Germany.

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 a report entitled “The Internationalization of Yale: The Emerging Framework,” which is available online at www.world.yale.edu/pdf/Internationalization_of_Yale.pdf.

International activity is coordinated by several University-wide organizations in addition to the efforts within the individual schools and programs.

Launched in 2003–2004, the Office of International Affairs supports the international activities of all schools, departments, offices, centers, and organizations at Yale; promotes Yale and its faculty to international audiences; and works to increase the visibility of Yale’s international activities around the globe. (www.yale.edu/oia)

The Office of International Students and Scholars is a resource on immigration matters and hosts orientation programs and social activities for the University’s international community. See description in this bulletin and www.oiss.yale.edu.

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. See description in this bulletin and www.yale.edu/macmillan.

The Yale Center for the Study of Globalization draws on the 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, and to enrich debate through workshops, conferences, and public programs. See description in this bulletin and www.ycsg.yale.edu.

The Yale World Fellows Program hosts eighteen emerging leaders from outside the United States each year for an intensive semester of individualized research, weekly seminars, leadership training, and regular interactions with the Yale community. (www.yale.edu/worldfellows)

For additional information, the “Yale and the World” Web site offers a compilation of resources for international students, scholars, and other Yale affiliates interested in the University’s global initiatives. (www.world.yale.edu)

THE ISM FELLOWS

General Information

The Yale Institute of Sacred Music will inaugurate a residential fellows program in the 2010–2011 academic year. The Institute seeks a group of fellows from around the world to join its community of scholars and practitioners for one-year terms. Scholars, religious leaders, and artists whose work is in or is moving to the fields of sacred music, liturgical/ritual studies, or religion and the arts are invited to apply. Scholars in the humanities or the social or natural sciences, whose work is directly related to these areas, are also encouraged to apply. Fellows will have the opportunity to pursue their scholarly or artistic projects within a vibrant, interdisciplinary community. Fellows will be chosen for the quality and significance of their work. The Institute maintains a commitment to living religious communities and seeks diversity of every kind, including race, gender, and religion.

The international cohort of scholars and practitioners will join the Institute’s community of faculty and students to reflect upon, deepen, and share their work. Fellows will work together in weekly meetings and have access to the extensive Yale collections and facilities, and some may also teach in various departments or professional schools.

The fellowship year lasts from September 1 to May 15. Fellows are expected to be free of commitments that would prevent them from devoting themselves full time to the work outlined in their proposal, and to live in residence within ten miles of the Yale campus.

Fellows commit themselves to meet weekly as a group and to share their work in at least one public presentation per term. One presentation during the year will be a public lecture, while the other may be work-in-progress shared in the smaller, less formal gathering of fellows. Fellows may also be invited to lecture or guest lecture in classes taught by Yale faculty throughout the year.

Teaching

Fellows may teach one seminar during the year. Applicants should indicate their interest on the online form. They may propose a maximum of three seminar topics, which will be reviewed by the appropriate school or department. Additional stipends are based on academic rank and experience and are paid in the term the course is taught.

Housing

Fellows pay for their own housing while in the New Haven area. ISM staff can assist in locating suitable dwellings, though ultimately it is the responsibility of the fellows to secure their own residences.

Eligibility

The quality, significance, and focus of the work fellows propose to do during the residency are of paramount importance in the selection process. Each fellow will undertake a substantive and original project that relates to the mission of the Institute. This could be original scholarship, an art exhibition, a musical composition, or work of creative writing, for instance.

The Institute especially seeks fellows whose accomplishments have already established them in their field, although applications will be accepted from scholars and practitioners at all career levels. For those at academic institutions, tenure is a desired qualification. An applicant should typically hold the terminal degree in her or his field, although exceptions to this rule may be made in some artistic disciplines. The work applicants propose to pursue must support the mission of the Institute; fellows are expected to work primarily on this project during their year in residence.

Clustered Applications

The Institute welcomes applications from a cluster of qualified individuals who wish to work on a common project. Each person must complete a separate application and note in the appropriate place that he or she is part of a cluster. The same guidelines apply in every other way.

Application Process

The application deadline is November 2, 2009. After the selection committee, consisting of senior faculty at Yale and sister institutions, makes its deliberations, applicants will be notified of their status by February 15, 2010.

Applicants will complete the online form and should include the following information. All materials must be written and submitted in English.

- Personal data (including education and professional work).
- Curriculum vitae, not to exceed 10 pages in length.
- A statement of not more than 1,400 words describing the proposed scholarly or creative project intended for the year. The body of the proposal should describe the project, explain the significance of the topic, and place the work within the context of relevant disciplines. This project must relate to the mission of the Institute. The proposal should describe in detail the relationship to the mission, and explain how a year's residence at the Institute would enhance this work. A brief bibliography should be included when appropriate.
- A 150-word abstract of the proposal.
- A sample of scholarly or artistic work. Scholars should submit no more than 30 pages of published writings. Religious leaders and artists should submit a roughly equivalent example of their creative work (for example, sermons, liturgies, artwork, plays, compositions).
- For those who wish to teach, a brief description of one to three courses and the departments or schools in which these courses might be taught, as well as a course title, weekly lecture topics, and short reading list. Additional information may be required of fellows after they have been invited to come.

- Three letters of reference from qualified leaders in the applicant's field. Letters should include an evaluation of the applicant's research proposal and his or her capacity to fulfill it. The online application requires a list of the names, positions, and contact information of recommenders who will be asked to submit their letters online. If a recommender has no access to e-mail, the applicant should notify us at ismfellows@yale.edu.

Application deadline for receipt of all materials is November 2, 2009. More information about the ISM Fellows is available online at www.yale.edu/ism/fellows or by calling the Institute at 203.432.5180.



Core Curriculum and Degrees

CORE CURRICULUM

Institute students are automatically fully enrolled both in the Institute and in either the School of Music or Divinity School. Students who fulfill all curricular requirements receive their degree from that School, and they receive the ISM Certificate.

All ISM students take academic courses with ISM faculty. Students follow the course requirements of the degree program in which they are enrolled in the relevant professional school. The Institute curriculum is designed to complement those specific requirements and electives.

Institute students must enroll in the ISM Colloquium.

By the beginning of their final term, students must have completed all ISM curricular requirements, or be enrolled in the remaining required courses. Failure to do so will result in the termination of all ISM financial aid.

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. By the time of graduation, all ISM/YDS students in the Master of Arts in Religion comprehensive program will have taken four 3-credit courses from ISM faculty. One course may be substituted with participation for one year in one of the following vocal ensembles: Marquand Choir, Marquand Gospel Choir, Recital Chorus, Repertory Chorus, Yale Schola Cantorum, Yale Camerata.

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

The Concentrated M.A.R. Program in Religion and the Arts (either the visual arts, literature, or music) or in Liturgical Studies integrates basic course work at the Divinity School 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.

Master of Arts in Religion, Concentration in Religion and the Arts Students in the Religion and the Arts concentration elect one of three tracks: Literature, Visual Arts, or Music. The emphasis in each track is upon history, criticism, and analysis of past and present practice. Each requires twenty-one credits in the area of concentration: in Visual Arts or Music, twelve of these credits must be taken with ISM faculty; in literature, six must be taken with ISM faculty. In addition, at least fifteen credits shall be devoted to general theological studies: six credits in Area I, six credits in Area II, and three credits in Area III. Twelve credits of electives may be taken from anywhere in the University, though the number of electives allowed in studio art, creative writing, or musical performance is at the discretion of the adviser and permission of the instructor. In total, one-half of the student's course load must be Divinity School credits. An undergraduate major in the field of concentration or its equivalent is required.

A limited number of studio art classes may be taken for academic credit by students in the Religion and Visual Arts track, and they must demonstrate the relevance of this study to theology. Admission to studio art courses depends entirely on the permission of the studio teacher and is customarily granted only to those with strong portfolios.

Students preparing for doctoral work will be encouraged to develop strong writing samples and foreign language skills. ISM students may apply to the Institute for study in Yale's summer language program.

Master of Arts in Religion, Concentration in Liturgical Studies The concentration in Liturgical Studies requires eighteen credit hours of study in the major area, including the introductory core course of the program, Foundations of Christian Worship, REL 782. Students must take nine credit hours of limited electives in liturgical studies, three with an historical focus, three with a theological focus, and three with a strong methodological or practical component. The remaining six credits may be taken as electives, but students are strongly encouraged to seek out a course in their own denominational worship tradition.

The remaining thirty credits required for the M.A.R. with a concentration in liturgical studies will be taken in the various areas of study of the Divinity School and Institute curricula, according to a student's academic interests and professional goals and in consultation with faculty in the area of concentration.

Master of Arts in Religion (other concentrations) By the time of graduation, all ISM/YDS students in all concentrations other than those listed above will have taken at least two 3-credit courses from ISM faculty. (Participation in a vocal ensemble does not count toward this requirement.)

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 October 1 of the third term of a student's concentrated M.A.R. program. Admission decisions will be announced by November 15 of that term.

Master of Divinity

By the time of graduation, all ISM/YDS students in the Master of Divinity program will have taken one 3-credit course from ISM faculty in *each* of the following areas:

- Sacred Music
- Worship
- Religion and the Arts (Visual Arts or Literature)
- One other ISM course. This course requirement may be fulfilled by participation for one year in any of the following vocal ensembles: Marquand Choir, Marquand Gospel Choir, Recital Chorus, Repertory Chorus, Yale Schola Cantorum, Yale Camerata.

Master of Sacred Theology

This program is available to graduates of theological schools who have completed the Master of Divinity degree or equivalent. 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. ISM provides a maximum of one year or equivalent of financial support to students in this degree.

Transfer Students

All YDS students who transfer to the ISM shall attend the ISM Colloquium for the remaining time in their program. The requirements for the number of ISM courses and the Colloquium presentation may be adjusted. The students are otherwise required to fulfill all curricular requirements expected of ISM students.

M.A.R. students in the ISM who wish to transfer to the M.Div. program must apply to the ISM faculty for admission and a third year of ISM funding. Applications are due by October 1 of the third term of a student's concentrated M.A.R. program. Admission and funding decisions will be announced by November 15 of that term.

JOINT DEGREES AND THE DOUBLE MAJOR

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

Programs of Study

THE INSTITUTE OF SACRED MUSIC AND THE SCHOOL OF MUSIC

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

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 and 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, Stephen Layton, Helmuth Rilling, Nicholas McGegan, and Paul Hillier. Dale Warland will visit in 2010.

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.

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 Planavsky, Martin Haselböck, Thomas Trotter, Naji Hakim, David Craighead, Olivier Latry, Susan Landale, Ludger Lohmann, Jon Gillock, Michael Gailit, Karel Paukert, Thomas Trotter, Hans-Ola Ericsson, Jon Laukvik, and Dame Gillian Weir. Typically, they teach a week of individual lessons and an organ seminar and perform an organ recital. The visiting artist-in-residence in 2009–2010 will be Rachel Laurin, and Hans Davidsson, Masaaki Suzuki, and Yale faculty will also perform in the annual Great Organ Music at Yale series.

Students have the opportunity for practice and performance on the extensive collection of fine instruments at the University: the H. Frank Bozyan Memorial Organ in Dwight Memorial Chapel (Rudolph von Beckerath, three manuals, 1971); the organ in Battell Chapel (Walter Holtkamp, Sr., three manuals, 1951); the organ in Marquand Chapel (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 saw the inauguration of the new Krigbaum Organ (Taylor & Boody, three manuals, meantone temperament, 2007) in Marquand Chapel. The Institute also possesses a Taylor & 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.

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 coordinator). Both tracks are designed to enhance and nurture the artistry of young singers by developing in them a secure technique, consummate musicianship, stylistic versatility, performance skills, and comprehensive performance experience. In both tracks there is a strong emphasis on oratorio and the art song repertoire, and each student is expected to sing a recital each year.



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

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

VOICE: 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 Masaaki Suzuki. 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, Stephen Layton, Paul Hillier, and Simon Carrington. 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. Second-year voice or choral conducting students who wish to elect the fifth semester must state their intention of doing so by December 12.

THE INSTITUTE OF SACRED MUSIC AND THE DIVINITY SCHOOL

Institute faculty are responsible for the programs in Liturgical Studies and Religion and the Arts at the Divinity School. Outside of those specialized programs, ISM/Divinity students may also pursue the Comprehensive Master of Arts in Religion or the M.Div. (see Core Curriculum and Degrees). Students should also consult the bulletin of the Divinity School for degree requirements and other course information.

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 in the Institute of Sacred Music will elect the ISM Colloquium each term.

DEGREES AND REQUIREMENTS

Master of Sacred Theology 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.

Candidates for the concentrated S.T.M. in Liturgical Studies must complete twenty-four credit hours of study, eighteen of which must be in the major area. Six credits may be satisfied by reading courses and/or thesis work. If not previously taken, the following courses are required: the introductory core course, Foundations of Christian Worship, REL 782, and nine credits of limited electives in liturgical studies, three with an historical focus, three with a theological orientation, and three with a strong methodological or practical component. An extended paper or an independent thesis (one- or two-term option) is required for the S.T.M. degree. In addition, ISM students also present their work at the Institute Colloquium.

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

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

A candidate for the S.T.M. degree must complete the equivalent of at least twenty-four term hours of graduate study beyond the B.D., M.Div., or equivalent degree. Only



course work graded High Pass or above is credited toward the S.T.M. degree. A thesis, major paper in a regular course, or other acceptable project in the selected field of study is required. It must demonstrate the ability to do independent research. Students writing theses or projects are required to register in REL 999, S.T.M. Thesis or Project.

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

Master of Arts in Religion, Concentration in Liturgical Studies This concentration requires eighteen credit hours of study in the major area, including the introductory core course of the program, Foundations of Christian Worship, REL 782. Students must take nine credit hours of limited electives in liturgical studies, three with an historical focus, three with a theological focus, and three with a strong methodological or practical component. The remaining six credits may be taken as electives, but students are strongly encouraged to seek out a course in their own denominational worship tradition.

The remaining thirty credits required for the M.A.R. with a concentration in liturgical studies will be taken in the various areas of study of the Divinity School and Institute curricula, according to a student's academic interests and professional goals and in consultation with faculty in the area of concentration.

Religion and the Arts

MISSION

The program enables students to pursue concentrated study in religion and literature, religion and music, or religion and the visual arts. Students declare their concentration at the time of application. Courses in these areas are taken principally from faculty in the Divinity School and Institute of Sacred Music; electives are taken elsewhere in the University: in the Graduate School (e.g., the departments of English, Comparative Literature, Music, American Studies, History of Art) or in the schools of Art and Architecture. In addition, students study the traditional curriculum of divinity: Bible, theology, history of Christianity, liturgics. Students are encouraged to attain reading proficiency in a second language relevant to their field of study.

ISM students in this concentration elect the ISM Colloquium each term.

DEGREES AND REQUIREMENTS

Master of Arts in Religion, Concentration in Religion and the Arts Students in the Religion and Arts concentration elect one of three tracks: Literature, Visual Arts, or Music. The emphasis in each track is upon history, criticism, and analysis of past and present practice. Each requires twenty-one credits in the area of concentration: in Visual Arts or Music, twelve of these credits must be taken with ISM faculty; in literature, six must be taken with ISM faculty. In addition, at least fifteen credits shall be devoted to general theological studies: six credits in Area I, six credits in Area II, and three credits in Area III. Twelve credits of electives may be taken from anywhere in the University, though the number of electives allowed in studio art, creative writing, or musical performance is at the discretion of the adviser and permission of the instructor. In total, one-half of the student's course load must be Divinity School credits. An undergraduate major in the field of concentration or its equivalent is required.

A limited number of studio art classes may be taken for academic credit by students in the Religion and Visual Arts track, and they must demonstrate the relevance of this study to theology. Admission to studio art courses depends entirely on the permission of the studio teacher and is customarily granted only to those with strong portfolios.

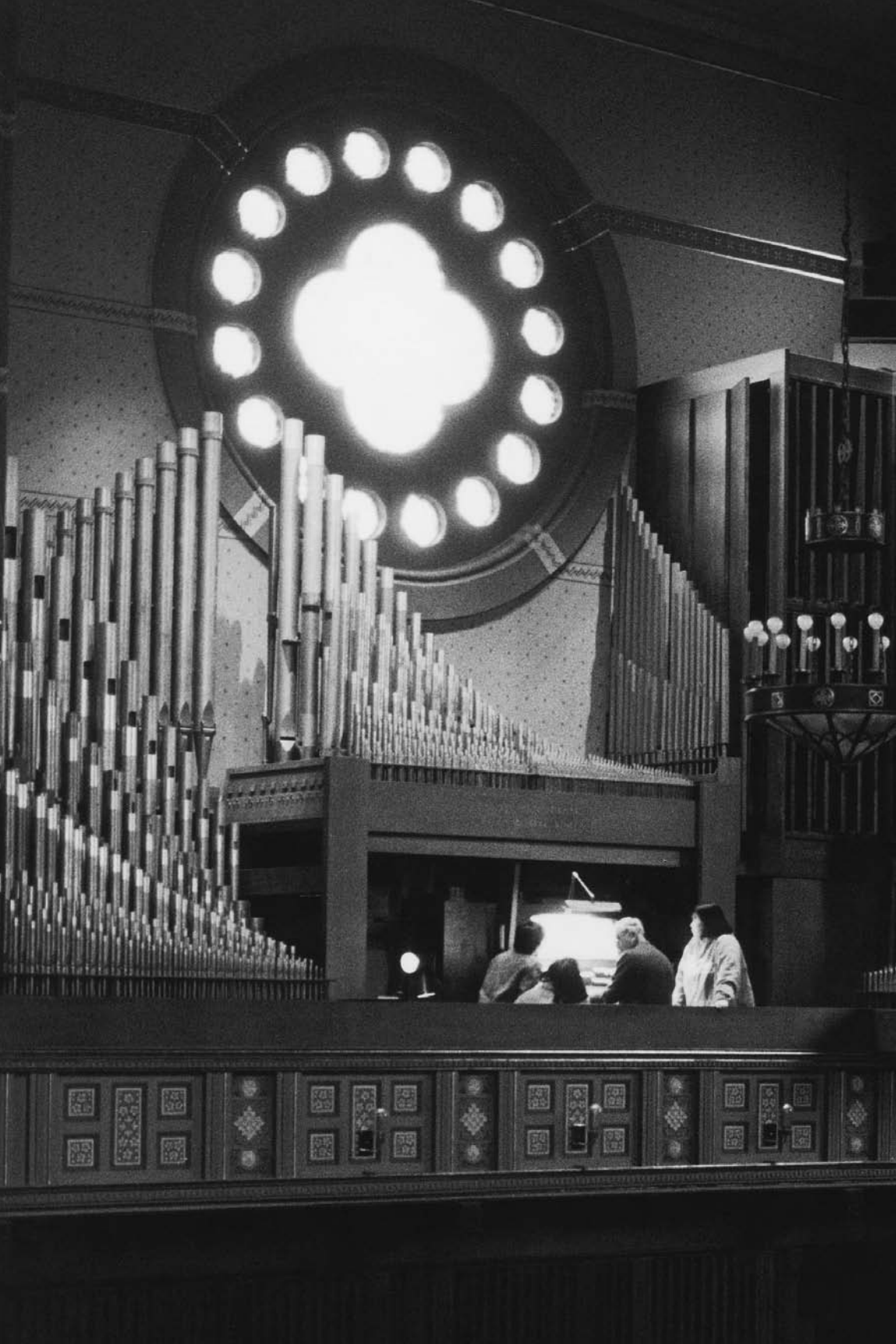
Students preparing for doctoral work will be encouraged to develop strong writing samples and foreign language skills. ISM students may apply to the Institute for study in Yale's summer language program.

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.



The Institute of Sacred Music Colloquium

Colloquium is central to the purpose of the Institute and to the faculty's involvement in, and personal attention to, how ISM students are trained. Colloquium is the meeting ground for all Institute students and faculty, the place where we study together, grapple with major issues, and share our work as students of worship, music, and the arts.

The Institute of Sacred Music Colloquium is a course, taken for credit, that meets every Wednesday from 3:30 until 5 p.m., with informal discussion from 5 to 5:30 p.m. It is divided into two term-long parts, with responsibility for the fall term resting primarily with the faculty and outside presenters, and for the spring term primarily with the students. A major theme in 2009–2010 is preparation for the ISM study trip to Germany. In addition, leaders in each of the Institute's fields will make presentations.

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 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, and at the end of the year they award the Faculty Prize to the best student presentation.

We videotape all presentations for our archives.



Teresa Berger



Jeffrey Brillhart

Faculty Profiles

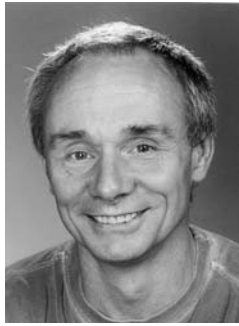
The Institute is shaped by its faculty. Members of the faculty hold joint appointments in the Institute and one of the professional schools, either Music or Divinity. All offer courses that enhance the curricula of their respective schools and reflect the mission of the Institute. As the following profiles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

Teresa Berger Professor of Liturgical Studies. Professor Berger holds doctorates in both dogmatic theology and liturgical studies. Her scholarly interests lie at the intersection of those fields with gender theory and with cultural studies. She has written extensively on liturgy and women's lives and produced in 2007 a video documentary called *Worship in Women's Hands*. Her recent publications include *Women's Ways of Worship: Gender Analysis and Liturgical History*; *Dissident Daughters: Feminist Liturgies in Global Context*; and *Fragments of Real Presence*. She has also published monographs on the hymns of Charles Wesley and on the nineteenth-century Anglo-Catholic revival. In 2008 Professor Berger produced (with MysticWaters Media) an interactive CD-ROM called *Ocean Psalms*, featuring meditations, prayers, songs, and blessings, all focused on the sea. Most recently, she edited the volume *The Spirit in Worship – Worship in the Spirit*, to be published by Liturgical Press in late 2009. Professor Berger 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. L.Th. St. John's College, Nottingham; M.Th. Johannes Gutenberg-Universität, Mainz; Dr.Theol. Ruprecht Karl-Universität, Heidelberg; Dipl.Theol. Johannes Gutenberg-Universität, Mainz; Dr.Theol., Habilitation Westfälische Wilhelms-Universität, Münster

Jeffrey Brillhart Lecturer in Organ Improvisation. Jeffrey Brillhart has performed throughout the United States, South America, South Africa, and Europe as conductor and organist and is known for his 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,



Marguerite L. Brooks



Russell Davis

and adults each week. He is also music director of Philadelphia's acclaimed Singing City Choir, one of the first integrated community choirs in the U.S. At Singing City he follows a distinguished line of conductors that includes Elaine Brown and Joseph Flummerfelt. Under his direction, his choral ensembles have performed with the 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 instructs 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

Russell Davis Lecturer in Religion and Literature. Russell Davis's plays have been produced at various theaters throughout the country. His new play, *Mahida's Extra Key to Heaven*, will be produced by Epic Theatre Ensemble in New York in fall 2009. He is currently a 2008–2010 recipient of a Pew Fellowship in the Arts. He was resident playwright at People's Light & Theatre Company for the Theatre Residency Program of the National Endowment for the Arts/Theatre Communications Group. He has received grants and fellowships from the Pennsylvania Council on the Arts, National Endowment for the Arts, McKnight Foundation, New York Foundation for the Arts, New York State Council on the Arts, and Tennessee Arts Commission. He is also a juggler. He directed Tony Duncan, who won the juggling championships at the 1994 International Jugglers' Association Convention, and worked with the juggler Michael Moschen in *Michael Moschen in Motion* at the Brooklyn Academy of Music's 1988 Next Wave Festival and at Lincoln

*Patrick Evans**Margot E. Fassler*

Center's Serious Fun! Festival 1990. He has been a juggling/unicycling instructor for the Big Apple Circus's circus arts program in Harlem. He was one of four jugglers featured in "The Best Jugglers You've Never Heard Of," a recent cover story of *Juggle* magazine published by the International Jugglers' Association. B.A., Hobart College

Patrick Evans Associate Professor in the Practice of Sacred Music. Professor Evans is committed to the reclaiming and renewal of congregational song. As director of music for the daily ecumenical worship in Marquand Chapel, he works with the dean of chapel, student chapel ministers, and musicians, and a wide range of students, faculty, and guests from varied denominational backgrounds and musical traditions. He recently joined a team of church musician/teachers convened by the United Methodist Church's General Board of Global Missions, spending two weeks in Uganda, teaching and learning from church musicians and pastors from that country, Kenya, Rwanda, Burundi, and Sudan. He has also been on the faculties of the Montreat and Westminster Conferences on Music and Worship, and was director of music for Seattle University's 2007 Summer Institute for Liturgy and Worship. As a singer, he has been a fellow of the Tanglewood Music Center, the Cleveland Art Song Festival, and the Pacific Music Festival, Sapporo, Japan. He has appeared regularly in opera, oratorio, and recital performances, and has sung *All the Way through Evening: Songs from the AIDS Quilt Songbook* throughout the United States. During a recent sabbatical year, he served as artist-in-residence at Union Theological Seminary, and he currently serves in the same capacity at Broadway Presbyterian Church in Manhattan. Minister of music for ten years at Hanover Street Presbyterian Church in Wilmington, Delaware, he was previously associate professor of music at the University of Delaware, where he chaired the voice faculty and directed the opera program. B.M., B.M.E., University of Montevallo; M.M., D.M., Florida State University

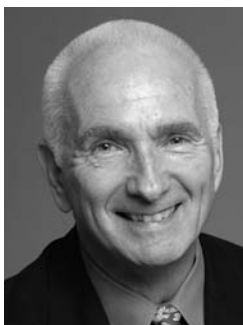
Margot E. Fassler Robert S. Tangeman Professor of Music History. Professor Fassler's special fields of study are medieval and American sacred music, and the liturgy of the Latin Middle Ages; subspecialties are liturgical drama of the Middle Ages and Mariology. Her book *Gothic Song: Victorine Sequences 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



Siobhán Garrigan

Press) and has just completed a book on the cult of the Virgin Mary at Chartres (forthcoming from Yale University Press, fall 2009). She is the author of some forty articles on a broad range of topics and, as a Henry Luce III Fellow in Theology for 2008–2009 and in residence at the Center for Theological Inquiry, is preparing a book on the twelfth-century theologian, exegete, and composer Hildegard of Bingen; she is also completing a textbook for W. W. Norton on medieval music. Professor Fassler's book *Psalms in Community* (edited with Harold Attridge) has been reprinted and is now sold by the Society of Biblical Literature alongside her 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; she has just completed (with Jacqueline Richard) the film *Performing the Passion: J.S. Bach and the Gospel according to John*, which was aired on Channel 22 in Mexico City this spring and will be screened in the American Cathedral in Paris and at the annual meeting of the Society of Biblical Literature, Orleans, 2009. This film and her *Work and Pray: Living the Psalms with the Nuns of Regina Laudis* will be distributed in the fall by W.W. Norton. Professor Fassler is a fellow of the American Academy of Arts and Sciences. B.A., State University of New York; M.A., Syracuse University; M.A., M.Phil., and Ph.D., Cornell University

Siobhán Garrigan Associate Professor of Liturgical Studies and Associate Dean for Marquand Chapel. Professor Garrigan is author of *Beyond Ritual: Sacramental Theology after Habermas* and a former Government of Ireland humanities scholar. Before coming to Yale, she taught religious studies at the Open University in Belfast and doctrinal theology at the Galway-Mayo Institute of Technology. Prior to teaching, she worked extensively with homeless people. She has coordinated numerous worship services for major ecumenical and interfaith gatherings, and has published articles connecting theology, worship, and cultural issues. In addition to writing a book called *Worship for the Whole Congregation: How to Build A Participative Church* about the methods for leading vibrant congregational worship that she has helped to develop in Marquand Chapel, she is about to publish *The Real Peace Process: Worship, Politics and the End of Sectarianism*, a ritual-studies type analysis of religious division in Ireland and Northern Ireland. Her

*Peter S. Hawkins**Martin Jean*

long-standing commitments to ecumenism, feminism, and revitalizing Christian worship recently combined to produce a special volume of the journal *Liturgy* called *New and Borrowed Rites*, and her commitment to the unique learning offered in seminary chapels will be reflected in the forthcoming book *The Role of Worship in Theological Education*, which she also co-edited. B.A., Oxford University; S.T.M., Union Theological Seminary, New York; Ph.D., Milltown Institute of Theology and Philosophy, Dublin

Peter S. Hawkins Professor of Religion and Literature. Professor Hawkins's work has long centered on Dante, most recently in *Dante: A Brief History* (2006), *Dante's Testaments: Essays on Scriptural Imagination* (winner of a 2001 AAR Book Prize), and *The Poets' Dante: Twentieth-Century Reflections*, co-edited with Rachel Jacoff. Most recently he published an expansion of his 2007 Beecher Lectures on Preaching in *Undiscovered Country: Imagining the World to Come* (2009). His research in the history of biblical reception has produced three co-edited volumes, *Scrolls of Love: Ruth and the Song of Songs* (2006), *Medieval Readings of Romans* (2007), and *From the Margin I: Women of the Hebrew Bible and their Afterlives* (2009); together with Paula Carlson he has edited the Augsburg Fortress four-volume series, *Listening for God: Contemporary Literature and the Life of Faith*. He has also written on twentieth-century fiction (*The Language of Grace*), utopia (*Getting Nowhere*), and the language of ineffability (*Naming the Unnamable from Dante to Beckett*). Professor Hawkins's essays have dealt with such topics as memory and memorials, televangelism, scriptural interpretation, and preaching. He writes regularly for *The Christian Century's* "Living by the Word" column. From 2000 to 2008 he directed the Luce Program in Scripture and Literary Arts at Boston University. While at BU he won the Metcalf Prize for Excellence in Teaching. He has served on the editorial boards of *PMLA* and *Christianity and Literature* and is currently on the selection committee for the Luce Fellows in Theology. B.A., University of Wisconsin at Madison; M.Div., Union Theological Seminary; Ph.D., Yale University

Martin 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



Elias Kesrouani

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. Professor Jean is on the board of directors of Lutheran Music Program (www.lutheransummermusic.org). A.Mus.D., University of Michigan

Elias Kesrouani Visiting Professor of Ethnomusicology. Professor Kesrouani is fluent in English, French, Arabic, Syriac, and Italian, with internationally reputed compositions in Syriac and Arabic. He has participated in many international conferences, concerts, and colloquia, among them an international conference at ISM in 2007; a concert at Royaumont Research Center in France, 2007; and the scientific colloquium of the Arab Academy of Music in Cairo (annually since 1996). He recently represented Lebanon at a meeting of experts in New Delhi, organized by UNESCO, which discussed the "Convention for the Safeguarding of the Intangible Cultural Heritage." His academic pursuits have taken him to Italy, Algeria, Greece, Morocco, Oman, Jordan, the Netherlands, Bahrain, Tunisia, Syria, Turkey, Kuwait, the United Kingdom, and Spain. His many publications include "Hymnological Thesaurus (Bet-Gazo) of the Syriac Church" in *Nos Sources: Arts et littérature Syriaques* (2005) and "The Syriac Octoïchos" in *Aspects de la Musique Liturgique au Moyen Age* (1991). In addition to being a member of several scientific committees with UNESCO and the Arab Academy of Music attached to the Arab League, he has held several academic positions, including dean of the Jordan Academy of Music and professorships at the University of the Holy Spirit, Kaslik, and the Higher Lebanese Conservatoire of Music, Beirut. He is presently Research Professor in the Department of Music and Musicology at Notre Dame University—Louaize, where in 2002 he created the university discipline "Musimedialogy," a registered intellectual property in 163 countries. Professor Kesrouani is also co-director of Ph.D. research in Oriental Ethnomusicology at Université Paris Sorbonne—Paris IV. B.A., Université Saint-Esprit de Kaslik; M.A., Université Libanaise; Ph.D., Université Paris Sorbonne—Paris IV

*Judith Malafronte**Vasileios Marinis**David Michalek*

Judith Malafronte Lecturer in Voice. Judith Malafronte has an active career as a mezzo-soprano 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 U.S., including the Grand Prize at the International Vocal Competition in Hertogenbosch, Holland, Malafronte holds degrees with honors from Vassar College and Stanford University, and studied at the Eastman School of Music, in Paris and Fontainebleau with Mlle. 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*. Malafronte also teaches undergraduate music courses in Yale College and directs the Yale Collegium Singers. B.A., Vassar; M.A., Stanford University

Vasileios Marinis Assistant Professor of Christian Art and Architecture. Professor Marinis has been the recipient of numerous grants and fellowships including the Aidan Kavanagh Prize for Outstanding Scholarship at Yale, a Junior Fellowship at Dumbarton Oaks in Washington, D.C., and the S.C. and P.C. Coleman Senior Fellowship at the Metropolitan Museum of Art. He has published on a variety of topics ranging from early Christian tunics decorated with New Testament scenes to medieval tombs and Byzantine transvestite nuns. He is currently preparing a monograph on the interaction of architecture and ritual in the medieval churches of Constantinople. Before coming to Yale he was the first holder of the Kallinikeion Chair of Byzantine Art at Queens College, CUNY. B.A., University of Athens; D.E.A., Université de Paris I Panthéon-Sorbonne; M.A.R., Yale University; L.M.S., University of Toronto; Ph.D., University of Illinois at Champaign-Urbana

David Michalek Lecturer in Religion and Visual Art. David Michalek is an artist who takes the concept and techniques of portraiture as the starting points for the creation of his works, on both a large and small scale, in a range of mediums. His focus over the past



Mark Miller

ten years has been closely tied to his interest in relational aesthetics, specifically using performative and interactive techniques — storytelling, dialogue, movement — and relying on the input and responses of others — subjects, collaborators, audience — as integral to both the creation and the experience of his art. After earning an undergraduate degree in English, he studied filmmaking at NYU. He worked as an assistant to noted photographer Herb Ritts for two years. Beginning in the mid-1990s, he began his professional photographic career and worked regularly as a portrait artist for publications such as *The New Yorker*, *Vanity Fair*, *Interview*, and *Vogue*. Concurrently, he began experimenting with performance and installation, and developing large-scale, multidimensional projects. His solo and collaborative work has been shown nationally and internationally, with recent solo exhibitions at Yale University, the Brooklyn Museum, and The Kitchen. He has collaborated with director Peter Sellars on two staged works: *Kafka Fragments*, presented as part of Carnegie Hall's 2005–06 season; and *St. François d'Assise*, presented at the Salzburg Festival and Paris Opera. Other film and video work for theater includes collaborations with the Tallis Scholars; with John Malpede and L.A.P.D. on three works, *Agents and Assets*, *The Skid Row Museum*, and *RFK in EKY*; and with the Brooklyn Philharmonic on a project for the Brooklyn Museum's "Music Off the Walls" series. He has been the recipient of grants and fellowships from, among others, Franklin Furnace, the Durfee Foundation, the California Arts Council, the Jerome Robbins Foundation, Karen-Weiss Foundation, and the Performing Arts Center of Los Angeles County (commission grant toward the creation of *Slow Dancing*). In 2007 he was an artist in residence with the World Performance Project at Yale. B.A., UCLA

Mark Miller Lecturer in the Practice of Sacred Music. Mark 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. He 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 more than twenty works published with Abingdon Press and Hope

*R. Walden Moore**Thomas Murray*

Publishing. As an undergraduate he was the recipient of the Yale Bach Society Prize and in 1989 was first prize winner of the National Association of Negro Musicians National Organ Competition. B.A., Yale University; M.M., The Juilliard School

R. Walden Moore Lecturer (Adjunct) in Organ. R. Walden Moore graduated from the ISM/School of Music in 1980, after organ studies with Robert Baker and Gerre Hancock. He has been organist and choirmaster of Trinity Church, New Haven, since 1984, where he works with the renowned Choir of Men and Boys, the Choir of Men and Girls, and the Trinity Singers (parish mixed adult choir) in a regular schedule of parish services and appearances outside the parish. He has served as clinician, guest conductor, and organist for choir festivals across the nation. He is past chair of the Music Commission of the Episcopal Diocese of Connecticut and has served on the Executive Board of the Connecticut Chapter of the American Choral Directors Association. He has also served as consultant in organ design for several churches in Connecticut. He is team-teaching a course in service playing with fellow Baker student Mark Miller. B.M., University of Kentucky; M.M., Yale Institute of Sacred Music/Yale School of Music

Thomas Murray Professor in the Practice of Organ. Professor Murray has been a member of the faculty since 1981 and was appointed University organist in 1990. Successor to Charles Krigbaum and Robert Baker as the senior professor of organ, he teaches the organ literature seminar and gives instruction to graduate organ majors. His performing career has taken him to all parts of Europe and to Japan, Australia, and Argentina. 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-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. Professor Murray is principal organist and artist-in-residence at Christ Church Episcopal in New Haven, where he shares musical



Sally M. Promey

responsibilities with organ scholar Raymond Nagem and choirmaster Ryan Brandau. B.A., Occidental College

Sally M. Promey Professor of Religion and Visual Culture, Professor of American Studies, Deputy Director of the Institute of Sacred Music, and Chair, Program in Women's, Gender, and Sexuality Studies. Professor Promey is Director of the Yale Initiative for the Study of Material and Visual Cultures of Religion, generously supported by a grant awarded in 2008 from the Henry Luce Foundation. Prior to arriving at Yale she was chair and professor in the Department of Art History and Archaeology at the University of Maryland, where she taught for fifteen years. Her scholarship explores relations between visual/material culture and religion in the United States from the colonial period through the present. Current book projects include volumes titled *Religion in Plain View: Public Aesthetics of American Belief* and *Written on the Heart: Christian Visual Culture in the United States*. Among earlier publications, Professor Promey's *Painting Religion in Public: John Singer Sargent's "Triumph of Religion" at the Boston Public Library* (Princeton, 1999) received the American Academy of Religion Award for Excellence in the Historical Study of Religion, and *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. Recent articles and book chapters include essays titled "Mirror Images: Framing the Self in Early New England Material 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 recipient of numerous grants and fellowships, including a Guggenheim Fellowship, a residential fellowship at the Woodrow Wilson International Center for Scholars, two Ailsa Mellon Bruce Senior Fellowships (1993 and 2003) at the Center for Advanced Study in the Visual Arts, and a National Endowment for the Humanities Fellowship for University Teachers. In 2001 she received the Regent's Faculty Award for Research, Scholarship, and Creative Activity from the University System of Maryland; and in 2002 the Kirwan Faculty Research and Scholarship Prize, University of Maryland. She was co-director (with David Morgan, Valparaiso University) of a multi-year interdisciplinary collaborative project, "The Visual Culture of American Religions," funded



Markus Rathey



Bryan D. Spinks

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 *Material Religion*, *American Art*, and *Winterthur Portfolio*, the Council of the Omohundro Institute for Early American History and Culture, and the Advisory Committee of the Center for Historic American Visual Culture at the American Antiquarian Society. 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 research interests are music of the seventeenth, eighteenth, and early nineteenth centuries, Johann Sebastian Bach, and the relationship among music, religion, and politics during the Enlightenment. Recent publications include the books *Johann Rudolph Ahle (1625–1673): Lebensweg und Schaffen* (Eisenach, 1999), an edition of Johann Georg Ahle's *Music Theoretical Writings* (Hildesheim, 2007, 2nd edition 2008), and *Kommunikation und Diskurs: Die Bürgerkapitänsmusiken Carl Philipp Emanuel Bachs* (Hildesheim, 2009). He was guest editor of a volume of the German journal *Musik und Kirche* (2005) on church music in the United States. He has contributed numerous articles to *Die Musik in Geschichte und Gegenwart*, the *Laaber Lexikon der Kirchenmusik*, and the handbook for the new German Hymnal (*Liederkunde zum Evangelischen Gesangbuch*). Professor Rathey is president of the Forum on Music and Christian Scholarship and serves on the editorial board of *Bach: Journal of the Riemenschneider Bach Society*. Ph.D., Westfälische Wilhelms-Universität, Münster

Bryan D. Spinks Bishop F. Percy Goddard Professor of Liturgical Studies and Pastoral Theology, Fellow of Morse College. Professor Spinks is known internationally for the breadth of his learning. He works on Syriac traditions of liturgy, placing his scholarship in the context of patristics and the early sources of Christian liturgy. A priest of the Church of England, Professor Spinks also works on a range of Reformation topics, with



Masaaki Suzuki

publications on Luther, Calvin, Richard Hooker, and William Perkins. His most recent publications are two volumes on *Rituals and Theologies of Baptism* (Ashgate 2006) and *Liturgy in the Age of Reason: Worship and Sacraments in England and Scotland, 1662–c. 1800* (Ashgate 2008). He is currently completing a book on contemporary forms of worship in a global postmodern culture. 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 also president emeritus of the Church Service Society of the Church of Scotland, and was a consultant to the worship committee of the United Reformed Church. He is a fellow of the Royal Historical Society, and overseas fellow, Churchill College, Cambridge. B.A., St. Chad's College, University of Durham; Dip.Theol., University of Durham; Cert.Ed., University of Cambridge; M.Th., King's College, University of London; B.D., D.D. (earned degree), University of Durham

Masaaki Suzuki Visiting Professor of Choral Conducting. Since founding Bach Collegium Japan in 1990, Masaaki Suzuki has established himself as a leading authority on the works of Bach. He has remained the group's music director ever since, taking it regularly to major venues and festivals in Europe and the United States. He is regularly invited to work with renowned European soloists and groups, such as Collegium Vocale Gent and the Freiburger Barockorchester, with whom he visited several European capitals, and he recently appeared in London with the Britten Sinfonia in a program of Britten, Mozart, and Stravinsky. Forthcoming engagements with other ensembles include the Hong Kong Philharmonic, the Nagoya Philharmonic, and the Netherlands Radio Chamber Philharmonic orchestras. Professor Suzuki's discography on the BIS label, featuring Bach's complete works for harpsichord, and his interpretations of Bach's major choral works and sacred cantatas with Bach Collegium Japan (of which he has already completed over forty volumes of a project to record the complete series) has brought him many critical plaudits. Highlights of his current season with Bach Collegium Japan include a tour of Europe and a visit to the Canaries Festival as well as performances in Tokyo of Handel's *Judas Maccabeus* and *Messiah*, choral works by Mendelssohn, and concert performances of



James Taylor

Monteverdi's *Poppea*. He will also conduct the Nagoya Philharmonic Orchestra in Mendelssohn's *Midsummer Night's Dream* and embark on a U.S. organ recital tour. Masaaki Suzuki combines his conducting career with his work as organist and harpsichordist. Born in Kobe, he graduated from Tokyo University of Fine Arts and Music with a degree in composition and organ performance and went on to study harpsichord and organ at the Sweelinck Conservatory in Amsterdam under Ton Koopman and Piet Kee. He teaches at the Tokyo National University of Fine Arts and Music, where is founder and head of the early music department. In April 2001 Professor Suzuki was decorated with "Das Verdienstkreuz am Bande des Verdienstordens der Bundesrepublik" from Germany.

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, Philippe Herreweghe, René Jacob, Ivan Fisher, Ton Koopman, Michel Corboz, and Franz Welser-Möst, and touring extensively with Helmuth Rilling. Important guest appearances have included concerts with the Bavarian Radio Symphony Orchestra, the Vienna Philharmonic, the Cleveland Orchestra, the Berlin Philharmonic, the Concentus Musicus of Vienna, the Toronto Symphony, Tafelmusik, the Gewandhaus Orchestra Leipzig, the Orchestra of St. Luke's, the St. Paul Chamber Orchestra, the 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 recent engagements include performances of Mozart's *Die Schuldigkeit des ersten Gebots*



Ted Taylor

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 of 2008, and a tour of the Britten *Horn Serenade* with the St. Paul Chamber Orchestra in April 2008. B.Mus., Texas Christian University; Master's Diploma, Hochschule für Musik, Munich

Ted Taylor Lecturer in Voice. Equally at home in the pit conducting a repertoire of more than fifty operas and musicals, on the stage accompanying some of the world's pre-eminent vocalists, or appearing in the country's top cabaret venues, Ted Taylor enjoys a varied international career. As pianist he has appeared with such luminaries as Kathleen Battle, Sylvia McNair, Ben Heppner, and Christine Schäfer, and he has just conducted the world premiere in April 2009 of Libby Larsen's opera *Picnic* for the University of North Carolina at Greensboro. Formerly music director for the New York City Opera National Company and Mobile (Alabama) Opera, he has served on the conducting staff of the Metropolitan Opera and has led performances for many American opera companies. Mr. Taylor worked closely with composer and Oscar winner Tan Dun on the premiere of his first opera, *Marco Polo*, preparing the Hong Kong and Tokyo Philharmonic Orchestras for performances. He appeared as pianist with legendary singer Eileen Farrell for her CBS cable show and has served as accompanist in master classes with such legends as Elisabeth Schwarzkopf and Carlo Bergonzi. Appearances by Mr. Taylor include the New York Philharmonic Orchestra, the Cleveland Orchestra at Blossom Festival, and Ravinia with the Chicago Symphony Orchestra. He has performed with the Chamber Music Society of Lincoln Center, the Philadelphia Orchestra Chamber Music Series, Newport Music Festival, La Jolla Music Society Summerfest, and Music Mountain. Among his cabaret venues are the Algonquin's Oak Room, and most recently the Royal Room of the Colony Hotel in Palm Beach. A native of Texas, Mr. Taylor is also on the faculty of Mannes College The New School for Music in New York City, where he maintains an active studio as coach and teacher. B.M., George Peabody College, Vanderbilt University; M.M., Indiana University



Thomas H. Troeger

Thomas H. Troeger J. Edward and Ruth Cox Lantz Professor of Christian Communication. Professor Troeger has written eighteen 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*, *Above the Moon Earth Rises: Hymn Texts, Anthems, and Poems for a New Creation*, and *God, You Made All Things for Singing: Hymn Texts, Anthems, and Poems for a New Millennium*. 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 as the copresident of Societas Homiletica, the international guild of scholars in homiletics. He is also the national chaplain to the American Guild of Organists. B.A., Yale University; B.D., Colgate Rochester Divinity School; S.T.D., Dickinson College; D.D., Virginia Theological Seminary

Courses Taught by Institute Faculty, 2009–2010

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, 2009.

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 1 credit per term. 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. Faculty

MUS 515a,b, 615a,b, 715a,b, 815a,b, Improvisation at the Organ 2 credits. 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. Martin Jean

MUS 523a, Liturgical Keyboard Skills In this course, students gain a deeper understanding and appreciation for musical genres, both those familiar to them and different from their own, and learn basic techniques for their application in church service playing. Students learn to play hymns, congregational songs, service music, and anthems from a variety of sources, including music from the liturgical and free church traditions, including the Black Church experience. Beginning with the piano, students are encouraged to play by ear, using their aural skills in learning gospel music. This training extends to the organ, in the form of improvised introductions and varied accompaniments to hymns of all types. We seek to accomplish these goals by active participation and discussion in class. When not actually playing in class, students are encouraged to sing to the accompaniment of the person at the keyboard, to further their experience of singing with accompaniment, and to give practical encouragement to the person playing. Walden Moore

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

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

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. The curriculum includes sight-reading, techniques of transposition, figured bass, and effective reduction of operatic materials for the recreation of orchestral sounds at the piano. Ted Taylor

MUS 540a–b, 640a–b, 740a–b, Individual Instruction in the Major 4 credits per term. 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, Seminar in the Departmental Major 2 credits per term. An examination of a wide range of problems relating to the area of the major. Specific requirements may differ by department. Required of all School of Music students except pianists who take 533, 633, 733. 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 567a/REL 785a, Chant and Liturgy in the Latin Middle Ages: An Introduction to the Sources This interdisciplinary course is designed for scholars, performers, and liturgists. The focus is on manuscripts from the long twelfth century and from centers of major musical, liturgical, and exegetical importance: the Abbey of St. Victor in Paris; the use of Hirsau around Mainz; the Holy Sepulchre in Jerusalem; and liturgical change in the region around Winchester from the early eleventh through the late twelfth century. Students should have graduate- or professional-level expertise in one of the following: music, liturgics, Latin, manuscript study, medieval history, biblical study, theology, or art history. Margot Fassler

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. Masaaki Suzuki

MUS 594a, Vocal Chamber Music 1 credit. This performance-based class requires a high level of individual participation each week. Grades are based on participation in and preparation for class, and two performances of the repertoire learned. Attendance is mandatory. The term is devoted to music of Bach and his contemporaries, culminating with a concert for an international conference on "Bach and Women," to take place at Yale, October 17, 2009. A second project, November 13, 2009, focuses on the art song repertoire of various composers from Munich, Leipzig, Weimar, and Berlin. Occasional



weekend sessions and extra rehearsals during the production week can be expected. Students are expected to learn quickly and must be prepared to tackle a sizeable amount of repertoire. James Taylor

MUS 595a, 695a, Performance Practice for Singers: Introduction An exploration of the major issues of historically informed performance, such as the search for “authenticity” and the roles of the editor and the performer. Specific topics addressed include performance context, application of sources, original notation and modern editions, national styles, aesthetics, and ornamentation. Students examine historical sources and read selections from seventeenth- and eighteenth-century treatises. Open to conductors and instrumentalists with permission of instructor. Judith Malafrente

MUS 595b, 695b, Performance Practice for Singers: Then and Now – The Performance of Handel’s Oratorios An examination of Handel’s oratorios in their social and musical context, noting the influence of Handel’s singers and audience on his compositions. The class addresses issues of Baroque vocal performance including tempo, ornamentation, recitative, and dramatic interpretation, with a high level of student participation and making limited use of recordings. We study the librettos as social, political, and religious statements, looking in depth at *La Resurrezione*, *Saul*, and *Solomon*. Open to conductors and instrumentalists with permission of instructor. Judith Malafrente

MUS 601a, The Chorale Cantatas of J.S. Bach One of the most important musical materials in the works of Johann Sebastian Bach is the Protestant hymn, the chorale. During his second year in Leipzig, Bach composed a whole cycle of chorale cantatas. The course examines the musical, liturgical, and theological traditions that formed the basis for these cantatas, and it shows how Bach managed the compositional problems he faced. Since

the usage of a chorale limited the formal possibilities of the composer, Bach had to find solutions for structural and contrapuntal problems. In the *Choralkantatenjahrgang*, Bach shows how a choral motet can be combined with a French overture and a recitative with a hymn setting. Some of his compositional solutions were predetermined by tradition; others were absolutely new. But not only in these technical aspects are the chorale cantatas of interest. Since Bach was faced in most of the cantatas with similar problems, they are an essential document for Bach's own artistic development. Markus Rathey

MUS 603b, The Sacred Concerto in the Seventeenth Century When Ludovico da Viadana published his *Cento concerti Ecclesiastici* in 1602, a “new” musical style was born: the small-scaled sacred concerto. The course outlines the development of this style in the seventeenth century among composers like Monteverdi and Schütz, as well as its roots in the late sixteenth century in the compositions of Willaert and G. Gabrieli. Markus Rathey

MUS 617a/REL 760a, Music and Theology in the Sixteenth Century: Luther, Zwingli, Calvin, and the Council of Trent 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 thoughts of Reformation. But while Luther gave an important place to music, Zwingli and Calvin were much more skeptical. Music—especially sacred music—was not only a chance for Reformation, it was also a problem, because it was tightly connected with Catholic liturgical and aesthetic traditions. Reformation had to think about the place music could have in worship and about the function of music in secular life. But first of all, 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. But we also consider the effect of these theological matters on musical practice: on liturgical singing and on composers and their compositions. Markus Rathey

DIVINITY COURSES

REL 760a/MUS 617a, Music and Theology in the Sixteenth Century: Luther, Zwingli, Calvin, and the Council of Trent See description under Music Courses.

REL 780b, The Churches of the East This course introduces students to the various greater and lesser churches of Eastern Christianity. It looks particularly at the Christological divisions that separated Eastern Orthodox from Syrian and Coptic Orthodox, Church of the East and Maronite, including the Christology of Cyril of Alexandria and Nestorius, the Chalcedonian Definition, the Christological writings of Severus of Antioch, the monothelitic controversy, and the creedal documents of the Church of the East. It also looks at the recent Agreed Statements on Christology signed between the Roman Catholic Church and the Syrian and Coptic Orthodox Churches under the auspices of Pro Oriente, Vienna, and the relevant statements in the current dialogue between the various Syrian Churches. It considers the worship of these churches in relation to the eucharist, noting the history, family likenesses, development and theology, and any influence of Christological teaching. Bryan D. Spinks

REL 782a, Foundations of Christian Worship This course focuses on theological and historical approaches to the study of Christian worship, while also giving appropriate attention to pastoral, cultural, and contemporary issues. The first part of the course seeks to familiarize students with the basic elements of communal, public prayer in the Christian tradition (such as its roots in Hebrew scripture, its Trinitarian basis and direction, its ways of figuring time and space, its use of language, scripture, music, the arts, etc.). The second part of the course provides an outline of historical developments, from the biblical roots to the present. In addition, select class sessions focus on important questions such as the relationship between gendered lives and liturgical celebration, and between liturgy and ethical commitments, for example justice and earth care. As the gateway course to the Program in Liturgical Studies, Foundations of Christian Worship should be taken prior to other liturgy courses offered at Yale. The course is especially recommended for all students preparing for ordination and/or other responsibilities in worship leadership. It is an essential course for all students interested in graduate work in liturgical studies. Teresa Berger

REL 785a/MUS 567a, Chant and Liturgy in the Latin Middle Ages: An Introduction to the Sources See description under Music Courses.

REL 786b, Liturgy and Gender (Queer Worship) A multi-faith, multi-racial, and multi-theological seminar examining the ways in which liturgy and gender intersect, using contemporary resources. The aim of this course is to offer students the opportunity to reflect critically on how feminist, womanist, and queer theories and theologies are impacting how Christian worship is both performed and reflected upon. Students leave the course with analytical and practical tools for reading and crafting worship materials in their own contexts that take account of gender as a category of analysis and praxis. Siobhán Garrigan

REL 788a, Worship and War How does war shape worship, and how does worship shape war? How do the things we do in and say about worship affect or inform or influence the things that we do in wars, and vice versa? This course explores the following questions: How should we who craft or lead worship respond to war? What prayers do we say? What songs do we sing? What symbolic actions do we use, borrow, or design? What are the roles of sermons, art, dance, and religious performance in a time or place of war? And what do the arts of war say to or about our worship of God? The course is conducted as a seminar, requiring substantial reading and video-viewing as well as group discussion. It requires field study of worship services at a congregation of a tradition different from your own (for which you will be given training) and considerable learning about the city neighborhood in which the church is located. Trips to the New Haven Public Library and other civic institutions in the city may be required to support this learning. Siobhán Garrigan

REL 789a, Gender and Liturgical History Does gender shape liturgy? Is gender inscribed into the liturgical tradition? How did gendered identities mark worship practices in seating arrangements, in participation in or exclusion 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? These are just some of the questions

this course proposes for intellectual inquiry. Fundamentally, the category “gender” is 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. Teresa Berger

REL 796b, Christian Marriage: Biblical Themes, Theological Reflections, and Liturgical Celebrations This course is an exploration of the celebration of marriage, combining some biblical exegesis and theological reflection with close examination of the evolution of the liturgical rites. It looks at some foundation biblical passages, and it considers the Jewish religious matrix and the Roman and Germanic legal setting of early Christian marriage. Examination is made of the theology of marriage in selected writings and sermons, ancient and modern, and study of the structure and theology of the marriage rites in the Eastern Orthodox, East Syrian, and Maronite churches. The history of the Western marriage rites is traced from the early sacramentaries through to the 1614 Ritual, as well as the theological background and rites of the major Reformation traditions, together with some customs of a more social nature. Modern marriage rites in American churches are compared. Selected recent books on Christian marriage are read. Bryan D. Spinks

REL 839b, Psalms in Literature and Music A study of selected psalms (e.g., 23, 130, 150) as literary and theological works that have had a long history in Jewish and Christian worship. From this beginning, students look at these scriptural texts as inspiration for a wide variety of literary and musical compositions and explore the relationship between scripture and art, in this case music and literature. What happens to the biblical text over time and as interpreted in different media? Peter Hawkins, Markus Rathey

REL 842a, Creative and Dramatic Writing In *Christ Is the Question* Wayne Meeks writes, regarding the advent of Christianity: “It is, of course, difficult for academic historians to believe that poetry can make history – but that, I submit, is what happened.” This course asks two questions: Are there signs of this poetry in current dramatic writing and fiction? And where do we find this poetry in our own writing? Students read dramatic work by Anton Chekhov, Harold Pinter, Horton Foote, August Wilson, and Lynn Nottage, and short fiction by Alice Munro and Jhumpa Lahiri, as well as look at the films *Paradise Now* (Palestine), *Walk On Water* (Israel), and *The Band’s Visit* (Israel). Concurrent with this, the students work on their own dramatic scenes, monologues, plays, or stories. As the term proceeds, students present and discuss this writing. The weekly two-hour meeting is supplemented with office-hour appointments with each individual student.

Throughout the term a fundamental rule to any rigorous creative or scientific endeavor is emphasized: “show, don’t tell.” One may argue that some contemporary artists do in fact promulgate, or “preach,” their ideas, and that this is accepted in our current cultural climate because what is being depicted, in terms of demeaning human aspiration or violent behavior, is considered cutting edge or topical. But as Christian thinkers or artists we cannot expect to get away with “telling” our story. We must be rigorous and honest in working out the specifics of a creative work, and allow the theme and structure to emerge naturally out of these. What we write can be healing, life-affirmative, and fundamentally Christian without any need necessarily to “steer” it in such a direction. Russell Davis

REL 844a, Reimagining the Hours of the Virgin This course draws its inspiration from the devotional series of prayers known as the Little Office of the Blessed Virgin Mary, or more commonly called the Hours of the Virgin. A Book of Hours is a prayer book intended to be used not by priests or nuns, but by ordinary people, the lay men and women of the Middle Ages. From the late thirteenth to the early sixteenth century, the Book of Hours was the medieval best-seller, number one for nearly 250 years. Each hour consists of antiphons, psalms, hymns, prayers, verses, and responses and is joined by a painted scene or illumination. Books of Hours contain at heart a series of short offices, the Hours of the Virgin, which were meant to be recited at seven canonical times (or hours) of the day. The standard cycle, with common variations, is as follows: Matins (Annunciation), Lauds (Visitation), Prime (Nativity), Terce (Annunciation to the Shepherds), Sext (Adoration of the Magi), None (Presentation in the Temple), Vespers (Flight into Egypt), Compline (Coronation of the Virgin). Following this “Infancy Cycle” there are two more prayers centered on the Virgin and also linked to images: Obsecro Te (Virgin and Child) and O Intemerata (Lamentation or Pieta). Within the pages of these hand-painted treasures, culture and civilization flourished. They constitute some of the most glorious masterpieces of the Middle Ages and Renaissance. The course seeks to reimagine those scenes in starkly contemporary terms and, in so doing, envision a theologically sound, ecumenically fruitful, spiritually empowering, and socially liberating interpretation of Mary for the twenty-first century. It concludes with a related performance project that the instructor is developing. David Michalek

REL 851b, Religious Themes in Contemporary Fiction: Short Story Readings in contemporary American short fiction with a particular interest in scriptural resonance and religious (Jewish as well as Christian) significance. Authors to be considered: Flannery O’Connor, John Updike, Allegra Goodman, Tobias Wolff, Andre Dubus, John Clayton, Mary Gordon. Peter Hawkins

REL 857a, Religious Lyric in Britain A survey of the religious lyric in Britain from the Anglo-Saxon Caedmon to the contemporary poet Michael Symmons Roberts. The course features close readings of individual poems, acquaintance with a range of poets, and assessment of the permutations of Christian religious sensibility within a national literary tradition. Peter Hawkins

REL 910a–b, ISM Colloquium Martin D. Jean

REL 911a–b, Marquand Chapel Choir Patrick Evans

REL 912a, Principles and Practice of Preaching This is the introductory course in the theology, history, and practice of preaching, and is the prerequisite for all advanced courses in homiletics. Special attention is given to biblical exposition, the congregational context, the appropriate use of experience, the development of a homiletical imagination, and engaging all the preacher's gifts for communication. The course includes lecture presentations and small group practica for which students prepare and deliver sermons. Students must sign up for one of the practica when they sign up for this course. Thomas Troeger, Nora Tisdale

REL 913a–b, Marquand Gospel Choir Mark Miller

REL 928a–b, 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, 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 963a, Congregational Song as a Resource for Preaching and Worship This course begins with an examination of the primary historical periods of hymn writing in the Western church that are represented in mainstream hymnals, then moves on to consider contemporary and global congregational song. Students design a service and create and deliver a sermon based on these perspectives. They then learn how to write a hymn text or 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. Thomas Troeger, Patrick Evans

REL 967b, Theologies of Preaching In recent decades, 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? How are our answers to these perennial questions shifting in a postmodern ethos? 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 write brief essays, 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, what are the implications for their preaching in the future? Thomas Troeger

REL 969b, The Round Table Pulpit: Developing Services through Group Bible Study Thomas Troeger, Nora Tisdale

GRADUATE SCHOOL OF ARTS AND SCIENCES

AMST 823b, Visual Controversies: Religion and the Politics of Vision This interdisciplinary seminar explores the destruction, censorship, and suppression of pictures and objects, as these acts have been motivated by religious convictions and practices, in the United States from colonization to the present. In such episodes, religion does not operate in a vacuum but draws attention to various other cultural pressure points concerning, for example, race, ethnicity, gender, and sexuality. The course treats iconoclasm as a fundamental constituent in the American myth of national origins. The seductive idea of beginning anew, smashing idols of the past, and drawing/writing American cultural and religious history on a blank slate, on the great vacuity of a wilderness continent, shapes early understandings of American destiny and continues to motivate American imagination. As early as the seventeenth century, and up to the present day, individuals and groups in the geographic area that is now the United States have practiced a range of behaviors we might meaningfully, though often figuratively, label iconoclastic. The course focuses most specifically on variations of Protestant Christianity, but also directs attention to case studies within American Judaism, Islam, and Catholicism and looks to comparative situations elsewhere in the world. Topics to be considered include: Puritan use of a theology of figuration to justify genocide as an “iconoclastic” act in the Pequot War; Shaker constructions of visionary pictures as forms of “writing” rather than “art”; sculptor Rose Kohler’s determination to define and regulate “Jewish art” in her work with the National Council of Jewish Women; recent adjudication of the public display of the Ten Commandments or Christian nativity scenes in the context of religious pluralism and the First Amendment; international culture wars and the specific uses of “blasphemy” charges to restrict images and the visual practices of religions (by Rudolph Giuliani and Jesse Helms, for example, as well as the controversy over Danish cartoons representing Muhammad); and the destruction of the Bamiyan Buddhas in 2001. By permission of instructor. Sally M. Promey



Facilities

LIBRARIES

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

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

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

The holdings of the Irving S. Gilmore Music Library are complemented by other collections in the Yale library. Chief among these is the Historical Sound Recordings collection. Historical Sound Recordings currently holds more than 150,000 rarities that date

back to the very beginning of sound recording and continue up to the present day. Collections in the Beinecke Rare Book and Manuscript Library at Yale, particularly the Speck Collection of Goethiana, the Yale Collection of American Literature, and the Osborn Collection, also hold valuable music materials. Students in the School of Music may also use the facilities of any of the other University libraries, whose total number of volumes is over 10 million; annual accessions are approximately 157,000 volumes.

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

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

MUSIC FACILITIES

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

Marquand Chapel, at the heart of Sterling Divinity Quadrangle, is home to an E.M. Skinner organ as well as the new Baroque-style Kribgaum Organ by Taylor & Boody. These instruments, the acoustics, and its flexible seating arrangements make Marquand Chapel a unique performance space at Yale. See page 28 for a description of the instruments and practice facilities at the Institute.

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 2009–2010 are available as of April 1 online and can be submitted directly from the Web site (www.yale.edu/gradhousing). For new students at the University, a copy of the letter of acceptance from Yale will need to be submitted to the address on the application form. The Web site is the venue for graduate housing information and includes procedures, facility descriptions, floor plans, and rates. For more dormitory information, contact grad.dorms@yale.edu, tel. 203.432.2167, fax 203.432.4578. For more apartment information, contact grad.aps@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 Helen Hadley Hall, 420 Temple Street, and is open from 9 a.m. to 3:30 p.m., Monday through Friday. The listings may also be accessed from any computer at Yale at www.yale.edu/offcampushousing.



Admissions

GENERAL INFORMATION AND REQUIREMENTS

Students who wish to apply to the Institute of Sacred Music must submit the online application found at www.yale.edu/ism/apply. That application also serves as an application to the relevant professional school for the program selected. *Divinity applicants who wish to apply to the Divinity School for consideration there independently of their Institute application must also fill out the application of that school. Music applicants need to file only one application.*

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 students must obtain the ISM director's approval to complete a degree on a part-time basis. 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.

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. Three letters of recommendation
9. Official scores from GRE (for M.M.A. applicants) and TOEFL, if applicable (see test guidelines below)

Recording Guidelines

An audition recording (CD, DVD) is required of music candidates. Recordings should be labeled clearly 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; they will pay only one application fee.

The following materials must be received by February 2 (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). TOEFL scores will not be accepted.
7. Graduate Record Examination (GRE) scores (optional; recommended for those considering an eventual Ph.D.).

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 25–28, 2010
- for choral conducting on March 1, 2010
- for voice on February 24–25, 2010
- for all M.M.A. applicants on February 26–27, 2010 (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. Composition applicants should file the application of the Yale School of Music, indicating their interest in studying jointly with the Institute of Sacred Music.

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, 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 are strongly urged to 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 Institute with the School of Music should arrange to take the Test of English as a Foreign Language (TOEFL) of the Educational Testing Service. More information and applications are available at www.toefl.org, or call 609.771.7670, or write to PO Box 6154, Princeton NJ 08541-6154. *Please use institution code #7072. Failure to use this code may result in lost scores.* The Institute expects students to achieve a score of 600 (or 250 for the computer-based examination and 100 for the Internet-based examination) on the TOEFL.

Applicants to the Institute and Yale Divinity School programs 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 (TOEFL scores will not be accepted for Divinity programs). 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; Web site, www.ielts.org.

Applicants are urged to submit all required materials as soon as possible. Applicants should check periodically to be certain that requested credentials have arrived at the Institute's Office of Admissions. All inquiries should be directed to the Office of Admissions, Yale Institute of Sacred Music, 409 Prospect Street, New Haven CT 06511-2167.

INTERNATIONAL STUDENTS

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

TRANSFER APPLICANTS

Internal

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

1. Completed 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)

Internal transfer students whose transfers would entail a third year of study should apply by October 1. See the sections on the Extended Degree Program and Transfer Students for more information.

External

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

Expenses and Financial Aid

TUITION AND FEES

ISM provides full tuition scholarships for all admitted students. The amount is based on tuition established by the two affiliated schools. In 2009–2010, tuition for full-time students enrolled at the School of Music and the Institute will be \$27,000. Tuition for full-time students enrolled at the Divinity School and the Institute will be \$19,600. Other special fees may be assessed, depending on program (orientation, commencement, board, and activity fees, etc.). Total estimated expenses for a single student are \$41,505 for Music and \$38,779 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. Please use federal code 001426.
2. Signed 2008 Federal Tax Return and W-2 form(s)
3. 2009–2010 Verification Worksheet for Independent Student: www.ifap.ed.gov

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 May 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 Institute 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 Sponsored by the Institute.)

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) 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	\$220
by October 1	\$330
 <i>If spring-term payment in full is not received</i>	 <i>Late charge</i>
by December 1	\$110
by January 2	\$220
by February 1	\$330

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/. 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, remittance advice with mailing instructions is available on the Web site.

Yale Payment Plan

The Yale Payment Plan (YPP) 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 cost to enroll in the YPP is \$100 per contract. The deadline for enrollment is June 19. 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.

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.

General Information

HEALTH SERVICES FOR INSTITUTE STUDENTS

Yale University Health Services (YUHS) is located on campus at 17 Hillhouse Avenue. YUHS offers a wide variety of health care services for students and other members of the Yale community. Services include student medicine, gynecology, mental health, pediatrics, pharmacy, laboratory, radiology, a seventeen-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.

Eligibility for Services

All full-time Yale degree-candidate students who are paying at least half tuition are enrolled automatically for YHP Basic Coverage. YHP Basic Coverage is offered at no charge and includes preventive health and medical services in the departments of Student Medicine, Internal Medicine, Gynecology, Health Education, and Mental Health & Counseling. 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.

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 August 1 through July 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 July 31.

Waiving the YHP Hospitalization/Specialty Coverage Students are permitted to waive YHP Hospitalization/Specialty Coverage by completing an online waiver form at www.yhpstudentwaiver.yale.edu that demonstrates proof of alternate coverage. 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) 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, students paying less than half tuition, or students enrolled in the Eli Whitney Program prior to September 2007 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) 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 online waiver (www.yhpstudentwaiver.yale.edu) 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). 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). 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 (rubella) 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, 2009. Please note that the State of Connecticut does not require this vaccine for students who intend to reside off campus.

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

RESOURCE OFFICE ON DISABILITIES

The Resource Office on Disabilities facilitates accommodations for undergraduate and graduate and professional school students with disabilities who register with and have appropriate documentation on file in the Resource Office. Early planning is critical. Documentation may be submitted to the Resource Office even though a specific accommodation request is not anticipated at the time of registration. It is recommended that matriculating students in need of disability-related accommodations at Yale University contact the Resource Office by June 5. Special requests for University housing need to be made in the housing application. Returning students must contact the Resource Office at the beginning of each term to arrange for course and exam accommodations.

The Resource Office also provides assistance to students with temporary disabilities. General informational inquiries are welcome from students and members of the Yale community and from the public. The mailing address is Resource Office on Disabilities, Yale University, PO Box 208305, New Haven CT 06520-8305. The Resource Office is located in William L. Harkness Hall (WLH), Rooms 102 and 103. Access to the Resource Office is through the Cross Campus entrance to WLH. Office hours are Monday through Friday, 8:30 a.m. to 4:30 p.m. Voice callers may reach staff at 203.432.2324; TTY/TDD callers at 203.432.8250. The Resource Office may also be reached by e-mail (judith.york@yale.edu) or through its Web site (www.yale.edu/rod).

OFFICE OF INTERNATIONAL STUDENTS AND SCHOLARS

The Office of International Students and Scholars (OISS) coordinates services and support for 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) with useful information for students and scholars prior to and upon arrival in New Haven. As U.S. immigration regulations are complex and change rather frequently, we urge international students and scholars to visit the office and check the Web site for the most recent updates.

International students, scholars, and their families and partners can connect with OISS and the international community at Yale by subscribing to the following e-mail lists. OISS-L is the OISS electronic newsletter for Yale's international community. *YaleInternational E-Group* is an interactive list through which over 3,000 international students and scholars connect to find roommates, rent apartments, sell cars and household goods, find companions, and keep each other informed about events in the area. Spouses and partners of international students and scholars will want to get involved with the

organization called International Spouses and Partners at Yale (ISPY), which organizes a variety of programs for the spouse and partner community. The *ISPY E-Group* is an interactive list of over 300 members to connect spouses, partners, and families at Yale. To subscribe to any list, send a message to oiss@yale.edu.

Housed in the International Center for Yale Students and Scholars at 421 Temple Street, the Office of International Students and Scholars is open Monday through Friday from 8:30 a.m. to 5 p.m., except Tuesday, when the office is open from 10 a.m. to 5 p.m.; tel. 203.432.2305.

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 during the academic year, the center also provides office and meeting space for student groups, and a space for events organized by both student groups and University departments. In addition, the center has nine library carrels that can be reserved by academic departments for short-term international visitors. For more information about the International Center, call 432.2305 or visit the center at 421 Temple Street.

CULTURAL, RELIGIOUS, AND ATHLETIC RESOURCES

Two sources of information about the broad range of events at the University are the *Yale Bulletin & Calendar (YB&C)*, a newspaper printed weekly during the academic year, and the Yale Calendar of Events, an interactive calendar that can be found online at <http://events.yale.edu/opa>. The *YB&C*, which also features news about Yale people and programs, is available without charge at many locations throughout the campus and is sent via U.S. mail to subscribers; for more information, call 203.432.1316. The paper is also available online at <http://opa.yale.edu/bulletin>.

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

The Yale University Art Gallery, America's oldest and one of its most important university art museums, was founded in 1832 when patriot-artist John Trumbull donated more than 100 of his paintings to Yale College. Since then, the gallery's collections have grown to number more than 185,000 objects, selected from around the world and ranging in date from ancient times to the present day. In addition to its celebrated collections of American paintings and decorative arts, the gallery is noted for its important holdings of Greek and Roman art, early Italian paintings, later European art, Asian art, African art, art of the ancient Americas, and impressionist, modern, and contemporary works. In 2006, as part of a renovation and expansion project, the gallery completed the restoration of its iconic Louis I. Kahn building.

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

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

More than four hundred musical events take place at the University during the academic year. These include concerts presented by students and faculty of the School of Music, the Department of Music, the Yale Concert and Jazz bands, the Yale Glee Club, the Yale Symphony Orchestra, and other undergraduate singing and instrumental groups. In addition to graduate recitals and ensemble performances, the School of Music features the Yale Philharmonia, 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, the Faculty Artist Series, and concerts at the Yale Collection of Musical Instruments. The Institute of Sacred Music sponsors Great Organ Music at Yale, the Yale Camerata, the Yale Schola Cantorum, the Yale Voxtet, 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, and Shubert Performing Arts Center.

Founded in 1971, the Graduate-Professional Student Senate, Inc. (GPSS) is the official student government group representing all thirteen graduate and professional schools. All graduate and professional students are eligible to become senators via elections held each fall. The GPSS meets on alternating Thursdays throughout the academic year, and meetings are open to the graduate and professional school community. Senators serve on and make appointments to University committees, meet with University administrators, sponsor informational workshops and conferences, organize social events and orientation activities, provide modest funding to student groups, and assist in community service events. Additionally, the GPSS is housed at and oversees operation of the Graduate-Professional Student Center at Yale (GPSCY), at 204 York Street, which includes office and meeting spaces for student organizations, and the Gryphon's Pub for those twenty-one and over. For more information, please contact gpss@yale.edu or visit www.yale.edu/gpss.

The McDougal Graduate Student Center in the Hall of Graduate Studies provides space and resources for building intellectual, cultural, and social community among graduate students, and for enhancing professional development activities across the departments of the Graduate School. The McDougal Center houses the cooperating offices of Graduate Career Services, Graduate Student Life, the Graduate Teaching Center, and the Graduate Writing Program as well as the Resource Library, and works collaboratively with the Graduate School Office for Diversity. Graduate Career Services provides individual advising, programs, and a library of resource materials as well as Internet resources to assist Graduate School students and alumni/ae with career planning and decision making. In the Graduate Student Life Office, McDougal Fellows, who are current graduate students, plan and organize socials; public service activities; arts, music, and cultural events; sports and wellness activities; and events for international students and students with children. The Graduate Teaching Center provides in-class observation, individual consultation, and workshops. The Writing Center offers individual consultations with

tutors, regular academic writing workshops, dissertation writing groups, and events with invited speakers. 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 has a large common room with comfortable furnishings for study or lounging, an e-mail kiosk, WiFi, 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, small meeting rooms, a music practice room, a family playroom, and an ITS computer lab with 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 various e-mail notes, please visit www.yale.edu/graduateschool/mcdougal; tel., 203.432.BLUE; e-mail, mcdougal.center@yale.edu.

The religious and spiritual resources of Yale University serve all students, faculty, and staff. These resources are coordinated and/or supported through 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 non-denominational ministries; and student religious groups such as the Baha'i Association, the Yale Hindu Council, the Muslim Student Association, and many others. Hours for the Chaplain's Office during the academic term are Monday through Friday, 8:30 a.m. to 5 p.m., as well as evenings Sunday through Thursday, 5 to 11. Additional information is available at www.yale.edu/chaplain.

The Payne Whitney Gymnasium is one of the most elaborate and extensive indoor athletic facilities in the world. This complex includes the 3,100-seat John J. Lee Amphitheater, the site for many indoor varsity sports contests; the Robert J. H. 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; the David Paterson Golf Technology Center; 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 information 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 (www.yalebulldogs.com) for more information concerning any of these recreational facilities and programs.

Approximately fifty club sports come under the jurisdiction of the Office of Outdoor Education and Club Sports. Most of the teams are for undergraduates, but a few are available to graduate and professional school students. Yale undergraduates, graduate and professional school students, faculty, staff, and alumni/ae may use the Yale Outdoor Education Center (OEC), which consists of 1,500 acres surrounding a mile-long lake in East Lyme, Connecticut. The facility includes overnight cabins and campsites, a pavilion and dining hall available for group rental, and a waterfront area with supervised swimming, 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 runs seven days a week from the third weekend in June through Labor Day and then on September weekends. For more information, telephone 203.432.2492 or visit the Web page at www.yalebulldogs.com (click on Recreational Choices, then on Outdoor Education Center).

Throughout the year, Yale 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 www.yalebulldogs.com.

The Work of Yale University

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

Yale College Est. 1701. 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; Web site, www.yale.edu/admit

Graduate School of Arts and Sciences Est. 1847. Courses for college graduates. Master of Arts (M.A.), Master of Engineering (M.Eng.), Master of Science (M.S.), Master of Philosophy (M.Phil.), Doctor of Philosophy (Ph.D.).

For additional information, please visit www.yale.edu/graduateschool, write to graduate.admissions@yale.edu, or call the Office of Graduate Admissions at 203.432.2771. Postal correspondence should be directed to the Office of Graduate Admissions, Yale Graduate School of Arts and Sciences, PO Box 208323, New Haven CT 06520-8323.

School of Medicine Est. 1813. 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; Web site, <http://info.med.yale.edu/education/admissions>

For additional information about the School of Public Health (est. 1915), please write to the Director of Admissions, Yale School of Public Health, PO Box 208034, New Haven CT 06520-8034; e-mail, eph.admissions@yale.edu; Web site, <http://publichealth.yale.edu>

Divinity School Est. 1822. 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, divinity.admissions@yale.edu; Web site, www.yale.edu/divinity. Online application, <https://apply.divinity.yale.edu/apply>

Law School Est. 1824. Courses for college graduates. Juris Doctor (J.D.). For additional information, please write to the Admissions Office, Yale Law School, PO Box 208215, New Haven CT 06520-8215; tel., 203.432.4995; e-mail, admissions.law@yale.edu; Web site, www.law.yale.edu

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

School of Art Est. 1869. 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; Web site, <http://art.yale.edu>

School of Music Est. 1894. 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; Web site, www.music.yale.edu

School of Forestry & Environmental Studies Est. 1900. 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, 195 Prospect Street, New Haven CT 06511; tel., 800.825.0330; e-mail, fesinfo@yale.edu; Web site, <http://environment.yale.edu>

School of Architecture Est. 1916. 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; Web site, www.architecture.yale.edu

School of Nursing Est. 1923. 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 Est. 1955. 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 Admissions Office, Yale School of Drama, PO Box 208325, New Haven CT 06520-8325; tel., 203.432.1507; e-mail, ysd.admissions@yale.edu; Web site, www.drama.yale.edu

School of Management Est. 1976. Courses for college graduates. Master of Business Administration (M.B.A.).

For additional information, please write to the Admissions Office, Yale School of Management, PO Box 208200, New Haven CT 06520-8200; tel., 203.432.5635; fax, 203.432.7004; e-mail, mba.admissions@yale.edu; Web site, <http://mba.yale.edu>

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YALE UNIVERSITY CAMPUS SOUTH & YALE MEDICAL CENTER



Travel Directions

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 Train

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

By Car

Interstate 95 (from east or west)

At New Haven take I-91 North to lefthand 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 righthand exit, and follow the directions above.

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. In addition, in accordance with federal law, the University maintains information concerning current fire safety practices and prepares an annual fire safety report concerning fires occurring in on-campus student housing facilities. 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
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