Institute of Sacred Music
2008–2009
Institute of Sacred Music
2008–2009

Church Music Studies
Choral Conducting
Liturgy Studies
Organ
Religion and the Arts
Voice: Early Music, Oratorio, and Chamber Ensemble
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<tr>
<td>Orientation</td>
<td></td>
<td>M, Aug. 25</td>
<td>T, Sept. 2</td>
<td>M, Aug. 25</td>
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<tr>
<td>Placement examinations and advisories</td>
<td>T–F, Sept. 2–5</td>
<td>T–F, Sept. 2–5</td>
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<tr>
<td>Fall-term classes begin</td>
<td>W, Sept. 3</td>
<td>W, Sept. 3</td>
<td>F, Sept. 5</td>
<td>W, Sept. 3</td>
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<tr>
<td>M.A.R. extended and M.Div. transfer applications due (Divinity School internal candidates)</td>
<td>W, Oct. 1</td>
<td>W, Oct. 1</td>
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<tr>
<td>Fall convocation</td>
<td></td>
<td>M–TH Oct. 13–16</td>
<td>TH, Sept. 4</td>
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<tr>
<td>M.M.A. applications due (School of Music internal candidates)</td>
<td>F, Oct. 17</td>
<td>F, Oct. 17</td>
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<tr>
<td>M.M.A. examinations (School of Music internal candidates)</td>
<td>SA, Oct. 25</td>
<td>SA, Oct. 25</td>
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<tr>
<td>Reading period</td>
<td></td>
<td>F–W Nov. 21–26</td>
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<tr>
<td>Fall recess begins</td>
<td></td>
<td>W, Nov. 26 6 p.m.</td>
<td>SA, Nov. 22</td>
<td>F, Nov. 21 5:20 p.m.</td>
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<tr>
<td>Fall recess ends</td>
<td></td>
<td>M, Dec. 1 8:30 a.m.</td>
<td>M, Dec. 1 8:30 a.m.</td>
<td>M, Dec. 1 8:30 a.m.</td>
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<tr>
<td>Application deadline (School of Music)</td>
<td></td>
<td>M, Dec. 1</td>
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<tr>
<td>M.M.A. auditions (School of Music internal candidates)</td>
<td>F, Dec. 12</td>
<td>F, Dec. 12</td>
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<tr>
<td>Fall-term classes end</td>
<td></td>
<td>T, Dec. 9 6 p.m.</td>
<td>F, Dec. 12</td>
<td>F, Dec. 12 5:20 p.m.</td>
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<tr>
<td>Reading period</td>
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<td>T–M, Dec. 9–15</td>
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<tr>
<td>Fifth Semester in Church Music Studies application deadline</td>
<td>F, Dec. 12</td>
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<tr>
<td>Fall-term examinations</td>
<td></td>
<td>M–F, Dec. 15–19</td>
<td>M–F, Dec. 15–19</td>
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<tr>
<td>Fall term ends</td>
<td></td>
<td>F, Dec. 19, 6 p.m.</td>
<td>F, Dec. 19</td>
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### Spring 2009 Calendar

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<tr>
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<th>SCHOOL OF MUSIC</th>
<th>FACULTY OF ARTS &amp; SCIENCES</th>
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<tbody>
<tr>
<td>Spring-term classes begin</td>
<td>M, Jan. 12 8:30 a.m.</td>
<td>M, Jan. 12 8:30 a.m.</td>
<td>M, Jan. 12 8:30 a.m.</td>
<td>M, Jan. 12 8:20 a.m.</td>
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<tr>
<td>Application deadline (Divinity School)</td>
<td></td>
<td>M, Feb. 2</td>
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<tr>
<td>Registration for spring term 2008</td>
<td></td>
<td>M, Jan. 12 8:30 a.m.</td>
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<td>M, Jan. 12</td>
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<tr>
<td>Reading period</td>
<td>F–M, Feb. 6–9</td>
<td>F–M, Feb. 6–9</td>
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<tr>
<td>Admissions auditions</td>
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<td>M–SA Feb 23–28</td>
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<td>Spring recess begins</td>
<td>F, Mar. 6 6 p.m.</td>
<td>F, Mar. 6 6 p.m.</td>
<td>SA, Mar. 7</td>
<td>F, Mar. 6 5:20 p.m.</td>
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<td>Spring recess ends</td>
<td>M, Mar. 23 8:30 a.m.</td>
<td>M, Mar. 23 8:30 a.m.</td>
<td>M, Mar. 23 8:30 a.m.</td>
<td>M, Mar. 23 8:20 a.m.</td>
</tr>
<tr>
<td>Spring-term classes end</td>
<td>F, Apr. 24 6 p.m.</td>
<td>F, May 1 6 p.m.</td>
<td>M, Apr. 27 5:20 p.m.</td>
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<tr>
<td>Reading period</td>
<td>T–M Apr. 28–May 4</td>
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<td>Spring term ends</td>
<td>F, May 8 6 p.m.</td>
<td>F, May 8 6 p.m.</td>
<td>F, May 8</td>
<td>T, May 12</td>
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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
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
Jeffrey Powell Koplan, B.A., M.D., M.P.H., Atlanta, Georgia (June 2009)
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
Fareed Zakaria, B.A., Ph.D., New York, New York
The Officers of Yale University

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

**Provost**
Andrew David Hamilton, B.Sc., Ph.D., F.R.S.

**Vice President and Secretary**
Linda Koch Lorimer, B.A., J.D.

**Vice President and General Counsel**
Dorothy Kathryn Robinson, B.A., J.D.

**Vice President for New Haven and State Affairs and Campus Development**
Bruce Donald Alexander, B.A., J.D.

**Vice President for Development**
Ingeborg Theresia Reichenbach, Staatsexamen

**Vice President for Finance and Administration**
Shauna Ryan King, B.S., M.B.A.
Institute of Sacred Music
Administration and Faculty

Administration
Richard Charles Levin, B.A., B.Litt., Ph.D., President of the University
Andrew David Hamilton, B.Sc., Ph.D., F.R.S., Provost of the University
Barbara A. Shailor, B.A., Ph.D., Deputy Provost for the Arts
Martin D. Jean, A.Mus.D., Director of the Institute of Sacred Music
Robert Blocker, D.M.A., Lucy and Henry Moses Dean of Music
Harold W. Attridge, M.A., Ph.D., Dean of Yale Divinity School

Friends of the Institute
Dale Adelmann, All Saints Episcopal Church, Beverly Hills, California
Bobby Alexander, University of Texas at Dallas
Dorothy Bass, Valparaiso University
Martha Dewey, Cornell University
Quentin Faulkner, University of Nebraska
Rita Ferrone, Independent Author and Lecturer
Ena Heller, American Bible Society Gallery
Don E. Saliers, Emory University
Nicholas Wolterstorff, Yale University (Emeritus)

Faculty Emeritus
John W. Cook, Ph.D., Professor Emeritus of Religion and the Arts

Faculty
Teresa Berger, L.Th., M.Th., Dr. Theol., Dipl. Theol., Dr. Theol.Habil., Professor of Liturgical Studies
Jeffrey Brillhart, M.M., Lecturer in Organ Improvisation
Marguerite L. Brooks, M.M., Associate Professor (Adjunct) of Choral Conducting and Chair of the Program in Choral Conducting
Simon Carrington, M.A., Professor in the Practice of Choral Conducting
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 Assistant 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
Gordon Lathrop, B.A., B.D., Ds.Th., Visiting Professor of Liturgical Studies and Acting Assistant Dean for Marquand Chapel
Robin A. Leaver, D.Theol., F.R.S.C.M., Visiting Professor of Music
Judith Malafronte, M.A., Lecturer in Voice
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
Chair of the Program in Organ
Sally M. Promey, B.A., M.Div., Ph.D., Professor of Religion and Visual Culture,
Professor of American Studies, and Deputy Director of the Institute of Sacred
Music
Markus Rathey, Ph.D., Associate Professor (Adjunct) of Music History
Bryan D. Spinks, B.A., Dip.Th., M.Th., B.D., D.D., Goddard Professor of Liturgical
Studies and Pastoral Theology, and Chair of the Program in Liturgical Studies
James Taylor, B.Mus., M.Dipl., Associate Professor (Adjunct) of Voice and Adviser to
the Program in Voice: Early Music, Oratorio, and Chamber Ensemble
Ted Taylor, M.M., Lecturer in Voice
of Christian Communication

Emeritus Faculty
John W. Cook, Ph.D., Professor Emeritus of Religion and the Arts

Executive Committee
Professors Berger, Fassler, 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
Pamela Shields, Senior Administrative Assistant
Rebecca Wexler, Choral/Vocal Assistant.
The Mission of the Institute of Sacred Music

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

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

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

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

THE DIRECTORS OF THE INSTITUTE

1976–1982  Jon Bailey
1982–1983  Aidan Kavanagh (Interim Director)
1983–1984  Harry B. Adams (Interim Director)
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 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 repertories. 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 complicated, music of the past or contemporary compositions, the concert mass, fugue, hymn tune, or psalm setting.

The Institute of Sacred Music and the Yale Divinity School

As the direct descendant of the School of Sacred Music at Union Seminary, the Institute is deeply committed to its affiliation with the Yale Divinity School. Institute faculty affiliated with the Divinity School are concerned with the history and present life of the
The Institute Past and Present

churches, and especially with worshiping congregations in a broad spectrum of Western Christian denominations, as well as Judaism and Eastern Christianity. The program in liturgical studies at the Institute and Divinity School has faculty who are historians of liturgical texts, music, and ceremony, but who are also keenly interested in and knowledgeable about the worship of the contemporary churches. The student who studies religion and the arts at the ISM has access to faculty and courses in the history of the visual, literary, and musical arts. Students at the Divinity School can matriculate through the Institute with concentrations in either of these two programs.

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

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

The Common Experience

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

Yale Camerata  Marguerite L. Brooks, conductor. Founded in 1985, the Yale Camerata is a vocal ensemble whose more than sixty singers are Yale graduate and undergraduate students, faculty, staff, and experienced singers from the New Haven community. The Camerata performs a widely varied spectrum of choral literature, with a special commitment to choral music of our time. The Camerata has collaborated with the Yale Glee Club, Yale Philharmonia, Yale Symphony, Yale Band, Yale Chamber Players, Yale Collegium Musicum, the New Haven Chorale, and the symphony orchestras of Hartford, New Haven, and Norwalk. The ensemble has also performed for Yale Music Spectrum and New Music New Haven. The chamber choir of the Yale Camerata has performed at the Yale Center for British Art and at Lincoln Center’s Alice Tully Hall. In 1999 the chamber choir traveled to Germany to perform the Berlioz Requiem with choirs from Germany, Japan, the Netherlands, Israel, Great Britain, and the Ukraine, and in 2001 the group spent a week in residence at Saint Paul’s Cathedral in London. The Camerata has been heard on Connecticut Public Radio and national broadcasts of National Public Radio’s program “Performance Today.” Guest conductors have included Robert Shaw, Jaap Schröder, George Guest, Sir David Willcocks, Sir Neville Marriner, Helmuth Rilling, and Krzysztof Penderecki. With the Institute of Sacred Music, the Camerata has commissioned and premiered works of Martin Bresnick, Daniel Kellogg, Stephen Paulus, Daniel Pinkham, and Ellen Taaffe Zwilich, among others. The chorus has sung first performances of works by many composers including Francine Trester, Julia Wolfe, and Kathryn Alexander.

Yale Schola Cantorum  The Yale Schola Cantorum, founded in 2003, 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. Simon Carrington is the group’s founder and 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, and Sir Neville Marriner.

The choir has toured in Hungary and southwest France, and in 2009 will visit China and South Korea. Repertoire to date includes works by Josquin des Pres, Orlando di Lasso, Adrian Willaert, William Byrd, Sofia Gubaidulina, Tallis, Schütz, Monteverdi, Bach, Britten, Charpentier, Stravinsky, Dallapiccola, Feldman, Rautavaara, MacMillan, O’Regan, and Yale faculty composers Ezra Laderman, Aaron Jay Kernis, and Joan Panetti.

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 2007–2008, the Institute sponsored eighty-four events open to the public (including forty-six student recitals), which were attended by an estimated 19,000 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, and (in 2009) Elaine Sisman. 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, and (in fall 2008) Robert F. Taft, S.J.

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 six faculty members.

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

The Institute has a tradition of sponsoring, sometimes in collaboration with other entities, musicians, artists, and scholars from around the world to perform, exhibit, and lecture at Yale. Recent visitors have included the Tuks Camerata from South Africa; the Westminster Choir, the Collegium Regale, the Clare College Choir, and the early music ensemble I Fagiolini from England; the Ensemble européen William Byrd from France; the Calmus Ensemble Leipzig from Germany; guest composers James MacMillan from Scotland and Tarik O’Regan from England; hymnographer I-to Loh from Taiwan; choral conductors Carl Hogset from Norway, Stefan Parkman from Sweden, Sir David Willcocks, Sir Neville Marriner, Stephen Layton, and (in 2009) 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 Cheriyen Verghese from Malaysia, and (in 2009) Soichi Watanabe from Japan; organists Michael Gailit from Austria, Gerard Brooks, Thomas Trotter, and (in 2008) Dame Gillian Weir from England, Grethe Krogh from Denmark, Hans-Ola Ericssson from Sweden, Jon Laukvik from Norway, and Harald Vogel from Germany; as well as an exhibition of molas by anonymous artists from the San Blas Islands off the coast of Panama. In preparation for the Institute’s 2006 study trip to Mexico, the Colloquium speaker series featured Mexican scholars, artists, and practitioners: Ricardo Valenzuela, Edward Pepe, Carlos Touché-Porter, and Clara Bargellini. 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.”

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.

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/onia)

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 page 79 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. (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. (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)
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 also attend the ISM Colloquium.

By the beginning of their final semester, 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 (other concentrations within the Divinity School)** 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 repertory and recital choruses. Attendance at a weekly seminar, Repertory Chorus rehearsals, and membership in the Yale Camerata are required each term, as is participation as a singer in either the Yale Schola Cantorum or the Repertory Chorus. First-year students conduct Repertory Chorus in two shared performances. Second- and third-year students present a degree recital with the Recital Chorus. Choral conducting students are required to study voice as a secondary instrument for two terms and are encouraged to pursue other secondary instrumental studies. For more information about curriculum and degree requirements of the Yale School of Music, please see the School of Music bulletin. Students who are enrolled in the School of Music through the Institute of Sacred Music may have additional requirements as specified by the Institute. All students are expected to avail themselves of the offerings of the University, particularly courses in the Department of Music. Of particular interest to choral conductors are the music and theology courses listed under the Program in Religion and the Arts.

Choral conductors are advised to observe rehearsals of each of the various vocal and instrumental ensembles. Further conducting experience is gained by serving as assistant conductor for one of the faculty-led choruses, and by directing the Battell Chapel and Marquand Chapel choirs. Visiting guest conductors have included Stefan Parkman, Sir David Willcocks, Robert Shaw, Krzysztof Penderecki, James MacMillan, Sir Neville Marriner, Stephen Layton, and Helmuth Rilling. Nicholas McGegan and Paul Hillier will visit in 2009.

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 Planyavsky, Martin Haselböck, Thomas Trotter, Naji Hakim, David Craighead, Olivier Latry, Susan Landale, Ludger Lohmann, Jon Gillock, Michael Gailit, Karel Paukert, Thomas Trotter, Hans-Ola Ericson, and Jon Laukvik. Typically, they teach a week of individual lessons and an organ seminar and perform an organ recital. The visiting artist-in-residence in 2008–2009 will be Dame Gillian Weir, and David Yearsley 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 adviser). Both tracks are designed to enhance and nurture the artistry of young singers by developing in them a secure technique, consummate musicianship, stylistic versatility, performance skills, and comprehensive performance experience. In both tracks there is a strong emphasis on oratorio and the art song repertoire, and each student is expected to sing a recital each year.
The Yale community and the New Haven area offer ample opportunities for solo experience with various Yale choral and orchestral ensembles, as well as through church positions and professional orchestras. Close proximity to New York and Boston make attendance at performances and auditions in those cities convenient. Additionally, students have the opportunity to teach voice to undergraduates in Yale College and to nonmajors in the Yale School of Music.

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

**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 Simon Carrington. Schola’s touring and recording schedules provide invaluable professional experiences, and singers’ activity in Schola offers the opportunity of working with such renowned conductors as Sir David Willcocks, Sir Neville Marriner, Valery Gergiev, Jeffrey Thomas, Nicholas McGegan, Helmuth Rilling, Stephen Layton, and Paul Hillier. 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. 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 through the Institute of Sacred Music will elect the ISM Colloquium each term.

DEGREES AND REQUIREMENTS

Master of Sacred Theology  
If not previously taken, the following three core courses, or their equivalent, are required: Foundations of Christian Worship (REL 782); either The English Reformation: Liturgical Traditions and the Evolution of the Anglican Books of Common Prayer (REL 787) or Parish Worship: Planning and Presiding (REL 934); and a course in ritual studies or liturgical theology, which may be a reading course. Students write either a thesis (one- or two-term option) or an expanded course paper. In addition, students at the Institute present discussion of their work to the Institute Colloquium. Eight full courses are required to complete the degree, six of which must be in the area of concentration, and two of which may be thesis work.

Graduates of theological schools of recognized standing who have obtained the B.D. or M.Div. degree may be admitted to a program of studies leading to the Master of Sacred Theology (S.T.M.) degree.

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

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

A candidate for the S.T.M. degree must complete the equivalent of at least twenty-four term hours of graduate study beyond the B.D., M.Div., or equivalent degree. Only course work graded High Pass or above is credited toward the S.T.M. degree. A thesis, major paper in a regular course, or other acceptable project in the selected field of study is required. It must demonstrate the candidate’s ability to do independent research. Stu-
Students writing theses or projects are required to register in REL 999, S.T.M. Thesis or Project.

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

**Master of Arts in Religion**  
Six courses in the field are required. One of these six must be Foundations of Christian Worship (REL 782), the core course of the program. Students must also take The English Reformation: Liturgical Traditions and the Evolution of the Anglican Books of Common Prayer (REL 787), or Parish Worship: Planning and Presiding (REL 934), or another course with a strong practical component; and a course in ritual studies or in liturgical theology (either of which may be a reading course). The other three courses are electives in the field. The remaining courses are taken in Bible, theology, and church history, and in courses in Christianity and culture in Area III of the Divinity School curriculum, according to the student’s needs as determined in consultation with faculty in the area of concentration.

**Master of Divinity**  
Master of Divinity students enrolled through the Institute may concentrate in liturgics for the purpose of the Institute Certificate, although the Divinity School does not formally recognize concentrations within the M.Div. degree. Students who do so take three core courses (see above), two electives in liturgical studies, write a final paper, and present the results of their work in Colloquium.
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.

Formation for Ministry (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.
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. Ongoing themes in 2008–2009 include death and dying and mysticism.

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.
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 the spring of 2006 she co-edited an issue of the subaltern Web dossier *Worlds & Knowledges Otherwise*, titled *The Poetics of the Sacred and the Politics of Scholarship*. Most recently, Professor Berger produced (with MysticWaters Media) an interactive CD-ROM called *Ocean Psalms*, featuring meditations, prayers, songs, and blessings, all focused on the sea. Professor Berger is particularly interested in the cross-cultural dimensions of teaching. She has been a visiting professor at the Universities of Mainz, Münster, Berlin, and Uppsala. In 2003, Teresa Berger received the distinguished Herbert Haag Prize for Freedom in the Church. L.Th., St. John’s College, Nottingham; M.Th., Dipl.Theol., Johannes Gutenberg-Universität, Mainz; Dr.Theol., Ruprecht Karl-Universität, Heidelberg; Dr.Theol., Habilitation, Westfälische Wilhelms-Universität, Münster.

**Jeffrey Brillhart**  Lecturer in Organ Improvisation. Mr. Brillhart has performed throughout the United States, Brazil, 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. In January 2008 Mr. Brillhart celebrated 25 years as director of music and fine arts at Bryn Mawr Presbyterian Church, where he oversees music, education, and arts programs that involve more than
Marguerite L. Brooks Associate Professor (Adjunct) of Choral Conducting and Chair of the Program in Choral Conducting. Professor Brooks was named to the faculty in 1985 to chair Yale’s graduate program in choral conducting and to direct the Institute’s choral activities. She conducts the Yale Camerata and chamber choir and instructs all choral conducting students from both the Institute and the School of Music. She serves as director of music at the Church of the Redeemer (UCC) in New Haven. She has taught at Mount Holyoke College, Smith College, and Amherst College, and was director of choral music at the State University of New York at Stony Brook. B.A., Mount Holyoke College; M.M., Temple University

Simon Carrington Professor in the Practice of Choral Conducting. Simon Carrington is director of the Yale Schola Cantorum and led the introduction of a new graduate voice degree for singers specializing in oratorio, early music, art song, and chamber ensemble. From 2001 until his Yale appointment in 2003, he was director of choral activities at the New England Conservatory, and from 1994 to 2001 he held a similar position at the University of Kansas. Prior to coming to the United States, he was a creative force for twenty-five years with the internationally acclaimed British vocal ensemble The King’s
Patrick Evans

Singers, which he co-founded at Cambridge University. He maintains an active schedule as a freelance conductor and choral clinician, leading workshops and master classes round the world. He has conducted the Monteverdi Vespers in Barcelona, the Fauré Requiem in Orchestra Hall, Chicago, Beethoven’s Meeresstille with the Texas All State Choir, Handel’s Messiah in Dublin, and the Rachmaninov Vespers in Victoria, B.C. with singers from all over Canada. He is a regular guest conductor at the Monteverdi Choir Festival in Budapest and the Tokyo Cantat in Japan, and leads annual workshops at the Chamber Choir Festival in Sarteano (Italy), and the Yale summer festival in Norfolk, Connecticut. He has taken Yale Schola Cantorum to perform at the two major choral conventions in the United States, and his recordings with the choir of Baroque masterpieces by Bach, Biber, and Bertali have received enthusiastic reviews. In 2008 he conducts Dvorak’s Te Deum and Prokofiev’s Alexander Nevski at the International Choir Festival in Szczecin, Poland; the Choir and Rebel Baroque Orchestra at Trinity Church Wall Street; the Desert Chorale in Santa Fe and returns as president of the international jury at the choral festival in Leipzig, Germany. M.A., Cambridge University

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, Mr. Evans 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 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 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, 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. 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*. 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 Assistant 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 Religion Today: Tradition, Modernity, and Change at the Open University in Belfast and courses in systematic 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 published several articles connecting worship, theology, and social justice. In
addition to writing about the ecumenical daily worship program in Marquand Chapel which she directs, and the methods for vibrant, participative congregational worship she has developed with Patrick Evans, her current research includes one book on how worship practices relate to sectarianism and a project titled Queer Worship. Her long-standing commitments to ecumenism, feminism, and revitalizing Christian worship recently combined in a volume of LITURGY called New and Borrowed Rites which she co-edited with Janet Walton, and she is co-editing a volume with Todd Johnson on The Role of Seminary Chapels in Theological Education. B.A., Oxford University; S.T.M., Union Theological Seminary, New York; Ph.D., Milltown Institute, 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. His research in the history of biblical reception has produced three co-edited volumes, Scrolls of Love: Ruth and the Song of Songs; Medieval Readings of Romans; and From the Margin I: Women of the Hebrew Bible and Their Afterlives (2008). He has also published books on twentieth-century fiction (The Language of Grace, Listening for God, co-edited with Paula Carlson), utopia, and the language of ineffability. Professor Hawkins’s essays have dealt with such topics as memory and memorials, televangelism, scriptural interpretation, and preaching. From 2000 to 2008 he directed the Luce Program in Scripture and Literary Arts at Boston University. He serves on the editorial board of the PMLA and on the selection committee for the Luce Fellows in Theology; he is regional representative for the Conference on Christianity and Literature. B.A., University of Wisconsin at Madison; M.Div., Union Theological Seminary; Ph.D., Yale University

Martin D. Jean  Professor of Organ, Professor in the Practice of Sacred Music, and Director of the Institute of Sacred Music. Professor Jean has performed widely throughout the United States and Europe and is known for his broad repertorial interests. He was awarded first place at the international Grand Prix de Chartres in 1986, and in 1992 at the National Young Artists’ Competition in Organ Performance. A student of Robert Glasgow, in the fall of 1999 he spent a sabbatical with Harald Vogel in North Germany. He has performed on four continents and in nearly all fifty states. In 2001 he presented
a cycle of the complete organ works of Bach at Yale, and his compact discs of *The Seven Last Words of Christ* by Charles Tournemire and the complete Six Symphonies of Louis Vierne, both recorded in Woolsey Hall, have been released by Loft Recordings. Recordings of the organ symphonies and *Stations of the Cross* of Marcel Dupré are forthcoming on the Delos label. A.Mus.D., University of Michigan

Jaime Lara  Lecturer in Christian Art and Architecture. Jaime Lara has degrees and interest in art, architecture, liturgics, and anthropology. His studies have focused on early Christianity, the Spanish Middle Ages, medieval theater, and the colonial era of Latin America. His most recent publications include *Christian Texts for Aztecs: Liturgy and Art in Colonial Mexico*; *City, Temple, Stage: Eschatological Architecture and Liturgical Theatrics in New Spain*; “Christian Cannibalism and Human(e) Sacrifice: The Passion of Christ in the Conversion of the Aztecs” (Oxford University History Series *Perspectives on the Passion*); “A Vulcanological Joachim of Fiore and an Aerodynamic Francis of Assisi in Colonial Latin America,” in *Studies in Church History*, vol. 41; “Catholic Worship in Hispanic America,” in *The Oxford Encyclopedia of Christian Worship*; “The Language of the Arts,” in *The Languages of Worship/Los Lenguajes de la Liturgia*; and “Feathered Psalms: Old World Forms in a New World Garb,” in *The Psalms in Community*. He has another book in preparation on volcanoes, myths, and the Book of Revelation in the Andean countries. B.A., Cathedral College; M.Div., Immaculate Conception Seminary; M.A., City University of New York; S.T.M., Yale University; Ph.D., Graduate Theological Union and University of California, Berkeley

Gordon Lathrop  Visiting Professor of Liturgical Studies and Acting Assistant Dean of Marquand Chapel (spring). Professor Lathrop visits from the Lutheran Theological Seminary in Philadelphia, where he is Charles A. Schieren Professor of Liturgy, Emeritus. Previously he taught at Wartburg Theological Seminary, Dubuque, Iowa; was campus pastor at Pacific Lutheran University, Tacoma, Washington; and served as parish pastor in Darlington, Wisconsin. He has been a Lutheran pastor for thirty-six years, twenty of which have been spent at the seminary in Philadelphia. His books include *Holy Things: A Liturgical Theology* (Fortress 1993), *Holy People: A Liturgical Ecclesiology* (Fortress, 1999), *Holy Ground: A Liturgical Cosmology* (Fortress, 2003), *Central Things: Worship in Word and Sacrament* (Augsburg Fortress, 2005), and *The Pastor: A Spirituality* (Fortress, 2006).
Together with Timothy Wengert, he has also published *Christian Assembly: Marks of the Church in a Pluralistic Age* (Fortress 2004). He has lectured widely, been a visiting professor at the University of Uppsala in Sweden, and, in the 1990s, was a participant in Faith and Order consultations on worship and Christian unity, and Lutheran World Federation consultations on worship and culture. He is an associate editor of the journal *Worship* and was the tenth president of the North American Academy of Liturgy.

B.A., Occidental College; B.D., Luther Theological Seminary; Drs.Th., Katholieke Universiteit, Nijmegen (Netherlands)

**Robin A. Leaver** Visiting Professor of Music (fall). Professor Leaver is internationally recognized as a hymnologist, musicologist, liturgical expert, Bach scholar, and Reformation specialist, who has published numerous books and articles in the cross-disciplinary areas of liturgy, church music, theology, and hymnology. A primary area of Professor Leaver’s research is Lutheran church music, in which he has made significant contributions to Luther, Schütz, Bach, Brahms, and other studies. A *festschrift* was recently published in his honor, *Theology and Music: Essays in Honor of Robin A Leaver*, edited by Daniel Zager (Scarecrow Press); his major study, *Luther’s Liturgical Music: Principles and Implications* (Eerdmans), was published in 2007; and his latest book, *A Communion Sunday in Scotland ca. 1780: Liturgies and Sermons*, is forthcoming. Professor Leaver has taught at Wycliffe Hall, Oxford, Westminster Choir College, Princeton, Drew University, Madison, and is currently visiting professor at the Juilliard School, New York City, and at Queen’s University, Belfast, Northern Ireland. His honors include Winston Churchill Fellow, Honorary Member of the Riemenschneider Bach Institute, and Fellow of the Royal School of Church Music. He is a past president of the Arbeitsgemeinschaft für Hymnologie and of the American Bach Society. D.Theol., Rijksuniversiteit Groningen, the Netherlands

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

Mark Miller  Lecturer in the Practice of Sacred Music. Mr. Miller has served on the faculty at the Drew Theological School in Madison, New Jersey, since 1994. He is director of the Gospel and Youth Choirs at the Marble Collegiate Church in New York City, and from 1999 to 2001 was music associate and assistant organist of the Riverside Church. Mr. Miller is known in churches throughout the country as a worship leader, teacher, composer, and performer of sacred music and has performed concerts from California to Connecticut. He has a passion for composing music that reflects elements of classical, gospel, jazz, and folk and has over twenty works published with Abingdon Press and Hope Publishing. As an undergraduate he was the recipient of the Yale Bach Society Prize and in 1989 was first prizewinner of the National Association of Negro Musicians National Organ Competition. B.A., Yale University; M.M., Juilliard

Thomas Murray  Professor in the Practice of Organ and Chair of the Program in Organ. Professor Murray has been a member of the Yale faculty since 1981 and was appointed University organist in 1990. Successor to Charles Krigbaum and Robert Baker as the senior professor of organ, he teaches the Organ Literature Seminar and gives instruction to graduate organ majors. His performing career has taken him to all parts of Europe and to Japan, Australia, and Argentina. He has appeared as a soloist with the Pittsburgh, Houston, Milwaukee, and New Haven symphony orchestras, the National Chamber Orchestra in Washington, D.C., and the Moscow Chamber Orchestra during its tour of Finland in 1996. The American Guild of Organists named him International Performer of the Year in 1986; as a recipient of this distinction he joined such luminaries as Marie-Claire Alain, Jean Guillou, and Dame Gillian Weir. The Royal College of Organists in England awarded him an FRCO diploma *honoris causa* in 2003. During his years at Yale
he has at times been active as a choral conductor, and prior to joining the faculty he was organist and choirmaster at the Cathedral Church of St. Paul (Episcopal) in Boston. In 2006 he was appointed artist-in-residence at Christ Church Episcopal in New Haven.

B.A., Occidental College

Sally M. Promey  Professor of Religion and Visual Culture, Professor of American Studies, and Deputy Director of the Institute of Sacred Music. Professor Promey is Principal Investigator of the Yale Initiative for the Study of Religion and Visual Culture, generously supported by a grant awarded in 2008 from the Henry Luce Foundation. Prior to arriving at Yale last year 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 culture and religion in the United States from the colonial period through the present. Current book projects include volumes titled Religion in Plain View: The Public Aesthetics of American Belief and Written on the Heart: Protestant 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.” She 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
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), and Kommunikation und Diskurs: Die Bürgerkapitänsmusiken Carl Philipp Emanuel Bachs (Hildesheim, 2008). He was guest editor of a volume of the German journal Musik und Kirche (2005) on church music in the United States. Professor Rathey is vice president of the Forum on Music and Christian Scholarship and serves on the editorial board of the Bach Journal of the Riemenschneider Bach Society. Ph.D., Westfälische Wilhelms-Universität, Münster

**Bryan D. Spinks** Goddard Professor of Liturgical Studies and Pastoral Theology, Chair of the Program in Liturgical Studies, and Fellow of Morse College. Professor Spinks works on Syriac traditions of liturgy, placing his scholarship in the context of patristics and the early sources of Christian liturgy. A priest in the Anglican tradition, he also works on a range of Reformation topics, with publications on Luther, Calvin, Richard Hooker, and William Perkins. His most recent publications are two volumes on rituals and theologies of baptism. He is currently completing a book on worship in the Age of Reason in England and Scotland. Before coming to Yale, he taught religious education at St. Peter’s Comprehensive School in Huntingdon, and liturgy at the University of
Cambridge, where he was also chaplain of Churchill College. He served on the Church of England Liturgical Commission from 1986 to 2000 and was involved in the compilation of *Common Worship 2000*. He is a fellow of the Royal Historical Society and of Churchill College, Cambridge. B.A., St. Chad’s College, University of Durham; Dipl.Theol., B.D., D.D., University of Durham; Cert.Ed., University of Cambridge; M.Th., King’s College, University of London.

**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 Dvorak’s *Stabat Mater*, Mendelssohn’s *Paulus* and *Elijah*, Beethoven’s *Missa Solemnis*, Händel’s *Messiah*, Bach’s *B Minor Mass* and *Christmas Oratorio*, and the songs of John Duke. A recording of Scottish and Welsh songs by Franz Josef Haydn, with Donald Sulzen and the Munich Piano Trio, has recently been released. Professor Taylor is one of the founders of Liedertafel, a male vocal quartet, which has appeared in major European music festivals and recorded for the Orfeo label. Important future engagements include performances of Mozart’s *Die Schuldigkeit des ersten Gebots* with Nikolaus Harnoncourt in Salzburg, four performances of Bach’s *St. Matthew Passion* with the New York Philharmonic under the direction of Kurt Masur in March 2008, and a tour of the Britten *Horn Serenade* with the St. Paul Chamber Orchestra in April 2008.

B.Mus., Texas Christian University; M.Dipl., Hochschule für Musik, Munich
Ted Taylor  Lecturer in Voice. Mr. Taylor is equally at home on stage accompanying some of the world’s preeminent vocalists and in the pit conducting a varied repertoire of fifty operas and musicals. He enjoys a wide-ranging international career, having recently toured Japan with Kathleen Battle, and making his debut at the New York City Opera leading La Traviata. He has appeared in recital with Sylvia McNair, Ben Heppner, and Christine Schaefer, among many others. Formerly music director for the New York City Opera National Company and the Mobile (Alabama) Opera, he has appeared with many American opera companies, including those of Atlanta, Cincinnati, Indianapolis, Wolf Trap, and Central City, and has served on the conducting staffs of the Metropolitan Opera and the Lyric Opera of Chicago. Mr. Taylor served as assistant to Academy Award winner Tan Dun for the premiere of Marco Polo at the Munich Biennale and then prepared the work with the Hong Kong Philharmonic and Tokyo Philharmonic orchestras. Now in his third year at Yale, as well as his ninth year on the faculty of the Opera Program at Mannes College for Music (The New School) in New York City, Mr. Taylor makes his home in Manhattan, where he maintains an active studio as coach and teacher. B.M., George Peabody College, Vanderbilt University; M.M., Indiana University

Thomas H. Troeger  J. Edward and Ruth Cox Lantz Professor of Christian Communication. Professor Troeger has written more than fifteen books in the fields of preaching, poetry, hymnody, and worship and is a frequent contributor to journals dedicated to these topics. His most recent books include Preaching and Worship, Preaching While the Church Is Under Reconstruction, and Above the Moon Earth Rises: Hymn Texts, Anthems and Poems for a New Creation. He is also a flutist and a poet whose work appears in the hymnals of most denominations and is frequently set as choral anthems. For three years Professor Troeger hosted the “Season of Worship” broadcast for Cokesbury, and he has led conferences and lectureships in worship and preaching throughout North America, as well as in Denmark, Holland, Australia, Japan, and Africa. Ordained in the Presbyterian Church in 1970 and in the Episcopal Church in 1999, he is dually aligned with both traditions. He is a former president of the Academy of Homiletics and currently serves on the board of Societas Homiletica (the international guild of scholars in homiletics). B.A., Yale University; B.D., Colgate Rochester Divinity School; S.T.D., Dickinson College; D.D., Virginia Theological Seminary
Courses Taught by Institute Faculty, 2008–2009

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, 2008.

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

**MUSIC COURSES**

**MUS 506a, 606a, 706a, Music Diction for Singers: Latin** A language course designed specifically for the needs of singers. Intensive work on pronunciation, grammar, and literature throughout the term. James Taylor

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

**MUS 514a, Johann Sebastian Bach's Christmas Oratorio** Johann Sebastian Bach's *Christmas Oratorio*, composed for the Christmas season 1734–35, is an exceptional piece in Bach's œuvre. It consists of six independent cantatas for the feast days between Christmas and Epiphany, which together form a large scaled oratorio, telling the story of Christ’s birth, the praise of the angels, and the adoration of the magi. Biblical narrative alternates with pious reflection, weaving an intricate fabric of theological and musical references. However, much of the musical material Bach used in his oratorio was originally composed for other ( secular ) occasions and in late 1734 transformed into a work of sacred art. The course compares the different versions of the movements and their way from the secular into the sacred realm. A second focus is on the theological context of the Christmas Oratorio. What are the major religious influences? What is the theological understanding of Christmas and the incarnation? How do the cantatas of the oratorio relate to cantatas composed by Bach and his contemporaries in other years? Markus Rathey

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

**MUS 518b, Face of Death: Worship, Music, Art** Two quotations delineate the intellectual space this course seeks to claim. The first comes from the words that traditionally accompany the imposition of ashes in the Ash Wednesday Liturgy: “Remember, you are dust, and to dust you will return.” The second quotation comes from a recent *New York Times* book review: “[T]here is something about American culture that doesn’t want to accept death as a fitting end to life.” In between these two fundamental positions — on the one hand, the stark confrontation with death, and the other the labored avoidance of human mortality — this seminar proposes for intellectual inquiry the rich traditions that worship, music, and the visual arts have created and continue to offer in the face of death. Our focus in this seminar is on the Christian faith tradition. With this course, we
seek to offer an innovative approach to team-teaching at ISM and thus to strengthen the interdisciplinary vision of the ISM curriculum. Teresa Berger, Markus Rathey

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

**MUS 523b, Liturgical Keyboard Skills** The course gives the students a deeper understanding of accompanying, on either organ or piano, the many musical styles encountered in worship. Classes involve students playing assigned music for the faculty and class members, as all sing. Improvisatory skills in hymn accompaniment (both organ and piano) are also explored and developed, in both traditional and gospel styles. Walden Moore, Mark Miller

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

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

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

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

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

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

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

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

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

**MUS 586a, Baroque Music and the Baroque World — A Survey** The period of music history between the early years of the seventeenth century and the middle of the eighteenth century was a time of important stylistic changes and developments: the emergence of the opera, the sacred concerto, and later in the seventeenth century the development of the cantata. It was also a time of deep changes in piety and religion: while the friction between the Protestant and Catholic camps became more and more violent, authors of the early seventeenth century “rediscovered” texts by medieval mystics, and the pietistic movement of the later seventeenth century emphasized the personal relationship between the believer and God. The musical and religious developments of the Baroque period are intrinsically intertwined. While the music opens new paths of religious expression, the religious changes of the time inspire the musical development as well. This course gives an overview of the music in the Baroque in a number of case studies, covering both sacred and secular music of Europe and the Americas. A new history of the music of the Baroque (see bibliography) serves as a textbook. The readings are complemented in class by a deeper analysis of selected works and by a study of the religious background of the compositions analyzed. Markus Rathey

**MUS 594a–b, Vocal Chamber Music** The class is conducted as a seminar, with a high level of individual participation each week. Grades are based on participation in and
preparation for class, the final project, and performances. Attendance is mandatory. The fall term is devoted to Books VI, VII, and VIII of *Madrigals* by Claudio Monteverdi. Students learn to read from early seventeenth-century prints, analyze verse structure, and consider performance practices. A staged production of this repertoire (memorized) includes many forms of movement and dance, requiring occasional weekend sessions and extra rehearsals during the production week. Students are expected to learn quickly and must be prepared to tackle a sizeable amount of repertoire. James Taylor

**MUS 595a–b, 695b, Performance Practice for Singers**  This course is designed for singers and others interested in exploring the major issues of historically informed performance of music before 1800. Judith Malafronte

**MUS 664b, The Symphony and the Sacred**  The course describes the development of the metaphysical interpretation of music in the nineteenth century, and it shows how composers in the late eighteenth century (like J. Haydn and J. M. Kraus), in the first half of the nineteenth century (like Beethoven and Mendelssohn), and composers in the late nineteenth century have used quotations and allusions to create a "religious mood" in their symphonies. Markus Rathey

**DIVINITY COURSES**

**REL 661a, Genesis and Its Afterlife**  This course offers a close analysis of both primary and secondary characters in the Book of Genesis. Along with attention paid to the biblical narrative, we look at the interpretations given these characters first in Jewish and Christian exegetical traditions and then in their subsequent “afterlife” in secular literature. Looking at the cycle of stories within Genesis (Primeval history, Abraham, Jacob, Joseph), we see how characters can exemplify the greater purpose of the sacred text and yet often stand in tension (and even at odds) with that purpose. In the commentary traditions, we assess how religious communities variously interpreted these figures. Then, by turning to imaginative literature, we explore how these same figures have been reinterpreted and refashioned in poetry and prose. Peter S. Hawkins, Victoria Hoffer

**REL 736a, Canticum Novum: Music’s New Song in Worship—from Bible to Baroque**  Embracing the period from biblical times until around 1750, the interplay between theology, liturgy and music is explored. Theological shifts lead to developments in liturgical form and content, which in turn necessitate changes in the music of worship. Biblical principles and practices form the background of the course, which then proceeds chronologically through the continuity and discontinuity between Jewish and early Christian worship, the impact of medieval monasticism, the revolutions of renaissance humanism and reformation theologies, culminating with the post-Tridentine ecclesiastical period of the seventeenth and eighteenth century in which many subsequent Catholic and Protestant traditions were formed. Robin Leaver

**REL 781b, The Worship Mall**  This course explores current trends in worship which either claim to be, or are perceived to be, responses to the culture of global late modernity/postmodernity. It explores some characteristics of present global culture, spirituality of Gen Y, and the culture of consumerism. It considers such forms of worship as Seeker Services, Praise and Worship music, and the Contemporary worship music industry; the
Courses Taught by Institute Faculty

REL 782a, Foundations of Christian Worship  This course combines theological and historical approaches to the study of worship. The first part of the course is concerned with the basic elements of worship such as time, space, words, scripture, music. The second part gives an outline of the historical development of worship from the New Testament to the present. The course is the ISM/YDS introductory course for liturgical/worship studies. It is recommended for students preparing for ordination or other responsibilities in worship leadership. It is strongly recommended that students take this course prior to other liturgy/worship courses that are offered. Students are required to read theological and historical introductions to worship, attend a worship service of a tradition significantly different from their own, write two mid-term papers, and complete the final exam.  Teresa Berger, Bryan D. Spinks

REL 783a, Daily Prayer: Liturgical Developments, Theological Principles, Contemporary Practices  This seminar proposes for intellectual inquiry the rich tradition of rhythms, materials, and practices of daily prayer that have developed and continue to develop in the life of the church. The course is organized around three main foci: First, we attend to questions of historical development (aided by a look at some of the key studies that have appeared on the subject in recent years). Second, we analyze basic theological convictions and material sources that have shaped practices of daily prayer and study one particular office in more depth. Third, we turn our attention to the contemporary context (and also take note at least of forms of daily prayer and devotion in Christian communities that do not have authoritative fixed patterns). Our own times witness intriguing disjunctions when it comes to daily prayer, and this seminar addresses questions of how cultural context and especially contemporary material culture shape the practice of daily prayer and devotion in our time.  Teresa Berger  

REL 785b, Face of Death: Worship, Music, Art  Two quotations delineate the intellectual space this course seeks to claim. The first comes from the words that traditionally accompany the imposition of ashes in the Ash Wednesday Liturgy: “Remember, you are dust, and to dust you will return.” The second quotation comes from a recent New York Times book review: “[T]here is something about American culture that doesn’t want to accept death as a fitting end to life.” In between these two fundamental positions—on the one hand, the stark confrontation with death, and the other the labored avoidance of human mortality—this seminar proposes for intellectual inquiry the rich traditions that worship, music, and the visual arts have created and continue to offer in the face of death. Our focus in this seminar is on the Christian faith tradition. With this course, we seek to offer an innovative approach to team-teaching at ISM and thus to strengthen the interdisciplinary vision of the ISM curriculum.  Teresa Berger, Markus Rathey
REL 786b, Liturgical Theology This course is intended as an introduction to public reflection on the meaning of Christian worship and to the diverse ways in which a number of liturgical theologians have approached that public work. Gordon Lathrop

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

REL 796b, Christian Marriage: Biblical Themes, Theological Reflections, and Liturgical Celebrations This 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 850a–b, Dante's Journey to God This course on the Divine Comedy will be a reading of the entire text in the light of what it purports to be—a journey toward the vision of God. Such an approach does not mean dissolving the narrative in allegory or ignoring literary considerations in favor of theology: it means taking full account of the poem as a path with a divine destination. Special interest is paid to how Dante transforms his pagan as well as Christian sources, how deeply he assimilates the Bible and its interpretative traditions, and how boldly he attempts to establish his own text as a “sacred poem.” Peter S. Hawkins

REL 856b, Religious Themes in Contemporary American Poetry The course looks at a variety of twentieth-century American poetry that in one way or another engages traditional religious texts, imagery, and practices. We begin with Wallace Stevens (1879–1955) and his challenge to and reinterpretation of Christianity in such poems as “Sunday Morning,” “Evening Without Angels,” and “St. Armorer’s Church from the Outside,” as well as in the prose collection The Necessary Angel. From Stevens we turn to an assortment of contemporary poets who write within Christian or Jewish contexts: Wendell Berry, Mary Oliver, Jacqueline Osherow, and Franz Wright. Peter S. 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. Special attention is given to biblical exposition, the congregational context, the appropriate use of experience, the development of a homiletical imagination, and engaging all the preacher’s gifts for communication. The course employs both lecture and smaller practica in which students deliver and analyze sermons. Thomas Troeger, Nora Tisdale

REL 913a–b, Marquand Gospel Choir  Mark Miller

REL 923b, Issues in Women’s, Gender, and Sexuality Studies in Religion  This interdisciplinary course is required of all students in the WGSS concentration. The course introduces students to the various histories, issues, methods, and theories that are relevant for women’s, gender, and sexuality studies in religion. By integrating several disciplines in this course, students explore theoretical and practical ways these approaches inform understandings of the subject matter. The course focuses on key figures, movements, texts, images, and themes. The instructor(s) coordinate this course with the participation of other faculty. Teresa Berger, Emilie Townes

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

REL 962a Preaching to the Whole Congregation through Multiple Ways of Knowing  The course begins with a theological anthropology of wholeness and explores multiple teaching and learning theories that can inform preaching. Students preach sermons that employ the theories and reflect on how effectively they engage the whole person. Thomas Troeger, Yolanda Y. Smith
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, 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 2008–2009 are available as of April 1 online and can be submitted directly from the Web site (www.yale.edu/graduatehousing). For new students at the University, a copy of the letter of acceptance from Yale will need to be submitted to the address on the application form. The Web site is the venue for graduate housing information and includes procedures, facility descriptions, floor plans, and rates. For more dormitory information, contact grad.dorms@yale.edu, tel. 203.432.2167, fax 203.432.4578. For more apartment information, contact grad.apts@yale.edu, tel. 203.432.8270, fax 203.432.4578.

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. Students who wish to apply to the School of Music or the Divinity School for consideration there independently of their Institute application must also fill out the application of that school.

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

- December 1 for students applying to the Institute of Sacred Music jointly with Yale School of Music; and
- February 2 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. Applicants who wish to be considered for programs in the School of Music independently of their Institute application, or who wish to apply to more than one Institute program, must submit separate applications.

The following materials must be received by December 1:

1. Completed online application with nonrefundable application fee of $100 (U.S.) payable to Yale University. This fee must be submitted with the application and cannot be waived.
2. Official transcripts of all academic records sent in a sealed envelope from all colleges and universities attended.
3. Curriculum vitae (a résumé of academic, performance, and employment information). Optional: examples of involvement in liturgical, musical, or artistic activities (orders of worship, prayers, hymn texts or tunes, sermons, special events, etc.).
4. Repertory list of major performance area.

5. Audition recording (see recording guidelines below).

6. A writing sample, such as a term paper, thesis, course paper, etc.

7. A short essay (500–1,000 words) relating your goals to the mission of the Yale Institute of Sacred Music. The essay might discuss
   - the sacred in music;
   - your sense of vocation;
   - your interest in interdisciplinary study.

8. Self-addressed, stamped envelope for return of recordings and scores.


10. Official scores from GRE (for M.M.A. applicants) and TOEFL, if applicable (see test guidelines below).

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

Recording Guidelines

An audition recording (CD, DVD) is required of music candidates. Recordings should be labeled with the applicant’s name, instrument or voice type, and works performed. A recent recital recording may be submitted if the program falls roughly within the repertory guidelines.

ORGAN

Representative works from the major areas of organ literature—a major Bach work, a Romantic work, and a contemporary work.

CHORAL CONDUCTING

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

VOICE: EARLY MUSIC, ORATORIO, AND CHAMBER ENSEMBLE

Repertoire for the audition recording should include seven selections from the oratorio and art song repertoire of contrasting style and language. Selections can be chosen from any period and include opera arias or contemporary compositions. At least three selections should be from the Renaissance and Baroque periods. In your selections, highlight your versatility as a performer.

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

INSTITUTE OF SACRED MUSIC/DIVINITY SCHOOL
APPLICATION REQUIREMENTS

For degrees in Yale Divinity School, the Institute admits students who seek a theological education with emphasis on liturgical studies or religion and the arts, as well as M.Div. candidates for ordination who desire interaction with practicing church musicians as part of their education.
Applicants admitted to the ISM who are pursuing an M.A.R., M.Div., or S.T.M. degree are fully enrolled students in the Divinity School as well. Students who wish also to be considered for enrollment in the Divinity School alone (should they not be accepted to the ISM) must fill out a separate Divinity School application by the deadline; 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.).

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

AUDITION/INTERVIEW

School of Music Applicants

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

- for organ on February 26–March 1, 2009;
- for choral conducting on March 2, 2009;
- for voice on February 25, 2009;
- for all M.M.A. applicants on February 28 and March 1, 2009 (both days required).

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

Organ applicants are strongly encouraged, though not required, to perform different works from those on the application recording. However, works should be chosen from the same three categories (see above). Applicants will be asked to demonstrate sight-reading ability and other essential musical skills.

Choral conducting applicants will be expected to present a highly developed level of comprehensive musicianship, including theory, transposition, keyboard skill, and score
reading. Individual conducting assignments for the live audition will be made in the letter of invitation to audition.

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

Composition applicants must come for personal interviews with the Institute’s Admissions Committee and the School of Music composition faculty.

**Divinity School Applicants**

Divinity School applicants are not required to appear for an interview. Decisions made by the admissions committees of the Institute and the Divinity School are based on the application and supporting materials. Applicants are welcome to visit the Institute and the Divinity School campus at any time. Special open house events for prospective students are held during the academic year. Applicants are encouraged to attend one of these events, which offer the opportunity to attend classes, tour the campus, and talk with faculty, staff, and current students.

**GRADUATE RECORD EXAMINATION**

The Graduate Record Examination (GRE) General test is required of all applicants to the Master of Musical Arts program who hold a master’s degree from a school other than Yale. The computer-based General Test is given regularly at testing centers around the world. Contact the Educational Testing Service (ETS) for more information: www.gre.org, 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 Interna-
tional 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 2008–2009, tuition for full-time students enrolled at the School of Music and the Institute will be $26,500. Tuition for full-time students enrolled at the Divinity School and the Institute will be $18,940. Other special fees may be assessed, depending on program (orientation, commencement, board, and activity fees, etc.). Total estimated expenses for a single student are $39,150 for Music and $37,355 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:


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, pages 18–19.)

**STUDENT ACCOUNTS AND BILLS**

Student accounts, billing, and related services are administered through the Office of Student Financial Services, which is located at 246 Church Street. The telephone number is 203.432.2700.

**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:

<table>
<thead>
<tr>
<th>If fall-term payment in full is not received</th>
<th>Late charge</th>
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<tbody>
<tr>
<td>by August 1</td>
<td>$110</td>
</tr>
<tr>
<td>by September 1</td>
<td>$220</td>
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<tr>
<td>by October 1</td>
<td>$330</td>
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</tbody>
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<table>
<thead>
<tr>
<th>If spring-term payment in full is not received</th>
<th>Late charge</th>
</tr>
</thead>
<tbody>
<tr>
<td>by December 1</td>
<td>$110</td>
</tr>
<tr>
<td>by January 2</td>
<td>$220</td>
</tr>
<tr>
<td>by February 1</td>
<td>$330</td>
</tr>
</tbody>
</table>

Nonpayment of bills and failure to complete and submit financial aid application packages on a timely basis may result in the student’s involuntary withdrawal from the University.

No degrees will be conferred and no transcripts will be furnished until all bills due the University are paid in full. In addition, transcripts will not be furnished to any student or former student who is in default on the payment of a student loan.

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

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

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

**Yale University eBill-ePay**

There are a variety of options offered for making payments. Yale University eBill-ePay is the preferred means for payment of bills. It can be found at [www.yale.edu/sis/ebep/](http://www.yale.edu/sis/ebep/). Electronic payments are easy and convenient—no checks to write, no stamps, no envelopes, no hassle. Payments are immediately posted to the student’s account. There is no charge to use this service. Bank information is password protected and secure, and there is a printable confirmation receipt. Payments can be made twenty-four hours a day, seven days a week, up to 4 p.m. Eastern Standard Time on the due date to avoid late fees. (The eBill-ePay system will not be available when the system is undergoing upgrade, maintenance, or repair.) Students can authorize up to three authorized payers to make payments electronically from their own computers to the student’s account using Yale’s system.

Use of the student’s own bank payment service is not authorized by the University because it has no direct link to the student’s Yale account. Payments made through such services arrive without proper account identification and always require manual processing that results in delayed crediting of the student’s account, late fees, and anxiety. Students should use Yale eBill-ePay to pay online. For those who choose to pay by check, remittance advice with mailing instructions is available on the Web site.

**Yale Payment Plan**

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

**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 twenty-three-bed inpatient care facility (ICF), a round-the-clock urgent care clinic, and such specialty services as allergy, dermatology, orthopedics, and a travel clinic. YUHS also includes the Yale Health Plan (YHP), a health coverage option that coordinates and provides payment for the services outlined above, as well as for emergency treatment, off-site specialty services, inpatient hospital care, and other ancillary services. YUHS's services are detailed in the YHP Student Handbook, available through the YHP Member Services Department, 203.432.0246, or on the YHP Web site at www.yale.edu/yhp.

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](http://www.yale.edu/yhp/pdf/studenthb.pdf).

Students are automatically enrolled and charged a fee each term on their Student Financial Services bill for YHP Hospitalization/Specialty Coverage. Students with no break in coverage who are enrolled during both the fall and spring terms are billed each term and are covered from September 1 through August 31. For students entering Yale for the first time, readmitted students, and students returning from a leave of absence who have not been covered during their leave, YHP Hospitalization/Specialty Coverage begins on the day the dormitories officially open. A student who is enrolled for the fall term only is covered for services through January 31; a student enrolled for the spring term only is covered for services through August 31.

**Waiving the YHP Hospitalization/Specialty Coverage**

Students are permitted to waive YHP Hospitalization/Specialty Coverage by completing a waiver form that demonstrates proof of alternate coverage. Waiver forms are available from the YHP Member Services Department. It is the student’s responsibility to report any changes in alternate insurance coverage to the YHP Member Services Department. Students are encouraged to review their present coverage and compare its benefits to those available under the YHP. The waiver form must be filed annually and must be received by September 15 for the full year or fall term or by January 31 for the spring term only.

**Revoking the waiver**

Students who waive YHP Hospitalization/Specialty Coverage but later wish to be covered must complete and send a form voiding their waiver to the YHP Member Services Department by September 15 for the full year or fall term, or by January 31 for the spring term only. Students who wish to revoke their waiver during the term may do so, provided they show proof of loss of the alternate insurance plan and enroll within thirty days of the loss of this coverage. YHP premiums will not be prorated.

**YHP STUDENT TWO-PERSON AND FAMILY PLANS**

A student may enroll his or her lawfully married spouse or same-gender domestic partner and/or legally dependent child(ren) under the age of nineteen in one of two student dependent plans: the Two-Person Plan or the Student Family Plan. These plans include services described in both the YHP Basic Coverage and the YHP Hospitalization/Specialty Coverage. YHP Prescription Plus Coverage may be added at an additional cost. Coverage is not automatic and enrollment is by application. Applications are available from the YHP Member Services Department or can be downloaded from the YUHS Web site ([www.yale.edu/yhp](http://www.yale.edu/yhp)) and must be renewed annually. Applications must be received by September 15 for full-year or fall-term coverage, or by January 31 for spring-term coverage only.

**YHP STUDENT AFFILIATE COVERAGE**

Students on leave of absence or extended study, 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 waiver form must be filed annually and must be received by September 15 for the full year or fall term or by January 31 for the spring term only. For a detailed explanation, please refer to the YHP Student Handbook.

**Eligibility Changes**

**Withdrawal** A student who withdraws from the University during the first ten days of the term will be refunded the premium paid for YHP Hospitalization/Specialty Coverage and/or YHP Prescription Plus Coverage. The student will not be eligible for any YHP benefits, and the student’s YHP membership will be terminated retroactive to the beginning of the term. The medical record will be reviewed, and any services rendered and/or claims paid will be billed to the student on a fee-for-service basis. At all other times, a student who withdraws from the University will be covered by YHP for thirty days following the date of withdrawal or to the last day of the term, whichever comes first. Premiums will not be prorated or refunded. Students who withdraw are not eligible to enroll in YHP Student Affiliate Coverage.

**Leaves of absence** Students who are granted a leave of absence are eligible to purchase YHP Student Affiliate Coverage during the term(s) of the leave. If the leave occurs during the term, YHP Hospitalization/Specialty Coverage will end on the date the leave is granted and students may enroll in YHP Student Affiliate Coverage. Students must enroll in Affiliate Coverage prior to the beginning of the term during which the leave is taken or within thirty days of the start of the leave. Premiums paid for YHP Hospitalization/Specialty Coverage will be applied toward the cost of Affiliate Coverage. Coverage is not automatic and enrollment forms are available at the YHP Member Services Department or can be downloaded from the YUHS Web site (www.yale.edu/yhp). 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
Institute of Sacred Music

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, 2008. Please note that the State of Connecticut does not require this vaccine for students who intend to reside off campus.

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

**RESOURCE OFFICE ON DISABILITIES**

The Resource Office on Disabilities facilitates accommodations for undergraduate and graduate and professional school students with disabilities who register with and have appropriate documentation on file in the Resource Office. Early planning is critical. Documentation may be submitted to the Resource Office even though a specific accommodation request is not anticipated at the time of registration. It is recommended that matriculating students in need of disability-related accommodations at Yale University contact the Resource Office by June 30. Special requests for University housing need to be made in the housing application. Returning students must contact the Resource Office at the beginning of each term to arrange for course and exam accommodations.

The Resource Office also provides assistance to students with temporary disabilities. General informational inquiries are welcome from students and members of the Yale community and from the public. The mailing address is Resource Office on Disabilities, Yale University, PO Box 208305, New Haven CT 06520-8305. The Resource Office is located in William L. Harkness Hall (WLH), Rooms 102 and 103. Access to the Resource Office is through the Cross Campus entrance to WLH. Office hours are Monday through
**General Information**

Friday, 8:30 a.m. to 4:30 p.m. Voice callers may reach staff at 203.432.2324; TTY/TDD callers at 203.432.8250. The Resource Office may also be reached by e-mail (judith.york@yale.edu) or through its Web site (www.yale.edu/rod).

**OFFICE OF INTERNATIONAL STUDENTS AND SCHOLARS**

The Office of International Students and Scholars (OISS) coordinates services and support to Yale's international students, faculty, staff, and their dependents. OISS assists members of the Yale international community with all matters of special concern to them and serves as a source of referral to other university offices and departments. OISS staff provide assistance with employment, immigration, personal and cultural adjustment, and family and financial matters, as well as serve as a source of general information about living at Yale and in New Haven. In addition, as Yale University’s representative for immigration concerns, OISS provides information and assistance to students, staff, and faculty on how to obtain and maintain legal status in the United States, issues the visa documents needed to request entry into the U.S. under Yale's immigration sponsorship, and processes requests for extensions of authorized periods of stay, school transfers, and employment authorization. All international students and scholars must register with OISS as soon as they arrive at Yale, at which time OISS will provide information about orientation activities for newly arrived students, scholars, and family members. OISS programs, like the 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, the center also provides office and meeting space for student groups, and a space for events organized by both student groups and University departments. In addition, the center has nine library carrels that can be reserved by academic departments for short-term international visitors. For more information about the International Center, call 432.2305 or visit the center at 421 Temple Street.

CULTURAL, RELIGIOUS, AND ATHLETIC RESOURCES

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

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

The Yale University Art Gallery is known worldwide for its collections of American art, the Jarves Collection of early Italian paintings, the finds excavated at the ancient Roman city of Dura-Europos, the Société Anonyme Collection of early-twentieth-century European and American art, and most recently the Charles B. Benenson Collection of African art. The gallery is both a collecting and an educational institution, and all activities are aimed at providing an invaluable resource and experience for the Yale and New Haven communities. Admission is free, and the gallery is open to the public six days a week.

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

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

More than four hundred musical events take place at the University during the academic year. These include concerts presented by students and faculty of the School of Music, the Department of Music, the Yale Concert and Jazz bands, the Yale Glee Club, the Yale Symphony Orchestra, and other undergraduate singing and instrumental groups. In addition to graduate recitals and ensemble performances, the School of Music features the Philharmonia Orchestra of Yale, the Chamber Music Society at Yale, the Duke Ellington Series, the Horowitz Piano Series, New Music New Haven, Yale Opera performances and public master classes, and the Faculty Artist Series. The Institute of Sacred Music
sponsors Great Organ Music at Yale, the Yale Camerata, the Yale Schola Cantorum, and numerous special events.

For theatergoers, Yale and New Haven offer a wide range of dramatic productions at the University Theatre, Yale Repertory Theatre, Yale Cabaret, Long Wharf Theatre, Palace Theater, and Shubert Performing Arts Center.

Founded in 1971, the Graduate-Professional Student Senate (GPSS) fosters discussion and the exchange of ideas among the graduate and professional student population. All graduate and professional students are eligible to become senators. Senators are chosen each year by their respective schools. The GPSS meets every two weeks throughout the academic year, and meetings are open to the graduate and professional school community. Members serve on and make appointments to University committees, meet with University officials and Yale Corporation members, sponsor informational workshops and conferences, organize lectures and social events, and assist in community service events. Additionally, the GPSS oversees operation of the Graduate-Professional Student Center at Yale (GPSCY), at 203 York Street, which includes office and meeting spaces for graduate-professional student organizations, and the Gryphon's Pub. For more information, please contact gpss@yale.edu or visit www.yale.edu/gpss.

The McDougal Graduate Student Center in the Hall of Graduate Studies provides space and resources for building intellectual, cultural, and social community among graduate students, and for enhancing professional development activities across the departments of the Graduate School. The Center houses the cooperating offices of Graduate Career Services, Graduate Student Life, and the Graduate Teaching Center, as well as the Writing Program and the Resource Library. Graduate Career Services provides programs, advising, and on-campus recruitment for academic and non-academic jobs for Graduate School students. In the Graduate Student Life Office, McDougal Fellows, who are current graduate students, plan and organize socials; community service activities; arts, music, and cultural events; sports and wellness events; events for international students, and students with children. The Graduate Teaching Center provides pedagogical workshops, videotape consultation, and teaching forums led by the GTC student consultants and the director. The Writing Center offers programs tailored to specific Graduate School departments. The McDougal Center welcomes the participation of postdoctoral fellows, alumni/ae of the Graduate School, students from other Yale professional schools, and members of the larger Yale community. The Center houses a large common room with comfortable furnishings, a computer kiosk, wired and wireless Internet access, newspapers, and magazines, and the student-run Blue Dog Café, which serves coffee and light foods. Other resources include a large program room with AV equipment, and a public computer cluster with ITS laser printer and copier. The McDougal Center is open weekdays from 9 a.m. to 11 p.m. and weekends from 11 a.m. to 11 p.m. during the academic year. For more information or to sign up for weekly e-mail Notes, visit the Web site at www.yale.edu/graduateschool/mcdougal; 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
Institute of Sacred Music

faiths. The ministry includes the Chapel of St. Thomas More, the parish church for all Roman Catholic students at the University; the Joseph Slifka Center for Jewish Life at Yale, a religious and cultural center for students of the Jewish faith; Indigo Blue: A Center for Buddhist Life at Yale; several Protestant denominational ministries and nondenominational ministries; and student religious groups such as the Baha’i Association, the Yale Hindu Council, and the Muslim Student Association. 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. Kiphuth Exhibition Pool; the Brady Squash Center, a world-class facility with fifteen international-style courts; the Adrian C. Israel Fitness Center, a state-of-the-art exercise and weight-training complex; the Brooks-Dwyer Varsity Strength and Conditioning Center; the Colonel William K. Lanman, Jr. Center, a 30,000-square-foot space for recreational/intramural play and varsity team practice; the Greenberg Brothers Track, an eighth-mile indoor jogging track; 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 (http://yalebulldogs.collegesports.com) for more information concerning any of these recreational facilities and programs.

Approximately fifty-five club sports and outdoor activities come under the jurisdiction of the Office of Outdoor Education and Club Sports. Many of these activities are open to graduate and professional school students. Yale faculty, staff, and alumni, and nonaffiliated groups may use the Yale Outdoor Education Center (OEC). The center consists of two thousand acres in East Lyme, Connecticut, and includes overnight cabins and campsites, a pavilion and dining hall, and a waterfront area with a supervised swimming area, rowboats, canoes, and kayaks. Adjacent to the lake, a shaded picnic grove and gazebo are available to visitors. In another area of the property, hiking trails surround a wildlife marsh. The OEC season extends from the third weekend in June through Labor Day and September weekends. For more information, telephone 203.432.2492 or visit the Web page at http://yalebulldogs.collegesports.com (click on Sports Rec, then on Outdoor Education).
Throughout the year, Yale University graduate and professional school students have the opportunity to participate in numerous intramural sports activities. These seasonal, team-oriented activities include volleyball, soccer, and softball in the fall; basketball and volleyball in the winter; softball, soccer, and volleyball in the spring; and softball in the summer. With few exceptions, all academic-year graduate-professional student sports activities are scheduled on weekends, and most sports activities are open to competitive, recreational, and coeducational teams. More information is available from the Intramurals Office in Payne Whitney Gymnasium, 203.432.2487, or online at http://yalebulldogs.collegesports.com.
The Work of Yale University

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

**Yale College** Courses in humanities, social sciences, natural sciences, mathematical and computer sciences, and engineering. Bachelor of Arts (B.A.), Bachelor of Science (B.S.).

For additional information, please write to the Office of Undergraduate Admissions, Yale University, PO Box 208234, New Haven CT 06520-8234; tel., 203.432.9300; e-mail, student.questions@yale.edu; Web site, www.yale.edu/admit/

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

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

**School of Medicine** Courses for college graduates and students who have completed requisite training in approved institutions. Doctor of Medicine (M.D.). Postgraduate study in the basic sciences and clinical subjects. Combined program with the Graduate School of Arts and Sciences leading to Doctor of Medicine and Doctor of Philosophy (M.D./Ph.D.). 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, please write to the Director of Admissions, Yale School of Public Health, PO Box 208034, New Haven CT 06520-8034; e-mail, eph.admissions@yale.edu; Web site, http://publichealth.yale.edu/

**Divinity School** Courses for college graduates. Master of Divinity (M.Div.), Master of Arts in Religion (M.A.R.). Individuals with an M.Div. degree may apply for the program leading to the degree of Master of Sacred Theology (S.T.M.).

For additional information, please write to the Admissions Office, Yale Divinity School, 409 Prospect Street, New Haven CT 06511; 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** 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 Grad-
uate 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  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  Graduate professional studies in performance, composition, and con-

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.yale.edu/music/

School of Forestry & Environmental Studies  Courses for college graduates. Master
of Forestry (M.F.), Master of Forest Science (M.F.S.), Master of Environmental Sci-
tence (M.E.Sc.), Master of Environmental Management (M.E.M.), Doctor of Philosophy (Ph.D.).

For additional information, please write to the Office of Admissions, Yale School
of Forestry & Environmental Studies, 205 Prospect Street, New Haven CT 06511; tel.,
800.825.0330; e-mail, fesinfo@yale.edu; Web site, http://environment.yale.edu/

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

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

School of Nursing  Courses for college graduates. Master of Science in Nursing (M.S.N.),
Post Master’s Certificate, Doctor of Philosophy (Ph.D.).

For additional information, please write to the Yale School of Nursing, PO Box 9740,
New Haven CT 06536-0740; tel., 203.785.2389; Web site, http://nursing.yale.edu/

School of Drama  Courses for college graduates and certificate students. Master of Fine
Arts (M.F.A.), Certificate in Drama, One-year Technical Internship (Certificate), Doctor
of Fine Arts (D.F.A.).

For additional information, please write to the 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  Courses for college graduates. Professional degree: Master of
Business Administration (M.B.A.).

For additional information, please write to the Admissions Office, Yale School
of Management, PO Box 208200, 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/
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 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.

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