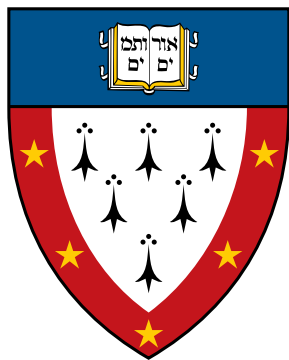


School of Music

2004–2005



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Series 100 Number 4 July 20, 2004

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Inquiries

Requests for bulletins and application material should be addressed to the Admissions Office, Yale School of Music, PO Box 208246, New Haven CT 06520-8246.

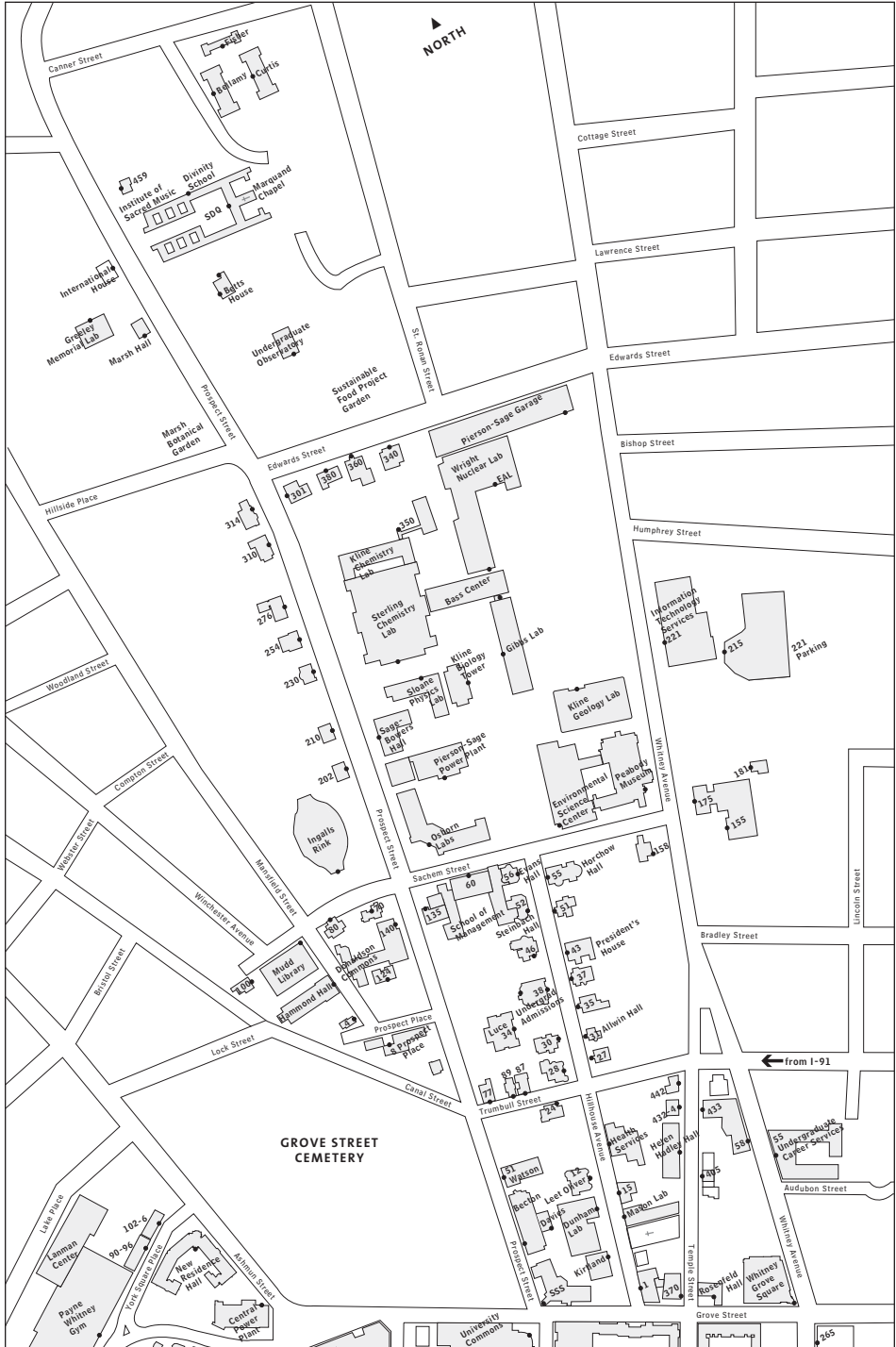
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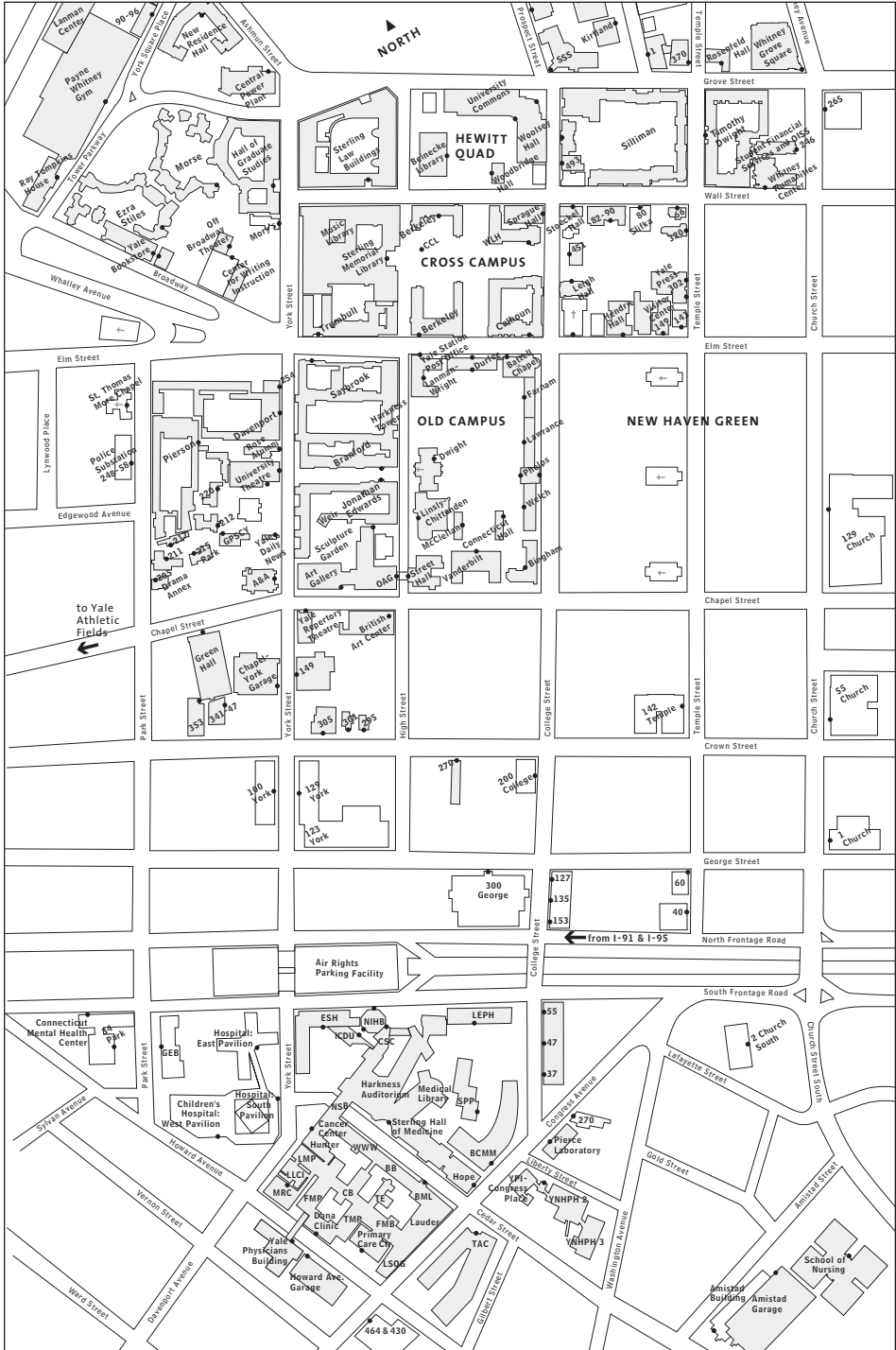
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YALE UNIVERSITY CAMPUS NORTH



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YALE UNIVERSITY CAMPUS SOUTH & YALE MEDICAL CENTER



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Contents

A Message from the Dean	7
Calendar	8
The President and Fellows of Yale University	10
The Officers of Yale University	11
School of Music Faculty and Administration	12
Music at Yale	16
The School of Music	16
The Department of Music	16
Yale Institute of Sacred Music	17
Yale Summer School of Music: Norfolk Chamber Music Festival	18
History of the School of Music	19
Facilities	20
Libraries	21
Degrees	23
Master of Music	23
Master of Musical Arts	23
Doctor of Musical Arts	25
Artist Diploma	26
Certificate in Performance	27
B.A./M.M. Program	28
Program Planning	29
Program Requirements	31
General Requirements	31
Requirements for Performance Majors	32
Requirements for Composition Majors	38
Areas of Instruction	40
Performance	40
Strings	
Wind Instruments	
Percussion	
Guitar and Harp	
Piano	
Chamber Music	
Harpsichord	
Organ	
Voice and Opera	
Orchestral Conducting	
Choral Conducting	
Composition	45
Contemporary Music/New Music New Haven	45
Center for Studies in Music Technology	45

Courses of Instruction	46
Musicianship and Theory	46
Performance	47
Composition	49
Voice and Opera	49
History and Analysis	50
Special Studies	52
Yale Institute of Sacred Music	53
Graduate-Level Courses in the Department of Music	53
Performance Activities	55
Musical Organizations	55
Concerts and Recitals	58
Faculty Profiles	60
General Information	79
Academic Regulations	79
Credit from Other Institutions	80
Tuition, Registration, and Fees	81
Student Accounts and Bills	81
Room, Board, and General Expenses	84
Absence from Classes	85
Leaves of Absence	85
Dossier/Transcript Service	87
Student Responsibilities	87
A Global University	XX
University Resources	88
Health Services for School of Music Students	90
Resource Office on Disabilities	94
Veterans Administration Benefits	94
Office of International Students and Scholars	94
The International Center	95
Admission Procedures	96
Instructions for Application	96
Tuition and Expenses	99
Financial Aid	100
Auditions/Interviews	100
Honors and Recipients	102
Named Scholarships, 2004–2005	102
Prizes Awarded May 24, 2004	106
Degrees and Enrollment	108
Degrees Conferred May 24, 2004	108
Enrollment, 2003–2004	111
The Work of Yale University	118

A Message from the Dean

For over a century the Yale School of Music has nurtured generations of successful performers, composers, and cultural leaders. We seek students of extraordinary artistic and intellectual talent to pursue their advanced musical studies with our illustrious faculty. The School of Music thrives within an internationally distinguished university that not only cherishes its academic heritage but also values all of the fine arts. This unique setting fosters creativity, exploration, and maturation.

Yale is renowned for its array of libraries, art galleries, historical collections, theatrical presentations, and for its rich concert life. The other professional schools at the University — there are ten in all — contribute to a vibrant social and educational environment. The City of New Haven and the surrounding towns offer an abundance of cultural and recreational opportunities through their historic villages, diverse neighborhoods, charming shops, fine restaurants, beaches, and orchards. While Yale has virtually inexhaustible cultural resources, the close proximity to New York and Boston broadens the student experience immeasurably.

The School of Music Bulletin is far more than a collection of policies, degree programs, and faculty biographies. It is a photograph of a community that is fully committed to the highest musical ideals. It is a blueprint for those who will assume the mantle of cultural leadership. It is a reflection of a School steeped in tradition yet poised for the future. It is a mere glimpse of what you, as a YSM student, might expect from your time at this place.

As you plan for your graduate studies, consider the challenges and opportunities you might discover at Yale. I wish you much success in your musical pursuits.

Robert L. Blocker
The Lucy and Henry Moses Dean of Music

Calendar

FALL 2004

August 31	Tuesday	New students orientation and registration.
August 31– September 3	Tuesday–Friday	Placement testing, language exams, advisories, and ensemble meetings.
September 1	Wednesday	Returning students registration. Yale College classes begin.
September 2	Thursday	Annual Opening Convocation and Reception (official start of school; attendance mandatory).
September 3	Friday	Fall-term course schedules due by 3 P.M.
September 6	Monday	Labor Day. Classes will not meet.
<i>September 7</i>	<i>Tuesday</i>	<i>Fall-term classes begin, 8.30 A.M.</i>
September 17	Friday	Add/Drop deadline, 3 P.M.
October 15	Friday	M.M.A. applications due (internal candidates).
October 22	Friday	Last day to elect Pass/Fail option, 3 P.M.
October 23	Saturday	M.M.A. examinations (internal candidates).
November 19	Friday	Last day to withdraw from a class, 3 P.M.
November 20	Saturday	Fall recess begins.
November 29	Monday	Classes resume, 8.30 A.M.
December 3	Friday	M.M.A. auditions.
December 10	Friday	Spring-term course schedules due by 3 P.M.
<i>December 10</i>	<i>Friday</i>	<i>Classes end.</i>
December 13–17	Monday–Friday	Fall-term examinations.
December 15	Wednesday	Deadline for fall 2005 applications.
December 18	Saturday	Winter recess begins.

 SPRING 2005

<i>January 10</i>	<i>Monday</i>	<i>Spring-term classes begin, 8.30 A.M.</i>
January 17	Monday	Martin Luther King Day observed. Classes will not meet.
January 21	Friday	Add/Drop deadline, 3 P.M.
February 11–14	Friday–Monday	Written comprehensive examinations for M.M.A. candidates in residence.
February 21–26	Monday–Saturday	Certificate, A.D., B.A./M.M., M.M., and M.M.A. auditions.
February 25	Friday	Last day to elect Pass/Fail option, 3 P.M.
March 5	Saturday	Spring recess begins.
March 21	Monday	Classes resume, 8.30 A.M.
April 1	Friday	Last day to withdraw from a class, 3.00 P.M.
<i>April 29</i>	<i>Friday</i>	<i>Classes end. Last day of degree recitals.</i>
May 1	Sunday	Class Dinner.
May 2–6	Monday–Friday	M.M.A. oral examinations.
May 2–6	Monday–Friday	Spring-term examinations and juries.
May 22	Sunday	Commencement concert.
May 23	Monday	University and School of Music Commencements.

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 (June 2005)*.

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

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

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

Holcombe Tucker Green, Jr., B.A., LL.B., *Atlanta, Georgia*.

Jeffrey Powell Koplun, B.A., M.D., M.P.H., *Atlanta, Georgia (June 2009)*.

Maya Ying Lin, B.A., M.ARCH., D.F.A., *New York, New York (June 2008)*.

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

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

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

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

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

Janet Louise Yellen, B.A., PH.D., *Berkeley, California (June 2006)*.

The Officers of Yale University

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

Provost

Susan Hockfield, B.A., PH.D.

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 Development

Charles James Pagnam, B.S.

Vice President and Director of New Haven and State Affairs

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

Vice President for Finance and Administration

John Ennis Pepper, Jr., B.A., M.A.

School of Music Faculty and Administration

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Susan Hockfield, B.A., PH.D., *Provost of the University.*

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

Thomas Christopher Duffy, D.M.A., *Deputy Dean of the School of Music.*

Margot Fassler, M.A., PH.D., *Director of the Institute of Sacred Music.*

Thomas G. Masse, D.M.A., *Associate Dean.*

Paul Hawkshaw, PH.D., *Director of the Yale Summer School of Music.*

Emeriti

Robert Stevens Baker, S.M.D., L.H.D., *Professor Emeritus of Music.*

Beekman C. Cannon, PH.D., *Professor Emeritus of Music.*

Donald Robert Currier, M.M., *Professor Emeritus of Music.*

Fenno Follansbee Heath, Jr., M.M., *Professor Emeritus of Music.*

Charles Russell Krigbaum, M.F.A., *Professor Emeritus of Music.*

Robert Earl Nagel, Jr., M.S., *Professor Emeritus (Adjunct) of Music.*

John Warner Swallow, *Professor Emeritus (Adjunct) of Music.*

Keith Leroy Wilson, M.M., *Professor Emeritus of Music.*

Faculty

Ole Akahoshi, M.M., *Lecturer in Cello.*

Syoko Aki, M.M., *Professor (Adjunct) of Violin.*

Martin Beaver, *Artist in Residence (Tokyo String Quartet).*

Boris Berman, M.A., *Professor (Adjunct) of Music.*

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

Serena Blocker, B.A., *Lecturer in Writing.*

Dominique Bourassa, M.M., *Lecturer in Body Movement.*

Marguerite L. Brooks, M.M., *Associate Professor (Adjunct) of Choral Conducting.*

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

Melvin Chen, M.M., PH.D., *Lecturer in Piano.*

Lili Chookasian, *Professor (Adjunct) of Music.*

Richard Cross, B.A., *Visiting Lecturer in Voice.*

Allan Dean, M.M.ED., *Professor (Adjunct) of Music.*

Douglas Robert Dickson, M.M.A., *Lecturer in Voice and Opera.*

Jeffrey Douma, D.M.A., *Assistant Professor (Adjunct) of Choral Conducting.*

Gregory Dubinsky, M.A., *Lecturer in Music History.*

* Thomas C. Duffy, D.M.A., *Professor (Adjunct) of Music, Deputy Dean, Director of Undergraduate Studies, and Director of University Bands.*

Margot Fassler, M.A., PH.D., *Professor of Musicology, Robert S. Tangeman Professor of Music History, and Director of the Institute of Sacred Music.*

Claude Frank, M.M., *Professor (Adjunct) of Music*.
 Peter Frankl, *Visiting Professor (Adjunct) of Piano*.
 Michael Friedmann, PH.D., *Professor (Adjunct) of Music*.
 Clive Greensmith, *Artist in Residence (Tokyo String Quartet)*.
 Anna Grinberg, A.D., *Lecturer in Piano*.
 Shinik Hahm, M.M., *Professor (Adjunct) of Conducting*
 June Han, D.M.A., *Lecturer in Harp*.
 Thompson W. Hanks, Jr., *Lecturer in Tuba*.
 Sidney Harth, *Visiting Professor (Adjunct) of Violin*.
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 Kazuhide Isomura, *Artist in Residence (Tokyo String Quartet)*.
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 Ezra Laderman, M.A., *Professor of Music*.
 Jesse Levine, *Professor (Adjunct) of Music*.
 Judith Malafrente, M.A., *Visiting Lecturer in Voice*.
 Thomas G. Masse, D.M.A., *Lecturer in Chamber Music*.
 Frank A. Morelli, Jr., D.M.A., *Associate Professor (Adjunct) of Music*.
 Thomas Murray, B.A., *Professor (Adjunct) of Organ and University Organist*.
 Emily Olin, M.M., *Lecturer in Voice and Opera*.
 Peter Oundjian, *Professor (Adjunct) of Music*.
 Donald Palma, B.M., *Assistant Professor (Adjunct) of Double Bass*.
 Joan Clarice Panetti, D.M.A., *Sylvia and Leonard Marx Professor (Adjunct) of Music*.
 Aldo Simoes Parisot, M.M., *Samuel Sanford Professor (Adjunct) of Music*.
 Elizabeth Sawyer Parisot, D.M.A., *Associate Professor (Adjunct) of Piano*.
 J.J. Penna, D.M.A., *Lecturer in Voice and Opera*.
 William Porter, D.M.A., *Lecturer in Organ Improvisation (fall term)*.
 William Purvis, B.A., *Lecturer in French Horn*.
 Markus Rathey, PH.D., *Assistant Professor of Music History*.
 Richard Rephann, M.M., *Professor (Adjunct) of Music and Director of the Yale Collection of Musical Instruments*.
 Mark Risinger, PH.D., *Visiting Lecturer in Voice*.
 George Rothman, M.A., *Lecturer in Conducting*.
 Willie Henry Ruff, Jr., M.M., L.H.D., *Professor (Adjunct) of Music*.
 Wendy Sharp, M.M., *Lecturer in Violin and Chamber Music Coordinator*.
 David Shifrin, B.MUS., *Professor (Adjunct) of Music*.

* On leave of absence, spring 2005.

- * Frank Tirro, PH.D., *Professor of Music.*
Eric Trudel, DIP., *Lecturer in Voice and Opera.*
Robert Van Sice, M.M., *Lecturer in Percussion.*
Jack Vees, M.F.A., *Lecturer in Electronic Music.*
Benjamin Verdery, B.F.A., *Assistant Professor (Adjunct) of Guitar.*
Marc Verzatt, *Lecturer in Voice and Opera.*
Nathan Williamson, M.M.A., *Lecturer in Musicianship.*
Ransom Wilson, B.M., *Professor (Adjunct) of Music.*
Doris Yarick-Cross, M.M., *Professor (Adjunct) of Music.*
Kyung Hak Yu, M.M., *Lecturer in Violin.*

Affiliated Department of Music Faculty

- Kathryn Alexander, PH.D., *Associate Professor of Music Composition.*
David Clampitt, PH.D., *Associate Professor of Music Theory.*
Margot Fassler, M.A., PH.D., *Professor of Musicology, Robert S. Tangeman Professor of Music History, and Director of the Institute of Sacred Music.*
Michael Friedmann, PH.D., *Professor (Adjunct) of Music.*
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Daniel Harrison, PH.D., *Professor of Music Theory.*
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Institute of Sacred Music

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Mellonee Burnim, PH.D., *Visiting Faculty Fellow in Ethnomusicology.*
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 Nicholas Thompson-Allen, *Associate Curator of Organs.*

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Suzanne Stringer, *Financial Aid Administrator and Registrar.*

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Jack Vees, M.F.A., *Operations Director, Center for Studies in Music Technology.*

Kelly Yamaguchi-Scanlon, B.S., *Senior Administrative Assistant and Box Office Manager.*

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Helen Bartlett, M.L.S., *Assistant Music Librarian for Technical Services.*

Richard Boursy, Ph.D., *Archivist.*

Kendall Crilly, M.M., M.L.S., M.A., *Andrew W. Mellon Foundation Music Librarian.*

Suzanne M. Eggleston, M.S., *Assistant Music Librarian for Public Services.*

Eva M. Heater, M.M., *Cataloguing Assistant.*

Michelle Koth, M.L.S., *Catalogue Librarian.*

Kathryn R. Mansi, B.S., *Public Services Assistant.*

Julie Niemeyer, M.M., *Acquisitions Assistant.*

Karl Schrom, *Record Library Supervisor.*

Richard Warren, Jr., Ed.M., *Curator, Historical Sound Recordings.*

Music at Yale

Music at Yale enjoys a level of participation and excellence that is unrivaled among American universities. The School of Music is at the center of this activity, which includes the study, composition, and performance of nearly every type of music. Yale students and faculty present over four hundred public concerts and recitals every year. Although there are numerous extracurricular music groups of all types throughout the campus, the curricular study and performance of music is centered at the School of Music, the Department of Music, and the Institute of Sacred Music.

THE SCHOOL OF MUSIC

The Yale School of Music is a graduate professional school for students of exceptional ability who, by reason of their musical aptitude and their general intellectual background, are qualified to do graduate work at this University. At Yale, students selected from all parts of the world are brought together to study with a distinguished faculty. In addition to receiving professional training in music, students are encouraged to participate in the rich intellectual life of the entire University and to develop and pursue interests in areas outside of their majors. While these intellectual pursuits are not, and should not be, formulated as a program of prescribed courses, the expansion of one's comprehension and perception beyond mechanical craft is a basic premise of the School's educational philosophy. School of Music programs are designed to develop students' potentials in their special field to the highest levels of excellence while extending their intellectual horizons beyond that area of specialization.

One of the most important training activities at the School is chamber music, which is closely supervised by faculty coaches. There are also frequent opportunities for solo, small ensemble, orchestral, choral, and other types of performances. Because of this unique training, many graduates of the Yale School of Music hold positions on university faculties, in outstanding symphony orchestras, and in leading opera companies. Others are now performing as concert artists or have found careers in various aspects of commercial music and music administration.

The School, a charter member of the National Association of Schools of Music, limits its enrollment to 200 graduate students and maintains a faculty of 65. This ratio of approximately three-to-one makes it possible for each student to receive close individual attention.

THE DEPARTMENT OF MUSIC

The Department of Music works as a partner with the School of Music to provide the basic education in music at Yale. Whereas the School of Music is primarily concerned with graduate students who wish to become performers, conductors, and composers, the Department of Music teaches undergraduates in Yale College, providing instruction in music theory, music history, and music appreciation for music majors and nonmajors alike. At the same time, the department offers graduate programs in music theory and musicology leading to the Ph.D. degree. Students interested in these programs may apply

directly to the Office of Admissions, Graduate School of Arts and Sciences, Yale University, PO Box 208323, New Haven CT 06520-8323. Graduate courses, all conducted as seminars, are taught by a distinguished faculty. With the consent of their advisers and the instructor of the course, students in the School of Music are welcome to enroll in both undergraduate and graduate courses offered by the department. Similarly, students enrolled in the department will often be found at the School taking lessons, playing chamber music, or taking courses in conducting, music history, or composition. The department sponsors the Yale Collegium Musicum, the Yale Bach Society, the Yale Symphony Orchestra, the Yale Group for New Music, and Yale College Opera as extracurricular musical activities.

YALE INSTITUTE OF SACRED MUSIC

The Institute of Sacred Music works as a partner with both the Yale School of Music and the Yale Divinity School, admitting students jointly with those schools. Within the School of Music, the Institute supports the programs in choral conducting, organ, and the vocal performance track in early music, song, and chamber ensemble. Composers with a serious interest in writing sacred music and music for specific liturgical traditions may also be supported by ISM. The Institute provides full-tuition scholarships to all admitted students. In addition, stipends are awarded to a small number of students selected by the faculty. Depending on the resources of the Institute, these scholarships and stipends are renewable for students who remain in good academic standing. There are also highly competitive prizes offered. A certificate is conferred on all Institute students upon graduation.

Founded in 1973 as a continuation of the School of Sacred Music at Union Theological Seminary, the Institute engages with all aspects of education and scholarship related to the history and practice of worship and the arts, as well as of sacred music. 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 School of Music and the Divinity School 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.

YSM/ISM students are fully enrolled in the Yale School of Music and meet its degree requirements. It is the belief of the Institute that students of sacred music must have not only the finest musical training available, but also exposure to theological and liturgical subjects. Music students who attend the School of Music through the Institute participate in its Wednesday-afternoon Colloquium, a seminar providing common meeting ground for all Institute students and faculty, in which they study together, grapple with major issues, and share the work of performance, ministry, and scholarship.

All organ and choral conducting faculty in the School of Music have joint appointments in ISM. In addition some music historians in the School also have joint appointments in the Institute. These faculty join with their ISM colleagues at Yale Divinity School to ensure that the debates and discussions held at the Institute are both lively and well informed.

In addition to a wide range of financial assistance for talented students, ISM offers its students opportunities for theological and liturgical study, and for summer language study at Yale. The Institute often invites student participation in its many sponsored events: publications, performances, conferences, and community outreach projects.

More information about the Institute, including a bulletin and application materials, is available on the Web site at www.yale.edu/ism/ or may be obtained by telephoning or writing directly to the Yale Institute of Sacred Music, 409 Prospect Street, New Haven, CT 06511, 203.432.5180.

YALE SUMMER SCHOOL OF MUSIC: NORFOLK CHAMBER MUSIC FESTIVAL

The Yale Summer School of Music: Norfolk Chamber Music Festival offers intensive chamber music coaching and performance opportunities with renowned artist-faculty and resident and guest ensembles. Situated in the bucolic town of Norfolk amid the hills of northwestern Connecticut, the historic and beautiful Ellen Battell Stoeckel Estate provides an intimate environment for summer study. The Music Shed, built in 1906, housed performances by Rachmaninoff, Kreisler, Sibelius, Paderewski, and Caruso and still serves as the venue for all summertime School and Festival performances.

Once admitted to the program, fellows focus on the art of studying and performing traditional and contemporary chamber music. Fellows work in string quartets, piano ensembles, woodwind and brass quintets, and small and large mixed ensembles, and meet daily with artist-faculty coaches. These coaches rotate throughout the summer, exposing fellows to a wide variety of artistic interpretations, teaching methods, and repertoires.

The program offers several courses of study. The mainstay of the summer program is the six-week chamber music session. Complementing that are one or more two-week seminars, each focusing on a particular area of the chamber music repertoire. Recent seminars have included composition and contemporary music, a guitar workshop, a seminar for advanced string quartets, and an American song seminar. Each week, students have the opportunity to perform in two or more Young Artists Recitals, and artist-faculty perform several concerts. Occasionally students join their mentors in festival concerts.

The school accepts applications from individual instrumentalists and pre-formed ensembles. All those selected to participate receive a fellowship covering the full cost of tuition. This fellowship is made possible, in part, through the generosity of the Ellen Battell Stoeckel Trust.

Applications are due by December 15, 2004. Admission is extremely competitive and is based on an audition tape or CD and, most importantly, a subsequent live audition.

An application and catalogue may be obtained by writing to the Yale Summer School of Music: Norfolk Chamber Music Festival, 435 College Street, PO Box 208246, New Haven CT 06520-8246, or by telephoning 203.432.1966. The summer address is: Yale Summer School of Music: Norfolk Chamber Music Festival, Ellen Battell Stoeckel Estate, Routes 44 and 272, PO Box 545, Norfolk CT 06058-0545; telephone 860.542.3000. The festival can be reached year-round at www.yale.edu/norfolk/ or by e-mail: norfolk@yale.edu.

History of the School of Music

The sum of \$5,000 was presented to Yale College in 1854 by Joseph Battell “for the support, as far as it may go, of a teacher of the science of music to such students as may avail themselves of the opportunity.” The Yale Corporation approved the appointment of Gustave Jacob Stoeckel as an instructor in church music and singing, and as director of the Chapel Choir and other musical activities at Yale College, in April 1855.

Mr. Stoeckel’s active campaign to establish a department of music at Yale moved the Corporation in 1889 to create such a department. An appointment as Battell Professor of Music was given to Mr. Stoeckel in 1890, and in that year Yale’s first credit courses in music were offered. The first Bachelor of Music degrees given by Yale were awarded in 1894 to a class of four. Professor Stoeckel retired in 1894 and two new teachers were appointed to succeed him: Samuel Simons Sanford as Professor of Applied Music and Horatio Parker as Battell Professor of the Theory of Music. It was Sanford’s tireless efforts that led to the establishment of the Yale School of Music in 1894. In 1904 Professor Parker was named dean.

A new building for the School was provided in 1917 when the Albert Arnold Sprague Memorial Hall was constructed through the generosity of Mrs. Sprague and her daughter, Elizabeth Sprague Coolidge. Here the entire School was housed, including offices, studios, practice rooms, library, and an auditorium.

With the death of Horatio Parker in 1919, the deanship passed to David Stanley Smith, who continued in office until 1940. The graduate division of the School was established and the degree of Master of Music first conferred in 1932. An interim deanship was held by Richard Donovan until the appointment of Bruce Simonds in 1941. Luther Noss, a member of the faculty since 1939, became dean in 1954.

Sprague Hall was remodeled in 1954 to accommodate the rapidly growing library of the School. The need for expanded studio facilities and administrative offices was partially met in 1954 by the acquisition of York Hall, which was renovated and renamed Stoeckel Hall in honor of Yale’s first instructor in music.

The School of Music became exclusively a graduate professional school in 1958, requiring an undergraduate degree for admission and conferring only the Master of Music degree. Additional programs of graduate professional studies, leading to the degrees of Master of Musical Arts and Doctor of Musical Arts, were introduced in 1968. A Certificate in Performance was introduced in 1973, and the Artist Diploma was created in 1991.

From 1970 to 1980, Philip Nelson, a musicologist, served as dean of the School of Music. In 1973 the Institute of Sacred Music was established at Yale as an interdisciplinary graduate center for the study of music, liturgy, and the arts. In 1980 Frank Tirro, a musicologist and early music specialist, was appointed dean. American composer Ezra Laderman assumed the position of dean of the School of Music in July 1989. In the fall term of 1995, pianist Robert Blocker joined the Yale administration as the Lucy and Henry Moses Dean of Music.

Facilities

Most of the Yale Music campus is located in the block bounded by College, Wall, Temple, and Elm streets. The main building, Abby and Mitch Leigh Hall, at 435 College Street, will be closed for renovations during the 2004–2005 academic year. During this time, the building at 320 Temple Street will house practice facilities, and some faculty offices will be relocated to Hendrie Hall.

Stoeckel Hall at 96 Wall Street houses the Philharmonia office and library, a conference room, and faculty studios. Also in this building is the Oral History, American Music project with its extensive collection of tape-recorded and videotaped interviews with and about major figures in American music. Included are documentary oral histories about Aaron Copland, Charles Ives, Paul Hindemith, Virgil Thomson, Duke Ellington, and Steinway & Sons, and interviews with many living composers.

Hendrie Hall is headquarters for the University Bands and Glee Club, the Yale Symphony, Norfolk Summer School, and Yale Opera. It also contains practice modules, and the brass and percussion studios. Yale's undergraduate music program is conducted at the Department of Music, located at 143 Elm Street.

Albert Arnold Sprague Memorial Hall, at the corner of College and Wall streets, reopened in the fall of 2003 after two years of extensive renovations. The Center for Studies in Music Technology is located in the lower level of the building, along with numerous practice rooms. The first floor houses the admissions, business, and concert offices, the registrar's office, and the Fred Plaut Recording Studio. This fully equipped professional digital recording facility is linked directly to Morse Recital Hall, located on the second and third floors of the building. Morse Hall's seating capacity is 680, and its stage accommodates 80 musicians. Morse Recital Hall is the School of Music's primary performance venue, and is host to the Chamber Music Society at Yale, the Duke Ellington Fellowship concerts, New Music New Haven, the Horowitz Piano Series, the Faculty Artist Series, and many student recitals. On the top floor of the building is the conductor's studio, a multimedia classroom, and a faculty office for the Institute of Sacred Music.

The Louis Sudler Recital Hall in William L. Harkness Hall, adjacent to Sprague Hall, seating audiences of 200, is available for recitals, chamber music concerts, and lectures.

Located in its own building at 15 Hillhouse Avenue, the Yale University Collection of Musical Instruments contains more than 1,000 instruments, of which the majority document the Western European art music tradition, especially the period from 1550 to 1850. Included in the holdings of the collection are the Morris Steinert Collection, the Belle Skinner Collection, the Emil Herrmann Collection, the Albert Steinert Collection, and the Robyna Neilson Ketchum Collection. Courses in the history of musical instruments are taught at the Collection, and special lectures and demonstrations as well as performance seminars are frequently presented to sessions of music history classes. The Collection maintains permanent displays, regularly mounts special exhibits, and presents an annual series of concerts, lectures, and other special events.

Two other buildings complete the music complex. Woolsey Hall is used by the School of Music and other musical organizations for concerts by large instrumental ensembles and choruses. This impressive Beaux Arts structure, built in 1901, is home to the Philharmonia Orchestra of Yale, the Yale Symphony Orchestra, the Yale Concert Band, the New Haven Symphony Orchestra, and the Yale Glee Club. The hall has an auditorium with a seating capacity of 2,695 and houses the Newberry Memorial Organ. The building provides additional organ practice rooms in the basement. The Institute of Sacred Music has offices in the Divinity School at 409 Prospect Street.

LIBRARIES

The Irving S. Gilmore Music Library contains approximately 80,000 scores and parts for musical performance and study; 55,000 books about music; 35,000 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, Robert Shaw, Deems Taylor, Alec Templeton, Virgil Thomson, and Kurt Weill; the manuscripts of Leo Ornstein and Hershy Kay; and the works of noted composers formerly associated with Yale University as teachers or students. The last-named area includes the complete manuscript collection of Charles E. Ives, B.A. 1898; the collection of documents concerning Paul Hindemith's career in the United States; and the complete papers and manuscripts of David Stanley Smith, Horatio Parker, Richard Donovan, Quincy Porter, David Kraehenbuehl, and Mel Powell. 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 250,000 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 Frederick R. Koch Collection, 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.

Degrees

Yale University awards three graduate professional degrees through the School of Music: Master of Music (M.M.), Master of Musical Arts (M.M.A.), and Doctor of Musical Arts (D.M.A.). In addition there is an Artist Diploma (A.D.) for outstanding composers and performers holding an M.M. degree or its equivalent, a Certificate in Performance program for younger students of exceptional promise, and a combined Bachelor of Arts/Master of Music (B.A./M.M.) program offered in conjunction with Yale College.

All programs in the School of Music require that students earn a grade of B or better in both Individual Instruction in the Major and Seminar in the Major. Students who receive a grade lower than a B in either course will be placed on probation.

Graduate study in music history and theory, leading to the Doctor of Philosophy degree, is offered through the Department of Music in the Graduate School of Arts and Sciences.

MASTER OF MUSIC

Students holding a baccalaureate degree or its equivalent are qualified to apply for admission to this degree program in the Yale School of Music. Qualifying examinations in comprehensive musicianship (rhythm and pitch discrimination, score reading, minimum keyboard and vocal skills) and music history are given to all students upon admission to this program. In addition to performance classes, students must complete four nonperformance courses, at the rate of one per term. All proficiencies and required courses must be completed satisfactorily before the Master of Music can be conferred.

To qualify for the M.M. degree, two years of residence are required and students must pass a minimum of 72 term hours with an average grade of B. All programs in the School of Music require that students earn a grade of B or better in both Individual Instruction in the Major and Seminar in the Major. Students who receive a grade lower than a B in either course will be placed on probation. Candidates for the M.M. degree must present a degree recital or its equivalent in the second year of study. All M.M. candidates are required to complete a comprehensive review during the last term of enrollment. The departmental faculty and the dean, or the dean's designee, examine the candidates. The examination is normally in the seminar format.

MASTER OF MUSICAL ARTS

The Master of Musical Arts degree is awarded to candidates who successfully complete three years (normally 18 hours per term) of predoctoral studies required for the Doctor of Musical Arts degree. The program provides intensive training in the student's major field, either performance or composition, supported by studies in theoretical and historical subjects. Individual courses of study will be assembled as recommended by the individual department, the advisory committee, and the director of the M.M.A. program. M.M.A. candidates are also required to enroll in the M.M.A. Seminar for three terms — in the spring of their first year in the program and in the fall and spring of their second year.

Degree requirements include public presentation of recitals and/or compositions during each year of the student's residence. An M.M.A. thesis, as well as a public lecture based on the thesis, is required of all candidates. A thesis prospectus must be submitted to the M.M.A. committee for approval at the end of the candidate's first term in the M.M.A. Seminar. Candidates are required to pass comprehensive written and oral examinations during their last term in residence. All candidates must earn a minimum of 108 term hours (36 beyond the School of Music M.M. degree requirement), maintain an average grade of B, and be recommended for the degree by the faculty of the School of Music. All programs in the School of Music require that students earn a grade of B or better in both Individual Instruction in the Major and Seminar in the Major. Students who receive a grade lower than a B in either course will be placed on probation. On the recommendation of the M.M.A. examining committee and with the approval of the faculty, the degree of Master of Musical Arts may be awarded with distinction.

Admission to the M.M.A. is not automatic for students enrolled in the Master of Music degree program. Candidates for a Yale M.M. apply for the M.M.A. during their third term and are examined and auditioned in the fall term for admission to the M.M.A. Seminar in the subsequent spring. Candidates must pass the examination to be scheduled for an audition of twenty minutes' duration. (See page 101 for specific dates.) An important component of the application process is the submission of a term paper or other sample of scholarly writing. This paper may be completed within the student's first year at Yale or may, by permission of the director of the M.M.A. program, consist of work done prior to admission to Yale. Applicants for the M.M.A. program must have completed all M.M. proficiencies in order to be considered.

Upon arrival at Yale, students interested in making application to the M.M.A. program should consult with the M.M.A. director. In order to facilitate the student's readiness to meet the academic standards of the M.M.A. program, a combination of courses selected from the offerings in the School of Music, Yale College, and the Department of Music is suggested.

Students who already hold a master's degree in music from another institution may apply directly to the M.M.A. program. These students are examined and auditioned in the spring for admission to Yale in the subsequent fall and must come to New Haven for an audition and examinations. Applicants are required to perform before a faculty committee and to demonstrate proficiency in a second language. Keyboard and musicianship skills are also assessed, and an individual interview with members of the faculty culminates the process. GRE General Test scores are required of these applicants. Candidates who do not submit the required test scores will not be considered for admission. A two-year residency at Yale (normally 72 credit hours) is required for these applicants to complete the M.M.A. degree program. Specific requirements (recitals, thesis, examinations, etc.) are the same as those for three-year M.M.A. candidates. Successful external candidates join the M.M.A. Seminar during their second term at Yale.

Yale M.M. students or graduates who are not admitted to the M.M.A. program during the fall of their third M.M. term may apply for a two-year M.M.A. residency only. They then take the examinations and auditions with outside candidates in the spring.

Qualified students may, with permission of the director, be considered for admission to a two-year M.M.A. residency while enrolled in the fall term of their first year of the Yale Artist Diploma. If they are admitted to the M.M.A., they forfeit their enrollment in the Artist Diploma. No one may be considered for application to the M.M.A. program more than twice.

DOCTOR OF MUSICAL ARTS

Yale University awards the Doctor of Musical Arts degree to those who have earned the Master of Musical Arts degree at Yale with a major in either performance or composition, and who have subsequently demonstrated their qualifications for the doctorate through distinguished achievement in the profession. "Distinguished achievement" will be determined not only on the basis of how ably the candidates fulfill the obligations of whatever position they may hold but also, and more important, on the extent and quality of additional professional accomplishments that are carried out on their own initiative; thus, the level of achievement should be remarkably higher and more wide-ranging than the already high standard of professional activity expected from all holders of the M.M.A. degree who are pursuing musical careers. Innovative and creative contributions to the profession will be considered particularly significant.

The candidate's attention is drawn to the fact that the School's doctoral degree is given in Musical Arts. The School interprets this degree in a most comprehensive manner and expects that all candidates will possess both great depth and breadth within the field of music.

It is expected that each candidate's preparation for Yale's doctoral degree will differ only in detail, not in broad outline. Keyboardists, string players, and vocalists, for example, have an exceptionally extensive and comprehensive range of music available to them. Wind players and percussionists, on the other hand, may not have the same rich musical heritage from which they can draw. The above means, of course, that while performers must deal directly with the problems of their own repertoire and the demands of their specialties, they must also significantly add to their competency as musicians and as performers by acquiring real familiarity and skill with as many of the complementing auxiliary areas in music as possible.

The candidate for Yale's D.M.A. degree should possess and demonstrate among other things:

1. Exceptional competence as a performer or composer. This competence should be a matter of public record attested to by the candidate's peers and recognized members of the profession as a result of a wide range of music making during the preceding three to five years.
2. Genuine curiosity about other aspects of music making and real experience in these closely allied fields. For example, an instrumentalist should be familiar with the elements of compositional techniques, including improvisation and arranging. By the same token, every composer should display very considerable skill as a per-

former on at least one instrument. If the keyboard is not the composer's principal performance medium, then ability as a performer must include, additionally, considerable familiarity with the piano.

3. Real intellectual curiosity about music and an ability to discuss in depth its history, theory, styles, sources, and its relation to the other arts and to civilization.

Candidates must assume the major responsibility for informing the School of Music of their professional activities, not only by their own account, but also by submitting such supporting evidence as programs, compositions, reviews, articles, publications, recordings, and any other materials they consider to be pertinent.

Letters from several individuals who are professionally qualified to evaluate the candidate's work are required; these are requested directly by the School of Music. The names and addresses of at least five individuals, together with a brief description of their professional relationship to the candidate, are to be provided by the candidate. No individuals who are currently members of the Yale faculty may be included.

Candidates may apply for the doctorate whenever they feel that their achievements subsequent to receiving the M.M.A. degree warrant consideration within the period of time specified below. Application is to be made on a form provided by the School of Music. A faculty committee reviews the application and supporting evidence, and if approved, the candidate must then enroll as a nonresident student at the School of Music and pay a registration fee of \$2,000 for the year. Enrollment is possible only at the beginning of the fall term, and the application must be completed by the preceding January 15. Formal applications are not accepted from candidates prior to January 15 of the second year after they have received the Master of Musical Arts degree. Applications made later than the fifth year are accepted only under exceptional circumstances and with prior permission of the D.M.A. Committee, and only under such circumstances are degrees conferred later than the seventh year.

Final qualification for the D.M.A. degree is determined on the basis of a public performance presented by the candidate at the University during the year of the candidate's nonresident enrollment. The performance is to be planned as an appropriate demonstration of the candidate's professional specialty. Candidates are responsible for all aspects of their recital program including arrangements for equipment and performers. The Concert and Press Office of the School of Music will provide stage management for the recital, and may be contacted to schedule additional rehearsals and to obtain the names of students who may be hired to perform in the recital. It is expected that the candidate can handle all details of the public performance in a professional manner. In addition, all candidates are expected to complete, with distinction, a comprehensive oral examination. A jury consisting of members of the Yale faculty, possibly augmented with professional musicians from outside the University, judges the performance and participates in the oral examination. If approved, the candidate is then recommended for the degree of Doctor of Musical Arts. This degree is awarded to the successful candidate at the close of that academic year.

ARTIST DIPLOMA

The Artist Diploma curriculum is a full-time program of studies designed for gifted composers and performers. Applicants must hold a master's degree or the professional equivalent and may be admitted only on the basis of a personal audition before a faculty committee. Students accepted must be in residence for two years. On recommendation of the major teacher and endorsement by a faculty committee, students who have completed the Master of Music degree at Yale may be admitted to the Artist Diploma program. These students are expected to complete work for the diploma in one academic year.

The course of study for Artist Diploma candidates is flexible and designed for the individual needs of advanced students. Fourteen credits, which include one nonperformance course, are required per term for the Artist Diploma candidate. All programs in the School of Music require that students earn a grade of B or better in both Individual Instruction in the Major and Seminar in the Major. Students who receive a grade lower than a B in either course will be placed on probation. All courses in the School of Music and Yale University are open to Artist Diploma candidates with permission of the instructor.

Minimum performance requirements for each year of residence are one solo recital, one major ensemble performance, and one performance of a work composed for soloist and orchestra. In addition, performers participate in the School of Music ensembles including chamber music, Philharmonia, New Music New Haven, and opera. Composers are expected to contribute substantial material (the equivalent of one full program) to the resident contemporary ensemble, New Music New Haven.

Although the Artist Diploma track does not require the academic breadth of the M.M.A. program, Artist Diploma candidates hold M.M. degrees, so a fundamental knowledge of musicianship and the history of Western music is presumed. Artist Diploma candidates are tested in these areas when they enter the program. If deficiencies are evident, students are required to enroll in appropriate courses. A passing grade in Hearing 501 or Music History Survey 510 demonstrates satisfactory understanding of these subjects.

The dean and the faculty review the progress of all two-year candidates at the end of two terms, and permission to continue in the program is granted only when substantial progress has been demonstrated.

CERTIFICATE IN PERFORMANCE

The Certificate in Performance is a three-year program requiring 96 credits (16 per term). It is designed for gifted students who do not hold a bachelor's degree. After admission as a certificate student, a curriculum is developed in consultation with the major teacher and the academic adviser. The enrollment is full-time in a program of performance and academic studies. The certificate student performs in the Philharmonia, chamber ensembles, and New Music New Haven; is advised to take one nonperformance academic course each term; and must earn a minimum of 16 nonperformance credits. To qualify for the certificate, a student is required to maintain an average grade of B. All programs in the School of Music require that students earn a grade of B or better in both Individual Instruction in the Major and Seminar in the Major. Students who receive a

grade lower than a B in either course will be placed on probation. Candidates for the Certificate in Performance must present a degree recital in the third year of study.

It is hoped that after receiving the Certificate in Performance, a student will complete a baccalaureate degree at Yale or elsewhere. On completion of a bachelor's degree and providing that performance, course, and proficiency requirements for the M.M. degree, including the comprehensive review, were met during the certificate studies, the student may petition the faculty to convert the certificate to a Master of Music degree. The 72 credits in performance and academic studies required for the Master of Music degree may not be applied toward completion of an undergraduate degree at another school. Performance credits required for the certificate may not be used toward completion of the undergraduate degree.

B.A./M.M. PROGRAM

The Bachelor of Arts/Master of Music program is designed for Yale College students with outstanding abilities in performance or composition. This program is open to majors both in Music and other subjects. B.A./M.M. students usually complete requirements for their Baccalaureate in their senior year and Master of Music after one year of the Master of Music program in the School of Music (year 5), providing that they have completed the following:

1. music majors: four terms of performance (MUSI 360a or b, 361a or b, 460a or b, 461a or b) and MUSI 210a or b and 211a or b by the end of the junior year;
2. majors in other subjects than music: four terms of performance (MUSI 360a or b, 361a or b, 460a or b, 461a or b) and four courses, which usually include MUSI 310a, 311b, and two of MUSI 350b, 351a, and 352a, taken by the end of the junior year.

Students who have accelerated the undergraduate program are ineligible to apply for the B.A./M.M. program.

Interested students should consult their major teacher at the beginning of the first term of the junior year, and must apply for the program at the School of Music by the deadline for applications (December 15, 2004). Music majors should also consult with the director of undergraduate studies.

Candidates admitted to the B.A./M.M. program are required to sit for placement examinations and juries in the School of Music at the beginning of their senior year. In their senior year they must take MUSI 540 (Individual Instruction) and MUSI 544 (Seminar in the Major) each term, and are advised to take two terms of a performance ensemble if schedules permit. B.A./M.M. students who major in an orchestral instrument are required to participate in the Yale Symphony or the School of Music Philharmonia during the senior year. Composers, singers, and keyboard players should consult with their principal teacher about requisites in the senior year beyond the lessons and seminar.

By the end of the fifth year all students participating in the B.A./M.M. program must have met the School of Music's standard in musicianship and music history either through testing or course work. They must also have completed language and keyboard proficiency requirements.

Program Planning

GUIDELINES

The student receives faculty advice and guidance in creating a program of study best suited to achieve interrelated objectives:

- a. the command of certain basic skills that are universally recognized as attributes of the musician;
- b. the development of individual musical and intellectual interests;
- c. a curriculum relevant to long-term personal and professional goals.

In planning an individual program the student should address the following:

1. All students will devote a major portion of their efforts to the development of their potential as performers or composers. At the same time, all students are expected to participate in many other dimensions of music making.
2. The need to develop and acquire the following basic skills must be kept in mind.
Ear: The cultivation of aural discrimination and aural memory.
Voice: The ability to use the voice to illustrate pitch and temporal relationships independent of an instrument.
Hands: For all performers, technical mastery of their chosen instrument; for non-keyboard players, at least the minimal capability to decipher the musical sense of a score; for singers, the ability to decipher, at the piano, the sense of an accompaniment. For all, the rudiments of conducting and related body movement.
Eye: The ability to read fluently in all clefs and to comprehend with ease the average keyboard score, four-part vocal music, and standard instrumental scores.
3. It is understood that educated men and women should be able to express themselves clearly in their own language, both in speech and in writing. Those who cannot communicate effectively will be handicapped in expressing ideas to others and in developing, defining, and understanding those ideas. Students should take several courses that will require them to write papers demanding evidence of critical investigation, analytical thought, and clarity of organization.
4. Music is an international art and the languages in which it is rehearsed, performed, criticized, discussed, and analyzed are numerous. For singers, the necessity of a basic command of several modern languages is obvious. A student should maintain and develop language facility already acquired and, if desired, undertake the study of additional languages.
5. Composers should be aware of previous or unfamiliar musical styles as a possible source of stimulation to creative activity or as a contrasting context to their own musical individuality. Performers likewise should develop familiarity with their musical heritage and should use this knowledge to illuminate their interpretations. For all musicians, contact with less-familiar music and means of music making can

lead to a heightening of consciousness of the idiosyncrasies of the music that normally engages their interests.

6. The extent of intellectual interests outside the domain of music must necessarily vary with the temperament and background of the individual. For those musicians who are verbally and visually sensitive, the broadest possible exposure to literature and the visual arts cannot fail to be of special benefit, and the cross-fertilization of their discipline through contact with parallel problems can be extremely fruitful. The usefulness of those arts directly connected with music, like poetry, drama, and dance, is self-evident.

Program Requirements

GENERAL REQUIREMENTS

A normal term load for a Master of Music candidate is 18 credit hours; a total of 72 is required for graduation. Full-time students must register for at least 16 credit hours in the Master of Music program. Certificate students must also register for 16 credit hours per term for each of six terms for a total of 96 credits. For the Artist Diploma, 14 credit hours are required per term with a total of 56 required for graduation. Students who already hold a Master of Music degree from Yale complete 28 credits for the Artist Diploma, and must do so in one year. The work of all students is given periodic review, and appropriate suggestions for improvement or changes are made.

Proficiencies and Required Courses

All students entering the School of Music take placement examinations in musicianship/analysis and in music history. On the basis of these examinations each student plans a program of studies in consultation with an academic adviser. Some are exempted from the core courses based on this testing. All others enroll in Hearing and Music History during their first term as assigned. Music History (510) is a one-term survey of the history of Western music. Candidates may, on the basis of the placement, be required to substitute a specific elective course for this class. Passing grades in Hearing and Music History (or assigned elective) fulfill the musicianship and history proficiency requirements for the Master of Music degree.

Keyboard proficiency requirements vary among departments. Specific requirements are available from the registrar on request. A reading knowledge of a foreign language, e.g., French, German, Italian, is required. If the student is deficient in language preparation, work must begin during the first year and continue until the required proficiency is established by examination. Language examinations are given periodically throughout the academic year.

Each student is assigned a principal teacher in his or her area of specialization, receives individual instruction in the major, and participates in required seminars and master classes given by the major department. Seminars in instrumental and vocal instruction, as well as conducting and composition, may also encompass off-campus field trips and field work (performance and/or teaching), as assigned by the instructors.

Participation in chamber music is required of instrumental majors (except organ) in each term of enrollment. In addition to continuous participation in chamber ensembles, students are assigned to New Music New Haven to perform music by Yale's student and faculty composers. Personal preferences are taken into consideration as much as possible in ensemble assignments.

String, wind, and percussion students play in the Philharmonia, as assigned by the conductor.

All singers take classes in vocal repertoire, opera workshop, body movement, and languages.

REQUIREMENTS FOR PERFORMANCE MAJORS

The degree program in performance is designed for the student seeking a professional career as an instrumentalist, vocalist, or conductor. The curriculum has been designed to provide training in areas essential to the broadening and strengthening of students' skills required to attain the exacting standards in the profession today. Performance majors are offered in piano, organ, harpsichord, violin, viola, violoncello, double bass, flute, oboe, clarinet, bassoon, horn, trumpet, trombone, tuba, percussion, harp, guitar, voice, and orchestral and choral conducting.

Admission to this major is dependent on the applicant's performance abilities. Candidates are expected to submit tapes or CDs that include repertoire specified by individual departments, and they should also be prepared for aural and written tests dealing with the essentials of comprehensive musicianship.

Master of Music

SPECIAL REQUIREMENTS

All students present a public degree recital in the final year of study; certain departments require a recital in each year of residence. All M.M. candidates are required to complete a comprehensive review during the last term of enrollment. All students must complete four nonperformance electives at the rate of one per term.

COURSE REQUIREMENTS

Orchestral Instruments

Philharmonia/New Music New Haven	8
Chamber Music	8
Seminar in the Major	8
Individual Instruction	16
* Music History	4
† Hearing	4
Electives	24
Total	<u>72</u>

Piano

Chamber Music	8
Instrumental Accompanying	2
Vocal Accompanying	2
Seminar	16
Individual Instruction	16
* Music History	4
† Hearing	4
Electives	20
Total	<u>72</u>

* Unless exempt on the basis of a placement examination. Exempt students take four more credits of electives.

† Students are normally required to complete four credits of Hearing (501, 502, or 503) or the basic Theory-Hearing sequence (MUSI 210/211 – MUS 500) unless exempt on the basis of a placement examination. Note that "MUSI" courses are offered in the Department of Music; "MUS" courses are offered in the School of Music.

<i>Choral Conducting</i>	
Camerata	8
Repertory Chorus — conductor	4
Repertory Chorus — singer	4
Conductor, Recital Chorus	4
Secondary Voice	4
Seminar in the Major	8
Individual Instruction	16
‡ Colloquium (ISM only)	4
* Music History	4
† Hearing	4
Electives	12
Total	<u>72</u>
<i>Guitar</i>	
Chamber Music/New Music New Haven	8
Seminar in the Major	8
Individual Instruction	16
* Music History	4
† Hearing	4
Electives	32
Total	<u>72</u>
<i>Orchestral Conducting</i>	
Score Reading/Analysis	16
Seminar in the Major	8
Individual Instruction	16
* Music History	4
† Hearing	4
Electives	24
Total	<u>72</u>
§ <i>Voice (Opera Track)</i>	
Vocal Repertory	8
Movement	4
Acting	4
Lyric Diction	8
Opera Workshop	12
Art Song Coaching	4
Seminar in the Major	8
Individual Instruction	16
* Music History	4
† Hearing	4
Electives	6
Total	<u>78</u>

<i>Organ</i>	
Seminar in the Major	8
Individual Instruction	16
‡ Colloquium (ISM students only)	4
* Music History	4
† Hearing	4
Electives	36
Total	<u>72</u>

Master of Musical Arts

SPECIAL REQUIREMENTS

All students present a public degree recital during each year of residence in the program, complete a master’s research project culminating in a scholarly paper, and take comprehensive oral and written examinations. One-year students must enroll in the M.M.A. Seminar during the final term of their M.M. year. The number of electives varies according to the requirements of the departments. Some M.M.A. students may be required by their departments to enroll in specific classes.

COURSE REQUIREMENTS

	<i>1-year internal candidates</i>	<i>2-year external candidates</i>
Individual Instruction	8	16
M.M.A. Seminar	12	16
Chamber Music (where applicable)	4	8
Philharmonia (where applicable)	4	8
Instrumental Seminar	—	8
Electives	8	16
Total	<u>36</u>	<u>72</u>

Doctor of Musical Arts

SPECIAL REQUIREMENTS

All students pursue a professional career giving evidence of distinguished professional achievement in the candidate’s field and confirm that evidence by a professional recital and comprehensive oral examination at Yale.

The D.M.A. degree is awarded only to holders of the M.M.A. degree from Yale, and no later than the end of the sixth year after the M.M.A. degree has been received.

* Unless exempt on the basis of a placement examination. Exempt students take four more credits of electives.

† Students are normally required to complete four credits of Hearing (501, 502, or 503) or the basic Theory-Hearing sequence (MUSI 210/211–MUS 500) unless exempt on the basis of a placement examination. Note that “MUSI” courses are offered in the Department of Music; “MUS” courses are offered in the School of Music.

‡ School of Music students replace the colloquium with an elective.

§ For course requirements for the early music, song, and chamber ensembles track, please contact the office of admissions.

Artist Diploma

SPECIAL REQUIREMENTS

All students present a public degree recital, one major ensemble performance, and one performance of a work composed for soloist and orchestra during each year of residence in the program.

COURSE REQUIREMENTS

	<i>1-year</i> <i>internal candidates</i>	<i>2-year</i> <i>external candidates</i>
<i>Orchestral Instruments</i>		
Philharmonia/New Music New Haven	4	8
Chamber Music	4	8
Seminar in the Major	4	8
Individual Instruction	8	16
* Music History	—	4
† Hearing	—	4
Electives	<u>8</u>	<u>8</u>
Total	28	56
<i>Piano</i>		
Chamber Music	4	8
Instrumental Accompanying	—	2
Vocal Accompanying	—	2
Seminar	8	16
Individual Instruction	8	16
* Music History	—	4
† Hearing	—	4
Electives	<u>8</u>	<u>8</u>
Total	28	60
<i>Choral Conducting</i>		
Camerata	4	8
Recital Chorus — Conductor	4	8
Repertory Chorus	4	8
Secondary Voice	—	4
Seminar in the Major	4	8
Individual Instruction	8	16
‡ Colloquium (ISM only)	2	4
* Music History	—	4
† Hearing	—	4
Electives	<u>8</u>	<u>8</u>
Total	34	72

* Unless exempt on the basis of a placement examination. Exempt students take four more credits of electives.

† Students are normally required to complete four credits of Hearing (501, 502, or 503) or the basic Theory-Hearing sequence (MUSI 210/211—MUS 500) unless exempt on the basis of a placement examination. Note that “MUSI” courses are offered in the Department of Music; “MUS” courses are offered in the School of Music.

‡ School of Music students replace the colloquium with an elective.

	<i>1-year internal candidates</i>	<i>2-year external candidates</i>
<i>Guitar</i>		
Chamber Music/New Music New Haven	4	8
Seminar in the Major	4	8
Individual Instruction	8	16
* Music History	—	4
† Hearing	—	4
Electives	<u>12</u>	<u>16</u>
Total	28	56
<i>Orchestral Conducting</i>		
Philharmonia/New Music New Haven	4	8
Score Reading/Analysis	8	16
Seminar in the Major	4	8
Individual Instruction	8	16
* Music History	—	4
† Hearing	—	4
Electives	<u>4</u>	<u>—</u>
Total	28	56
<i>Voice</i>		
Vocal Repertory	4	8
Movement	2	4
Lyric Diction	4	8
Opera Workshop	6	12
Art Song Coaching	2	4
Seminar in the Major	4	8
Individual Instruction	8	16
* Music History	—	4
† Hearing	—	4
Electives	<u>8</u>	<u>8</u>
Total	38	76
<i>Organ</i>		
‡ Colloquium (ISM students only)	2	4
Seminar in the Major	4	8
Individual Instruction	8	16
* Music History	—	4
† Hearing	—	4
Electives	<u>14</u>	<u>20</u>
Total	28	56

Certificate in Performance

SPECIAL REQUIREMENTS

All students present a public degree recital in the final year of study; certain departments require a recital in each year of residence. Certificate students who wish to retain the option to convert to an M.M. degree must complete all the requirements for the M.M. degree, including all proficiencies, while in residence, and the comprehensive review upon completion of the bachelor's degree. All students must complete four nonperformance electives.

COURSE REQUIREMENTS

Orchestral Instruments

Philharmonia/New Music New Haven	12
Chamber Music	12
Seminar in the Major	12
Individual Instruction	24
† Hearing	4
Electives	32
Total	<u>96</u>

Piano

Chamber Music	12
Instrumental Accompanying	2
Vocal Accompanying	2
Seminar	24
Individual Instruction	24
† Hearing	4
Electives	28
Total	<u>96</u>

Guitar

Chamber Music/New Music New Haven	12
Seminar in the Major	12
Individual Instruction	24
† Hearing	4
Electives	44
Total	<u>96</u>

* Unless exempt on the basis of a placement examination. Exempt students take four more credits of electives.

† Students are normally required to complete four credits of Hearing (501, 502, or 503) or the basic Theory-Hearing sequence (499–500) unless exempt on the basis of a placement examination.

<i>Voice</i>	
Vocal Repertory	8
Movement	4
Lyric Diction	8
Opera Workshop	18
Art Song Coaching	4
Seminar in the Major	12
Individual Instruction	24
† Hearing	4
Electives	14
Total	<u>96</u>

REQUIREMENTS FOR COMPOSITION MAJORS

The degree program in composition is designed as preparation for professional work in composition and such related fields as teaching, arranging, scoring, music technology, or similar activities that require a high degree of professional competence in working with the materials of music.

Admission to this major is dependent primarily on demonstrated ability in composition. Applicants should submit scores and compact discs of at least three recent works, each written for a different group of instruments, voices, and/or electronic media. They should also be prepared for aural and written tests dealing with the essentials of comprehensive musicianship and the history of music.

Master of Music

SPECIAL REQUIREMENTS

In the course of two years, each candidate must present, in public performances of his or her music, the equivalent of a full recital program.

COURSE REQUIREMENTS

Tonal Analysis elective	4
Nontonal Analysis elective	4
Individual Instruction	16
Seminar in the Major	8
* Music History	4
† Hearing	4
Electives	32
Total	<u>72</u>

Master of Musical Arts

SPECIAL REQUIREMENTS

In the course of two years, each candidate must present, in public performances of his or her music, the equivalent of a full recital program. Candidates must also successfully complete a master's research project consisting of a major musical composition and a scholarly paper, and pass comprehensive oral and written examinations. Internal candidates must enroll in the M.M.A. seminar during the final term of their M.M. year. The number of electives varies according to the requirements of the departments. Some M.M.A. students may be required by their departments to enroll in specific classes.

COURSE REQUIREMENTS

	<i>1-year</i> <i>internal candidates</i>	<i>2-year</i> <i>external candidates</i>
Tonal Analysis elective	—	4
Nontonal Analysis elective	—	4
Individual Instruction	8	16
M.M.A. Seminar	12	16
Seminar in the Major	4	8
Electives	12	24
Total	<u>36</u>	<u>72</u>

Doctor of Musical Arts

All students pursue a professional career giving evidence of distinguished professional achievement in the candidate's field and confirm that evidence with a professional recital and comprehensive oral examination at Yale.

The D.M.A. degree is awarded only to holders of the M.M.A. degree from Yale, and no later than the end of the sixth year after the M.M.A. degree has been received.

Artist Diploma

COURSE REQUIREMENTS

	<i>1-year</i> <i>internal candidates</i>	<i>2-year</i> <i>external candidates</i>
Tonal Analysis elective	—	4
Nontonal Analysis elective	—	4
Seminar in the Major	4	8
Individual Instruction	8	16
* Music History	—	4
† Hearing	—	4
Electives	16	16
Total	<u>28</u>	<u>56</u>

* Unless exempt on the basis of a placement examination. Exempt students take four more credits of electives.

† Students are normally required to complete four credits of Hearing (501, 502, or 503) or the basic Theory-Hearing sequence (499–500) unless exempt on the basis of a placement examination.

Areas of Instruction

PERFORMANCE

The members of the performance faculty of the Yale School of Music are internationally recognized artists and teachers. At Yale they work with students from many countries in programs that are broadly based and intensely professional. Work in both solo and ensemble performance is supplemented by a comprehensive program of study in musical analysis and history. Students participate in the Philharmonia Orchestra of Yale, New Music New Haven, Yale Opera, and the extensive chamber music program. Master classes, special seminars, and residencies of distinguished guest artists are sponsored each year by the School. Students are urged to explore courses in music literature, analysis, and bibliography as an important component of their course of study, and to take advantage of courses and activities in other areas of the University. In this extraordinarily rich musical environment Yale provides a unique opportunity for the cultivation of each individual student's potential for artistic growth.

Strings

Syuko Aki, Sidney Harth, Ani Kavafian, Peter Oundjian, Wendy Sharp, Kyung Hak Yu, violin; Jesse Levine, viola; Ole Akahoshi, Aldo Parisot, violoncello; Donald Palma, double bass

The violin faculty encourages each student to become his or her own best teacher, first through explanation and demonstration, and eventually through critical self-awareness. No single method is stressed; rather, an approach is designed for each individual student. Rhythmic control is paramount; it is inextricably bound, both physically and emotionally, to beautiful violin playing.

The approach to viola instruction stresses the overriding importance of musical language as well as technical mastery of the instrument. The search for beauty in performance is the ultimate goal; the production of an expressive sound and an acute awareness of phrasing in interpretation are also constantly kept in mind. Independent and broad exploration of viola literature is encouraged, as are new compositions to be written for the instrument.

The method of cello instruction is based upon the belief that even the most imaginative musician is prevented from achieving the highest potential if he or she is limited by technical deficiencies. The student, therefore, concentrates first on the removal of tension, then learns to involve the entire body in cello playing and to experience the physical sensations associated with facility on the instrument. When the player and the instrument function as an efficient unit, the student begins to explore the vast subtleties of sound, phrasing, and interpretation available to those who have thoroughly mastered the cello.

The Yale School of Music offers the double bassist an opportunity to refine his or her technique and musicianship while gaining a truer understanding of the physical aspects

of playing the double bass. Preparation for orchestra auditions, solo performances, and all aspects of twentieth-century writing for the double bass is emphasized in degrees corresponding to the students' goals.

Wind Instruments

Ransom Wilson, flute; Richard Killmer, oboe; David Shifrin, clarinet; Frank Morelli, bassoon; William Purvis, horn; Allan Dean, trumpet; Scott Hartman, trombone; Thompson Hanks, Jr., tuba and brass ensemble

Wind players receive private lessons and participate in weekly seminars. They are encouraged to acquaint themselves with as broad a repertoire as possible in all fields, including performance of baroque and contemporary music. In addition to solo playing, students are required to play in chamber groups, New Music New Haven, and in the Philharmonia.

Percussion

Robert Van Sice

The percussion department offers a program with three primary areas of study: solo marimba/percussion, orchestral percussion, and contemporary chamber music. Students receive a weekly private lesson and attend an orchestral repertoire seminar. Required ensembles include the Philharmonia, New Music New Haven, and the Yale Percussion Group.

Guitar and Harp

Benjamin Verdery, guitar, and June Han, harp

The weekly guitar seminar includes performances of newly learned repertoire, chamber music coaching, ensembles, and lectures. Guest master classes are also part of the program; among recent artists are Eliot Fisk, David Russell, Manuel Barrueco, and Anthony Newman. In the two-year guitar program each student is strongly encouraged to prepare two solo recital programs, a concerto, and three or four chamber works. The final degree recital should be performed from memory.

Harpists have the opportunity to perform with a wide range of ensembles including chamber groups, the Philharmonia, and New Music New Haven.

Piano

Boris Berman, Robert Blocker, Melvin Chen, Claude Frank, Peter Frankl, Anna Grinberg, Elizabeth Sawyer Parisot, and guests

The close collaboration of piano faculty members working with one another is the unique feature of the piano department. Students have regular opportunities to play in master classes for faculty other than their major teacher, as well as to receive additional individual lessons and chamber music coachings with them. Piano faculty take turns in conducting piano seminars and master classes.

The main emphasis of the piano program is on solo performance; however, ensemble playing, accompanying, and teaching play an important role in the major's pianistic

career at Yale. This all-encompassing training is given so that the graduates are superbly equipped to make their way in the highly competitive world of music today. Piano faculty supervise multifaceted activities in which students are engaged.

During each year a piano student is expected to give one or more solo recitals, to perform with instrumentalists and/or singers, and to play chamber and contemporary music. Piano students can apply for salaried positions to teach Yale College undergraduates or piano as a secondary instrument in the School of Music.

Chamber Music

The Tokyo String Quartet and members of the performance faculty

Developing musicianship is the goal of every young and aspiring musician. The surest path to this goal is the study and performance of the masterworks of chamber music literature. Under the guidance of the Tokyo String Quartet (the quartet in residence) and other members of the faculty, chamber music is studied in depth, and traditions and stylistic differences are explored. Concerts of the Tokyo String Quartet and visiting ensembles are open to students.

Chamber music holds a place of great importance in the curriculum at Yale. An effort is made to provide each student with an opportunity to play in various ensembles. Students also have the opportunity to rehearse and perform in chamber music concerts with their faculty coaches.

Student chamber music performances take place not only at the School of Music but in various colleges on the Yale campus and in surrounding communities.

Harpsichord

Richard Rephann

A performance major is offered at the graduate level. Students in the School of Music may elect to study harpsichord as a secondary instrument; an audition and permission of the instructor are required.

Candidates for the major in harpsichord should be generally qualified as musicians and give promise as solo performers. In addition to the acquisition of a knowledge of the literature of the instrument, students must concern themselves with related vocal and instrumental music, with source materials concerning performance practices, with continuo playing, with the history of instruments, and with general problems of tuning and maintenance. The Yale Collection of Musical Instruments offers a unique resource for students interested in the study of historical instruments. Courses in the history of musical instruments are offered on a regular basis and are taught in the collection.

Organ

Martin Jean, Thomas Murray, William Porter (improvisation, fall term), and Jeffrey Brillhart (improvisation, spring).

The major in organ prepares students for careers as soloists, informed teachers, and church musicians, and for doctoral-level studies. The departmental seminar is devoted to a comprehensive survey of organ literature from all musical periods. In addition to

individual coaching from the resident faculty, majors receive individual lessons from renowned visiting artists who come to Yale for one week each year. In recent years the visiting artists have included Daniel Roth, Marie-Claire Alain, Martin Haselböck, Peter Planyavsky, Dame Gillian Weir, Naji Hakim, David Craighead, Olivier Latry, Susan Landale, Ludger Lohmann, Jon Gillock, and Michael Gaillit. The visiting artist in 2004 will be Karel Paukert.

Students have the opportunity for practice and performance on an extensive collection of fine instruments at the University: the H. Frank Bozyan Memorial Organ in Dwight Memorial Chapel (von Beckerath, three manuals, 1971); the organ in Battell Chapel (Walter Holtkamp, Sr., three manuals, 1951); Marquand Chapel at the Divinity School (E. M. Skinner, three manuals, 1931); and the Newberry Memorial Organ in Woolsey Hall (E. M. Skinner, four manuals, 1928), one of the most renowned romantic organs in the world. Two-manual practice instruments by Flentrop, Holtkamp, Casavant, and other builders are located both 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).

Organ majors may enroll in the School of Music through the Institute of Sacred Music for all degree programs – M.M., M.M.A./D.M.A., Certificate in Performance, and A.D. The Institute also offers an employment placement service for organ students at Yale.

Voice and Opera

Students majoring in vocal performance at Yale are enrolled in one of two separate and distinct tracks: the opera track and the track in early music, song, and chamber ensemble. Both tracks are designed to enhance and nurture the artistry of young singers by developing in them a secure technique, consummate musicianship, and comprehensive performance experience.

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

OPERA

Doris Yarick-Cross (artistic director and voice); Lili Chookasian and Richard Cross (voice); Douglas Dickson (opera coaching); Eric Trudel (opera coaching, Italian and French diction); Emily Olin (Russian diction); Annette Wegener (German diction); J.J. Penna (song coaching); Marc Verzatt, acting and body movement; and guests

Singers in the opera program are prepared for rigorous careers by practical studies in the art of opera performance. The program encompasses thorough musical training including languages, style, acting, body movement, recitals, and general stage skills. Full productions with orchestra, as well as performances of excerpts, are presented through-

out the year to give students varied performance experience. Recent productions have included *Gianni Schicchi*, *Suor Angelica*, *Le Médecin malgré lui*, *Die Zauberflöte*, *Faust*, *La Bohème*, *Falstaff*, *La Traviata*, *La Cenerentola*, *Così fan tutte*, *Les Contes d'Hoffman*, *Le Nozze di Figaro*, *Il Barbiere di Siviglia*, *Die Fledermaus*, *Albert Herring*, *La tragédie de Carmen*, *The Rape of Lucretia*, *The Kaiser of Atlantis*, *Iolanta*, and the first staged Italian performance of Rossini's *Il viaggio a Reims*. Repertoire is chosen with young voices in mind, and to afford the widest casting possibilities and maximum experience for all.

Private voice lessons are supplemented by intensive coaching in both operatic and song literature. Weekly seminars and voice classes stress diction, interpretation, and effective communication. Master classes by eminent artists give young musicians contact with and insight into the real world of music. Such guests have included Elly Ameling, Carlo Bergonzi, Alan Held, Régine Crespin, Franz Hans Hasl, Marilyn Horne, Evelyn Lear, Sherrill Milnes, and Renata Scottò.

EARLY MUSIC, SONG, AND CHAMBER ENSEMBLE

Judith Malafrente and Mark Risinger (voice), Simon Carrington and Marguerite Brooks (ensemble coaching), Jeffrey Douma (choral genres), Eric Trudel (Italian and French diction); Emily Olin (Russian diction); Annette Wegener (German diction); J.J. Penna (song coaching); and guests

This vocal track is designed for the young singer whose interests lie principally in the fields of early music, oratorio, lieder, contemporary music, and choral chamber ensembles.

The primary goal is to prepare the young singer for the rigors of a professional singing career through the development of a sound technique, musicianship, stylistic versatility, and performance skills. Private voice lessons are supplemented by intensive coaching in song and oratorio literature, as well as concentrated study of ensemble techniques in the chamber ensemble, Yale Schola Cantorum, directed by Simon Carrington. This ensemble tours annually and will begin a recording schedule in 2005. In addition to master classes by internationally renowned artists, weekly seminars and voice classes concentrate on performance practices, diction, and interpretation.

Orchestral Conducting

Shinik Hahm and guests

The orchestral conducting program offers intensive training to a highly gifted group of young conductors. During the two-year curriculum students train with the artistic director and also work with a group of distinguished guest mentors. Students have the opportunity to travel to observe eminent conductors in rehearsals.

Conductors frequently have the opportunity to conduct the Philharmonia and other ensembles in rehearsal and performance.

Although there is an emphasis on orchestral repertoire, students develop their technique and general musicianship. Score-reading skills and analysis classes are required. In addition, students in the program are strongly encouraged to take advantage of the diverse course offerings of the School of Music, the Department of Music, and the other divisions of the University.

Choral Conducting

Marguerite Brooks and Simon Carrington

The program prepares students for careers as professional conductors in a variety of contexts, including educational, civic, and church. 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.

The program for choral conductors includes individual lessons with the choral conducting faculty and lessons during regularly supervised sessions with the Repertory and Recital choruses. Attendance at a weekly seminar, Repertory Chorus rehearsals, and membership in the Yale Camerata are required each term, as is participation as a singer in either the Yale Schola Cantorum or the Repertory Chorus. First-year students conduct Repertory Chorus in two shared performances. Second- and third-year students present a degree recital with the Recital Chorus. Choral conducting students are required to study voice as a secondary instrument for two terms and are encouraged to pursue other secondary instrumental studies. Students who are enrolled in the School of Music through the Institute of Sacred Music will have additional requirements as specified by the Institute. All students are expected to avail themselves of the offerings of the University, particularly courses in the Department of Music.

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 choirs. Visiting guest conductors have included Harold Decker, George Guest, Sir David Willcocks, Stefan Parkman, and Robert Shaw. Both Sir David Willcocks and Krzysztof Penderecki are scheduled to visit in 2004–2005.

COMPOSITION

Martin Bresnick, Aaron Jay Kernis, Ezra Laderman, and guests

The program focuses on studies in composition, including computer music and recording techniques. In addition, composers are urged to continue to develop competency as both instrumentalists and conductors. Students are encouraged to take as many courses as possible in music history and literature and are required to complete successfully courses in the analysis of tonal and nontonal music.

Composers are expected to produce enough work in their two-year residency for one full concert. These works are interspersed during the six to eight concerts given each year under the rubric New Music New Haven.

One of the most effective features of the composition program is provided by regular visits of distinguished visiting composers who serve on the teaching faculty. Gilbert Amy, Louis Andriessen, Earle Brown, Anthony Davis, Lukas Foss, Betsy Jolas, Leon Kirchner, Zygmunt Krause, Tania León, Nicholas Maw, Marlos Nobré, Roger Reynolds, Poul Ruders, Frederic Rzewski, Carlos Sanchez-Gutierrez, Roberto Sierra, Morton Subotnick, Nicholas Thorne, Charles Wuorinen, Ned Rorem, David Del Tredici, and Alvin Singleton have each taught for one term in the composition program. Visiting guest

composers who have recently addressed the composers' seminar include Samuel Adler, Milton Babbitt, Robert Beaser, John Corigliano, Vinko Globokar, John Harbison, Bruce MacCombie, Steven Mackey, Ingram Marshall, Steve Reich, James Wood, and Yehudi Wyner.

CENTER FOR STUDIES IN MUSIC TECHNOLOGY

John Halle, director; Jack Veas, operations director

The Center for Studies in Music Technology (CSMT) offers courses and supports projects in all aspects of computer applications in music composition, performance, and research. CSMT currently has facilities for sound synthesis and analysis of all types, digital recording and processing, and MIDI-based synthesis. Aside from composition projects, CSMT supports research in interactive performance systems, physical modeling of instruments, analysis of performance gesture, and music notation.

Courses of Instruction

Key to Course List

A schedule of the hours and places at which various classes are to meet will be posted before the beginning of each term.

Courses designated “a” meet in the fall term only.

Courses designated “b” meet in the spring term only.

Courses designated “a,b” are offered in both the fall and spring terms.

Courses designated “a–b” are yearlong courses. Credit for these courses is granted only after completion of two terms of work.

Courses designated with the symbol P/F will be graded on a Pass/Fail basis.

Courses designated with the symbol NP are nonperformance courses.

Courses designated with the symbol M are courses in the major.

MUSICIANSHIP AND THEORY

MUS 500b, Hearing. 2 credits. See MUS 501a, 502a, 503a. Required of all students who pass specified preparatory courses in the Music Department.

MUS 501a, 502a, 503a, 549a, Hearing. 4 credits. Developing aural and analytic skills through the exploration of a variety of tonal styles, hearing with and without score, hearing from recordings, and hearing with attention to both pitch and nonpitch compositional elements. The goal is to connect the above to performance and to understand the structure of music. One of these sections is a degree requirement. *Does not count as a non-performance elective.* A higher level of Hearing may be taken as an academic elective. Joan Panetti, Chairperson.

MUS 610a, Score Reading and Analysis. 4 credits per term. NP. An examination of repertoire from the eighteenth, nineteenth, and twentieth centuries. Appropriate analytic points of view are used to discover inherent stylistic similarities and differences in orchestration and texture. Classwork includes a substantial term paper, as well as playing scores at the piano. Permission of instructor required; enrollment limited to eight.

MUS 658a, Twentieth-Century Music: Ear Training and Analysis. 4 credits. NP. This course attempts to develop students’ ability to recognize and generate structures and processes particular to music of the twentieth century and to apply them in analysis of short pieces. The course makes use of musical examples by Schoenberg, Bartók, Debussy, Stravinsky, and others. Reading, singing, memorizing, and manipulation of these excerpts are among the course’s central activities, which also include singing (and playing), dictation, identification, improvisation, and, above all, recognition. The course also extends the ear training skills into the area of analysis, although analysis is secondary to ear training. Short pieces to be analyzed by Debussy, Bartók, Schoenberg, Webern, and others. Enrollment limited to 15. Michael Friedmann.

MUS 672a, The Yale Interdisciplinary Seminar on Rhythm. 2 credits. NP. The seminar addresses such questions as the response in humans to rhythmic activity, rhythm as a factor in emotional equilibrium, what the content of rhythm is, and dimensions that are involved in the transaction of musical rhythm in time. The seminar visits other departments of the University for discussions of rhythm in astronomy, geology, neurology, painting, and philosophy. Enrollment limited. Willie Ruff and guests.

MUS 692b, Advanced Hearing and Analysis. 4 credits. NP. For musicians who are passionate about integrating aural, analytic, and performance skills. A variety of composers and styles are explored. The workload consists of performances, short presentations, and short papers. Permission of the instructor required. Joan Panetti.

PERFORMANCE

MUS 515a, 615a, 715a, 815a, Improvisation at the Organ. 2 credits. Development of improvisatory skills at the keyboard. William Porter.

MUS 529a,b, Conducting. 4 credits. A study of the art of conducting through analysis of scores, baton technique, and orchestration. Assignments include weekly conducting exercises, study of repertoire, quizzes, and a final examination. The ability to read scores and transpose is assumed. Permission of the instructor required; enrollment limited. Faculty.

MUS 530b, Intermediate Conducting. 4 credits. Continuation of the techniques utilized in Conducting 529a,b. More difficult orchestral pieces are analyzed and conducted, and score reading at the piano is stressed. A playing ensemble is made up of participants in the class. Some piano playing skills required. Prerequisite: Conducting 529a,b; thorough knowledge of theory and analysis. Permission of the instructor required. Enrollment limited to eight, determined by audition. Shinik Hahm.

MUS 531a–b, 631a–b, 731a–b, Repertory Chorus. 2 credits per term. 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 Brooks, Simon Carrington.

MUS 532a–b, 632a–b, 732a–b, Conducting Repertory Chorus. 2 credits per term. 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 Brooks, Simon Carrington.

MUS 533a–b, 633a–b, 733a–b, Seminar in Piano Literature and Interpretation. 4 credits per term. M. For piano majors. Piano faculty and guests.

MUS 534b, Instrumental Accompanying. 2 credits. A course for piano majors, intended to broaden their experience and to provide them with the skills necessary to prepare sonatas and accompaniments. A number of selected instrumental sonatas are covered, as well as the problems involved in dealing with orchestral reductions and piano parts to virtuoso pieces. Sight reading and difficulties related to performing with specific

instruments are also addressed. Students are encouraged to bring works to class that they are preparing for recitals. Elizabeth Sawyer Parisot.

MUS 535a–b, 635a–b, 735a–b, Recital Chorus. 2 credits per term. 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 Brooks.

MUS 536a–b, 636a–b, 736a–b, Conducting Recital Chorus. 2 credits per term. 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 Brooks.

MUS 537b, Skills of Vocal Accompanying. 2 credits. 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. Faculty.

MUS 538a–b, 638a–b, 738a–b, Cello Ensemble. 2 credits per term. An exploration of the growing literature for cello ensemble emphasizing chamber music and orchestral skills as well as stylistic differences. Performances planned during the year. Required of all cello majors. Aldo Parisot.

MUS 540a–b, 640a–b, 740a–b, 840a–b, Individual Instruction in the Major. 4 credits per term. M. Individual instruction of one hour per week throughout the academic year, for majors in performance, conducting, and composition. Faculty.

MUS 541a,b, 641a,b, 741a,b, Secondary Instrumental, Compositional, and Vocal Study. 2 credits per term. Permission of Dean Duffy required. Study of a secondary instrument, voice, or composition for credit. Conductors may register and receive credit in two areas. Students who register for secondary study are assessed a fee of \$100 per area per term and may be required to perform juries at the end of each term. (P/F) Faculty.

MUS 542a–b, 642a–b, 742a–b, 842a–b, The Philharmonia Orchestra of Yale. 2 credits per term. Participation, as assigned by the faculty, is required of all orchestral students. Shinik Hahm.

MUS 543a–b, 643a–b, 743a–b, 843a–b, Chamber Music and New Music New Haven. 2 credits per term. Required of instrumental majors (except organ) in each term of enrollment. In addition to regular participation in a chamber music ensemble, students are assigned to New Music New Haven, to groups performing music by Yale composers, and to other ensembles as required. Faculty and guests.

MUS 544a–b, 644a–b, 744a–b, 844a–b, Seminar in the Departmental Major. 2 credits per term. M. An examination of a wide range of problems relating to the area of the major. Specific requirements may differ by department. Required of all School of Music students except pianists who take 533, 633, 733. Faculty.

MUS 546a–b, 646a–b, 746a–b, Yale Camerata. 2 credits per term. Open to all members of the University community by audition, the Yale Camerata presents several performances throughout the year that explore choral literature from all musical periods. Members of the ensemble should have previous choral experience and be willing to devote time to the preparation of music commensurate with the Camerata's vigorous rehearsal and concert schedule. Marguerite Brooks.

MUS 547a–b, 647a–b, 747a–b, Yale Divinity School Choir. 1 credit per term. The choir performs sacred music from many liturgical traditions in the chapel services of the Divinity School, and it presents special musical services during the academic year. By audition. Faculty.

MUS 565a, Elements of Choral Technique. 4 credits. An exploration of conducting technique, rehearsal technique, score analysis, and repertoire for the choral conductor, this course is designed for students who are not majoring in choral conducting but are interested in learning the essentials of choral technique. Repertoire from the sixteenth century to the present is explored. Jeffrey Douma.

COMPOSITION

MUS 555a, Composition for Performers. 4 credits. NP. Discussion and production of various compositional procedures, styles, types of notation, and composer-performer collaborations. Group performance and evaluation of works produced. Individual consultation and guidance as needed. Ezra Laderman.

MUS 572a, The Analysis of Music: The Composer's Perspective. 4 credits. NP. This course is designed to provide composers (and others interested in composition) with the opportunity to evaluate and analyze important musical compositions from a creator's point of view. Works of music have been analyzed by theorists, musicologists, ethnomusicologists, performers, and audiences for their own purposes. The goal of this course is to explore the decisive musical choices that remain after accounting for the contexts and constraints of theory, history, and sociology. We attempt to address the significance and character of what, given the histories and theories of music, is finally "composed" by a composer. Works ranging from Gregorian chant to contemporary compositions are discussed and analyzed. Students are assigned projects using the analytical methods elaborated during the term. Enrollment limited to twenty. Martin Bresnick.

MUS 651b, Orchestral Style Workshop. 4 credits. Practical exercises in orchestration. The work proceeds simultaneously in two ways: analysis and model writing based on orchestral styles of past masters; free invention and experimentation with live instruments. Enrollment limited to composers. Ezra Laderman.

MUS 652a, Instrumental Arranging. 4 credits. NP. A practical study of writing for all instruments in all combinations including orchestra, concert band, jazz, and chamber ensembles. Enrollment limited. Willie Ruff.

VOICE AND OPERA

MUS 504a–b, 604a–b, 704a–b, Dramatic Movement for Singers. 1 credit per term. Stage movement tailored specifically for singers. Physical preparation of the body through exercises that develop strength, control, and flow of movement while releasing tensions and extending the range of movement possibilities. Emphasis is placed on stage presence and movement problems as applied to specific roles, and on transferring the class experience to the stage. Required. Faculty.

MUS 506a–b, 606a–b, 706a–b, Lyric Diction for Singers. 2 credits per term. A language course designed specifically for the needs of singers. Intensive work on pronunciation, grammar, and literature throughout the term. French/German and Italian/Russian are offered in alternating years. Required. Faculty.

MUS 507a–b, 607a–b, 707a–b, Vocal Repertoire for Singers and Pianists. 2 credits per term. A performance-oriented course that in successive terms surveys the French *mélodie*, German *Lied*, and Italian, American, and English art song. Elements of style, language, text, and presentation are emphasized. Required. Faculty.

MUS 508a–b, 608a–b, 708a–b, Opera Workshop. 3 credits per term. Encompasses musical preparation, coaching (musical and language), staging, and performance of selected scenes as well as complete roles from a wide range of operatic repertoire. Required. Doris Yarrick-Cross, coaching staff, and guest music and stage directors.

MUS 509a–b, 609a–b, 709a–b, Art Song Coaching for Singers. 1 credit per term. Individual private coaching in the art song repertoire, in preparation for required recitals. Students are coached on such elements of musical style as phrasing, rubato, and articulation, and in English, French, Italian, German, and Spanish diction. Students are expected to bring their recital accompaniments to coaching sessions as their recital times approach. Faculty.

MUS 522a–b, 622a–b, 722a–b, Acting for Singers. 1 credit per term. Marc Verzatt.

HISTORY AND ANALYSIS

MUS 510a, Music History Survey. 4 credits. NP. This class or another history elective as assigned by the history department is a degree requirement and satisfies the music history proficiency. A review of Western music history from the medieval period to the present, with particular emphasis on the baroque, classical, and romantic periods. Study of the principal genres, composers, and styles in each era and consideration of individual works in light of their musical, social, religious, and political context. Frank Tirro and Gregory Dubinsky.

MUS 513a, Vienna: 1875–1900. 4 credits. NP. An examination of selected works by Brahms, Bruckner, Wolf, Schoenberg, and Mahler in the context of the social, political, and cultural circumstances that prevailed in imperial Vienna at the end of the nineteenth century. Some attention is devoted to the Edward Hanslick/Wiener Akademische-

Wagner Verein conflict and the manner in which it affected the careers of the aforementioned composers. Paul Hawkshaw.

MUS 525a, History of the Organ. 4 credits. NP. This course examines the mechanical and acoustical properties of the pipe organ from its beginnings to the present, placing it in its musical, socioeconomic, and liturgical context, discussing registrational applications in select repertoire. Martin Jean.

MUS 560a, Research and Editions. 4 credits. NP. A course in music bibliography and research methods that emphasizes important printed and electronic reference tools in music and how to use them. The course also presents an overview of the issues involved in editing music, and students prepare their own performing edition of an unpublished musical work. Kendall Crilly.

MUS 561b, The Music of Satie and *Les Six*. 4 credits. NP. A survey course that looks at the music of Eric Satie and the group of composers known as *Les Six*: Poulenc, Milhaud, Honegger, Tailleferre, Auric, and Durey. A core repertory of pieces by each composer is analyzed in class. The course also addresses the larger cultural context of this music, including the artistic avant-garde in Paris in the 1920s and French aesthetics in the twentieth century. Kendall Crilly.

MUS 569b, Twentieth-Century Choral Music. 4 credits. NP. An examination of the widely varied directions taken by composers of choral music during the last century, beginning with transitional figures of the late nineteenth century and continuing to 2000. Examples of topics for exploration include the early twentieth-century English choral renaissance, the recent “neo-medieval” school, the Scandinavian school, the current interest in non-Western choral music, extended vocal techniques, and a cappella repertoire. A tentative list of composers to be considered includes Ives, Vaughan Williams, Howells, Stravinsky, Poulenc, Barber, Britten, Ligeti, Lindholm, Edlund, Penderecki, Gorecki, Tavener, Ramirez, Monk, and Golijov. Jeffrey Douma.

MUS 588a, Masterpieces of Music before 1750. 4 credits. NP. A seminar with a maximum of 20 students. Major works from the High Renaissance through the Baroque are analyzed and presented by members of the class. Each student completes a term paper that must include both historical and analytical information on a large work of the student’s choice. Likely composers for inclusion in the seminar are Josquin, Palestrina, Willaert, Lasso, Monteverdi, Corelli, Alessandro Scarlatti, Schütz, Buxtehude, Purcell, Lully, Bach, Handel, and Vivaldi. Frank Tirro.

MUS 603a, The Sacred Concerto in the Seventeenth Century. 4 credits. NP. When Ludovico da Viadana published his *Cento concerti Ecclesiastici* in 1602, a “new” musical style was born: the small-scale sacred concerto. The course outlines the development of this style in the seventeenth century among composers like Monteverdi and Schütz, as well as its roots in the late sixteenth century in the compositions of Willaert and G. Gabrieli. Markus Rathey.

MUS 616a, The Motets of Orlando di Lasso. 4 credits. NP. Orlando di Lasso (1532–1594) was one of the most influential composers of the sixteenth century. His masses, motets, and secular pieces were performed all over Europe and served as models for many other composers of his time and the following seventeenth century. The course outlines the development of Lasso’s compositional style by studying especially the motets. Furthermore, the liturgical, sociological, and historical contexts of the pieces are scrutinized. Markus Rathey.

MUS 620b, Russian Music, from Glinka to Gubaidulina. 4 credits. NP. This course surveys the musical history of Russia. Among the topics we discuss: the creation of Russian “national character” in music, the relationship of Russian music to the West, the rise of Russian neo-classicism, Russian music in the Silver Age, the Russian avant-garde of the 1910s and ’20s, and the impact of Soviet politics and culture on Russian music. Gregory Dubinsky.

MUS 629a, Twentieth-Century Chamber Music: Analysis and Criticism. 4 credits. NP. We analyze chamber music by composers such as Ravel, Bartók, Berg, Janáček, Martin, Martinu, Honegger, Prokofiev, Lutoslawski, and Ligeti. The analytic methods used are eclectic; works are examined with a view toward appreciating their particularity, not as exemplars used to illustrate a particular theoretical system. We also try to correlate details of musical composition with the aesthetic views and interests of the composers who created them. Gregory Dubinsky.

MUS 630b, Opera in the Twentieth Century. 4 credits. NP. Originally a diversion for aristocrats, opera has been viewed as an anachronism in the technological, democratic twentieth century. The movies proved an effective, comparatively cheap medium for marketing melodrama, beating opera at its own theatrical game. Outstanding works continue to be created in this apparently superannuated genre, however. This course examines literary and musical paths explored on the twentieth-century operatic stage. We view works by Puccini, Strauss, Debussy, Berg, Janáček, Prokofiev, Britten, Legrand, Piazzolla, Adams, and Glass, and discuss topics as varied as the cross-fertilization of film and opera, the role of the orchestra, the role of the *régisieur*; and opera’s relationship with other forms of music theater. Gregory Dubinsky.

MUS 634a, History of Keyboard Instruments: The Twentieth Century. 4 credits. NP. A survey of the technological developments in keyboard instruments used in the twentieth century. The course reviews competition among piano manufacturers for well-known artists who would use only their product, and the artistic implications of this practice. The early twentieth-century revival of instruments from the eighteenth and nineteenth centuries, such as the harpsichord and early pianos, is also studied. At best, these “revival” instruments were historical conjectures, and the course also considers whether empirical proof can be applied to these instruments. Richard Rephann.

MUS 645b, De profundis: The Musical History of Psalm 130. 4 credits. NP. “De profundis” – “From the depths I cry to Thee”: Psalm 130 is one of the most expres-

sive and most frequently composed texts of the Bible. Every generation of composers in Western music history interpreted it in its own way. Hence, the psalm is a good model for an overview of musical text interpretation from the late Middle Ages until the early twentieth century, from Gregorian chant to Arnold Schoenberg. Markus Rathey.

MUS 649b, The Passion in the Eighteenth Century. 4 credits. NP. The period included not only Johann Sebastian Bach with his huge oratorios but also compositions by Handel, Telemann, Graun, and many other composers who are unknown today. The course shows the broad spectrum of “Passions” between the late Baroque and the early Classic periods and scrutinizes the intellectual and spiritual contexts that shaped this history. Markus Rathey.

MUS 663b, Advanced Research and Editions. 4 credits. NP. A small research seminar that continues work begun in Research and Editions (MUS 560). Students apply the bibliographic, research, and analytical skills they have acquired to focus on a specific research topic. A topic that has recently been addressed by the class is the history of the concerto. Prerequisite: MUS 560. Kendall Crilly.

MUS 849b, 850a, 851b, Seminar for Master of Musical Arts Candidates. NP. To be elected for a maximum of three terms and 16 credits, normally during the last three terms of residency, for 4 credits, 8 credits, and 4 credits respectively. An introduction to the problems and methodology of musicology and music theory. The course familiarizes the student with the work of current musicological research and provides an opportunity to develop a thesis topic and present the results of the thesis to the seminar. Required of all M.M.A. candidates. Michael Friedmann, Paul Hawkshaw.

SPECIAL STUDIES

MUS 521a, English: Writing Skills and Grammar Syntax. 2 credits per term. NP. Serena Blocker.

MUS 550a, Studio Techniques and Contemporary Popular Music: Music Technology for the Practicing Musician. 2 credits. NP. An overview of pertinent technological developments and their historical contexts. Designed for students who have had little or no prior experience in this area. Jack Vees.

MUS 551b, Studio Techniques and Contemporary Popular Music. 2 credits. NP. This course combines a detailed presentation of the various elements of the Center for Studies in Music Technology (CSMT) studios along with a survey of popular music that has been shaped by the studio environment. The works of composers from Bartók to Zappa and the recordings of performers from Les Paul to Brian Eno are typical of the works that are presented. An optional workshop session is required of students who wish to do actual hands-on work at CSMT. Jack Vees.

MUS 680a–b, The Art of Recording for Music. 2 credits per term. NP. A workshop dealing with state-of-the-art digital recording techniques, equipment, studio acoustics,

and compact disc production, with special emphasis placed on preparing students to use recording facilities as a musician on both sides of the microphone. The first term is devoted to a general survey of digital recording techniques through experimental recording of various student and professional musical ensembles. The second term is devoted exclusively to compact disc production. As a final project, each student produces a recording session using classmates or professional ensembles and works through the postrecording process to provide a digital tape suitable for compact disc production. Enrollment limited. Permission of instructor required. Eugene Kimball.

MUS 690a,b, Independent Study Project. 2 credits per term. NP. Second- or third-year students with the consent of the Academic Affairs Committee may elect, for one term only, to pursue individual study in specialized areas of interest, under the supervision of faculty members. An outline for proposed individual study must be completed and approved prior to the beginning of the term in which the student expects to pursue the special study. Forms are available in the Office of the Registrar. Faculty.

YALE INSTITUTE OF SACRED MUSIC

MUS 519a–b, 619a–b, 719a–b, 819a–b Colloquium. 1 credit per term. NP. 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) Margot Fassler.

GRADUATE-LEVEL COURSES IN THE DEPARTMENT OF MUSIC

Permission for admission to graduate courses offered by the Department of Music must be obtained from the director of graduate studies of the department. The following courses are available in the graduate department in 2004–2005 (4 credits each term).

MUSI 702a, Theory and Aesthetics: 1600–1800. Robert Holzer.

MUSI 704b, Theory and Aesthetics: The Twentieth Century. Robert Morgan.

MUSI 710a, Theory and Practice of Ethnomusicology. Michael Veal.

MUSI 715a, Music in Medieval Britain: The Use of Sarum. History, Sources, Modern Survivals. Margot Fassler.

MUSI 721b, Cycles, Returns, and Memory in Early Romantic Music.
Kristina Muxfeldt.

MUSI 801b, An Introduction to the Chant and Liturgy of the Western Church.
Craig Wright.

MUSI 808a, Petrarch and the Italian Madrigal. Ellen Rosand.

MUSI 814a, Directed Studies in the History of Music.

MUSI 814b, Directed Studies in the History of Music.

MUSI 832a, Schubert's Goethe Songs. Leon Plantinga.

MUSI 845b, Methodological Issues in Music History and Analysis.

James Hepokoski.

MUSI 902a, Post-Tonal Analysis I. Michael Friedmann.

MUSI 902b, Post-Tonal Analysis II. Ian Quinn.

MUSI 914a, Directed Studies in the Theory of Music.

MUSI 914b, Directed Studies in the Theory of Music.

MUSI 935b, The Analysis of Chromatic Music. Patrick McCreless.

MUSI 942a, Tonality after the Common Practice. Daniel Harrison.

MUSI 998a, Prospectus Workshop. Robert Morgan.

MUSI 999b, Dissertation Colloquium. Robert Morgan.

Performance Activities

MUSICAL ORGANIZATIONS

The Philharmonia Orchestra of Yale

All students of orchestral instruments are required to participate in the Philharmonia Orchestra of Yale. The orchestra presents a series of six concerts each season in Woolsey Hall, playing a variety of orchestral music drawn from the standard repertoire, unusual and rarely heard pieces, and new music. The winners of the Woolsey Hall Concerto Competition perform as soloists with the Philharmonia Orchestra, as do faculty members and other well-known artists. The Philharmonia Orchestra also performs one concert of new works by Yale composers on the New Music New Haven series. In recognition of its adventurous programming, the Philharmonia has received two ASCAP awards.

Shinik Hahm assumes the post of music director of the Philharmonia Orchestra in 2004–2005, succeeding Lawrence Leighton Smith. The season will feature four concerts with Maestro Hahm and concerts under guest conductors Peter Oundjian and Krzysztof Penderecki.

New Music New Haven

New Music New Haven presents classic works of the twentieth century, experimental pieces, and premieres of new compositions written and performed by faculty, guests, and students. An important part of the concert series is the performance by the Philharmonia Orchestra of Yale of new orchestral works by student and faculty composers.

Yale Opera

Under the artistic direction of Doris Yarick-Cross, the Yale voice and opera students perform in full-scale, mainstage productions as well as in programs of scenes. Performances during the 2003–2004 academic year were directed by acclaimed directors Vera Calabria and Marc Verzatt. Recent productions, including *Gianni Schicchi*, *Suor Angelica*, *Le Nozze di Figaro*, *Die Zauberflöte*, *Faust*, *La Bohème*, *Falstaff*, *La Traviata*, *Albert Herring*, *Così fan tutte*, *Les contes d'Hoffmann*, and *Il barbiere di Siviglia*, were presented at New Haven's historic Shubert Performing Arts Center, while more intimate productions of *Le Médecin malgré lui*, *The Triumph of Honor*, *La tragédie de Carmen*, *The Coronation of Poppea*, *The Rape of Lucretia*, *Iolanta*, *The Kaiser of Atlantis*, *La Cenerentola*, *The Long Christmas Dinner*, *Bluebeard's Castle*, *L'Heure espagnole*, *L'Enfant et les sortilèges*, and *Riders to the Sea* were given in Morse Recital Hall or Battell Chapel. In December of 1995, Yale Opera made its critically acclaimed debut in New York with Berlioz's *Béatrice et Bénédicte*, a semi-staged production that was given in Alice Tully Hall at Lincoln Center.

Each year, Yale Opera offers a series of public vocal master classes. In recent years, Alan Held, Elly Ameling, Sherrill Milnes, Gabriella Tucci, Marilyn Horne, Carlo Bergonzi, Renata Scotto, and Régine Crespin have conducted master classes in Morse Recital Hall.

The Yale Symphony Orchestra

The Yale Symphony Orchestra consists primarily of undergraduates, although membership is open to interested and qualified graduate or professional students, faculty, and staff. This one-hundred-piece ensemble, under the direction of visiting conductor George Rothman, performs an average of seven concerts annually in Woolsey Hall and elsewhere.

The orchestra often shares the stage with internationally recognized artists such as Yo-Yo Ma, Frederica von Stade, David Shifrin, Emanuel Ax, and Dawn Upshaw, as well as introducing undergraduate winners of the annual William Waite Concerto Competition. The Yale Symphony has presented national and world premieres of numerous works, including the European premiere of Leonard Bernstein's *Mass* in 1973. The orchestra performed in Carnegie Hall in March of 1993, and in December of the same year recorded Mahler's monumental Ninth Symphony on compact disc. A recording of Ives's Symphony No. 2 and Bernstein's *On the Town* Dances was made in 1995. In 1997 the Symphony performed Mozart's Requiem at St. Patrick's Cathedral in New York City and in 2001 performed Verdi's Requiem in Carnegie Hall.

The Yale Symphony has toured France, central Europe, Great Britain, Portugal, and Korea.

The Yale Bands

The University Bands include a concert band of seventy-five select musicians, a jazz ensemble in the form of a standard eighteen-piece big band, and a marching band of one hundred students that performs at sports events throughout the year. Although the constituency of the Yale Bands is predominantly undergraduate, wind, brass, and percussion instrument majors are eligible for membership and often have the opportunity to gain conducting experience by assisting the director.

In addition to University functions, the Concert Band and its component ensembles perform locally in Woolsey Hall and Morse Recital Hall. The Concert Band has toured Europe fourteen times and performed for the Japanese Band Association in Tokyo. American tours have featured concerts at the Kennedy Center, the National Building Museum, the Miami Ives Festival, Symphony Space, and Carnegie Hall. In 1993 the Concert Band welcomed Walter Cronkite as guest narrator and in 1994 attended the commemorative ceremonies surrounding the fiftieth anniversary of the D-Day landing in Normandy, France, where the band presented its reenactment of Glenn Miller's 1943 radio broadcast from Woolsey Hall. Most recently the Concert Band completed tours of Finland, Russia, and the Czech Republic, and presented the first concert by a Yale ensemble on the continent of Africa (Ceuta).

The Yale Jazz Ensemble performs on and off campus and has appeared in London's finest jazz club, Ronnie Scott's, and twice with the Mel Lewis Band in New York City's Village Vanguard.

The Yale Glee Club

The Yale Glee Club presents several concerts during the year, both in and out of New Haven. Membership is open to all Yale students by audition, primarily to undergraduates. Qualified students at the School of Music and the Institute of Sacred Music often have the opportunity to assist the director in his work with these organizations. Members of the Glee Club are eligible to audition for the Chamber Singers, a select group of sixteen to twenty singers.

The Yale Glee Club is a ninety-voice mixed chorus devoted to the performance of a wide range of choral literature. In addition to local concerts on campus and off, the Glee Club makes a U.S. tour at midterm annually and an overseas tour every third summer. The Glee Club has traveled to Scandinavia, Germany, Poland, the Czech Republic, France, Cuba, and Puerto Rico.

Each spring, the Glee Club performs a major choral work at Yale. Throughout each year the Glee Club performs a varied repertoire in area concerts, often singing for community benefits.

The Yale Camerata

Founded in 1985 by its conductor, Marguerite L. Brooks, the Yale Camerata is a vocal ensemble sponsored by the Yale Institute of Sacred Music. The group's approximately sixty singers are Yale graduate and undergraduate students, faculty, staff, and experienced singers from the New Haven community. Admission is by audition; singers commit to an active schedule of rehearsals and performances.

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 group traveled to Germany to perform the Berlioz Requiem with choirs from Germany, Japan, the Netherlands, Israel, Great Britain, and the Ukraine, and in 2001 they spent a week in residence at Saint Paul's Cathedral in London, England. The Camerata has been heard on Connecticut Public Radio and national broadcasts of National Public Radio's program "Performance Today." Guest conductors have included Robert Shaw, Jaap Schröder, George Guest, and Sir David Willcocks. With the Institute of Sacred Music, the Camerata has commissioned and premiered works of Martin Bresnick, Daniel Kellogg, Stephen Paulus, Daniel Pinkham, and Ellen Taaffe Zwilich, among others. The chorus has sung first performances of works by many composers including Francine Trester, Julia Wolfe, and Kathryn Alexander.

Yale Schola Cantorum

Yale Schola Cantorum is a twenty-four-voice specialist chamber choir supported by the Institute of Sacred Music with the Yale School of Music. Simon Carrington is the con-

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

The Battell Chapel Choir

The Battell Chapel Choir, conducted by a second- or third-year student, is open to all Yale students. The choir sings for Sunday services in the University Chapel during term time and offers two or three additional concerts. Members are chosen by audition and paid for singing in the choir.

The Marquand Chapel Choir

The Marquand Chapel Choir, conducted by a second- or third-year student, sings twice a week for services in the Divinity School Chapel as well as for two additional services during the year. Members of the choir, chosen by audition, receive credit for participation; section leaders may opt for payment instead of credit.

CONCERTS AND RECITALS

The Chamber Music Society at Yale

The Chamber Music Society at Yale, sponsored by the School of Music, presents its eighty-seventh season of Sprague Hall subscription concerts in 2004–2005. Continuing the tradition of presenting the finest chamber music ensembles from around the world, the season features concerts by the Tokyo, Guarneri, and Lydian string quartets, the Netherlands Wind Ensemble, and the Peabody Trio. The series will also include a concert by faculty artists and a program by winners of the School's Chamber Music Competition. Although tickets are required, they are available free to students of the School of Music.

The Duke Ellington Fellowship Series

The Duke Ellington Fellowship, directed by Willie Ruff, offers concerts by prominent jazz musicians each year. Recent seasons have featured the Carnegie Hall Jazz Band with Jon Faddis, Dave Brubeck, Dick Hyman, Barry Harris, Kenny Burrell, William Warfield, and Clark Terry. The 2003–2004 season included concerts by The Heath Brothers and Elvin Jones. Each group presents special free concerts for children in addition to concerts for general audiences.

The Horowitz Piano Series at Yale

This series of piano recitals was established in 2000 and dedicated to the great pianist Vladimir Horowitz, whose musical archive resides at Yale. In addition to recitals by the Yale piano faculty, there are concerts and public master classes by distinguished guests each year. In past seasons, these guest artists included Radu Lupu, Ruth Laredo, Mischa Dichter, Fou Ts'ong, and Emanuel Ax. The upcoming season features recitals by Boris Berman, Peter Frankl, Claude Frank, Melvin Chen, and guest artist Yefim Bronfman.

Great Organ Music at Yale

Great Organ Music at Yale is a series of events in Woolsey Hall and Dwight Memorial Chapel. Co-sponsored by the Institute of Sacred Music, the series includes programs by the faculty, visiting artists, and other noted performers.

Faculty Artist Series

Faculty members of the School, many of whom are internationally recognized concert artists, share the point of view that part of their commitment to music and to teaching in a university involves regular and frequent performance, on campus and elsewhere. There is no admission fee for these concerts.

Collection of Musical Instruments Concert Series

A series of five concerts is presented annually by the Yale Collection of Musical Instruments. These concerts present a roster of internationally distinguished performers, including in recent seasons London Baroque, harpsichordist Corey Jamason, pianist Carsten Schmidt, cellist Anner Bylsma, ensemble project Ars Nova, violinist Jaap Schröder, and the Amsterdam Loeki Stardust Quartet, and frequently feature the use of restored instruments from the collection.

Other Local Performing Groups

These include Orchestra New England, the Yale Russian Chorus, the Slavic Chorus, the Bach Society, the Collegium Musicum, and the New Haven Chorale.

The New Haven Symphony Orchestra offers a series of eight concerts every year in Woolsey Hall and features leading artists as guest soloists.

Faculty Profiles

Ole Akahoshi, cello, began his early studies with Georg Donderer and Wolfgang Boettcher in Berlin. At the age of eleven he was the youngest pupil ever to be accepted by the late Pierre Fournier. In 1989 he moved to the United States to further his studies with János Starker at Indiana University and Aldo Parisot at Yale University. With violinist Edna Michell, he premiered works by Iannis Xenakis and Shulamit Ran with the Orchestra of St. Luke's under the direction of Sir Yehudi Menuhin in Avery Fisher Hall. Mr. Akahoshi has also been soloist with the Symphonisches-Orchester-Berlin, Czechoslovakian Radio Orchestra, Zilina Symphony Orchestra, and Paraiba Orchestra. His international recital engagements have included concerts at the Kammermusiksaal der Berliner Philharmonie, at Tsuda Hall in Tokyo, and at the Weill Recital Hall at Carnegie Hall in New York, as well as in Israel, Italy, the Czech Republic, Slovak Republic, Korea, Canada, Brazil, Taiwan, Spain, Portugal, and the United States. He has been a prizewinner in numerous competitions, including Concertino Prague, Wettbewerb Jugend Musiziert, and the Luis Sigall International Cello Competition. He was also awarded a generous fellowship grant by Mrs. Charlotte White's Salon de Virtuosi and has served on the faculties of the Banff Centre for the Arts, Festival des Artes de Itu, and the Norfolk Chamber Music Festival, where he is often a featured guest artist. He is principal cellist of the International Sejong Soloists in New York and has been a member of Seiji Ozawa's Saito Kinen Orchestra since 1999. He joined the School of Music faculty in 1997.

Syoko Aki, violin, studied in Japan at the Toho Academy of Music and in the United States at Hartt College and the Yale School of Music. She has taught at the Eastman School of Music and the State University of New York at Purchase. She has appeared as soloist with such leading conductors as Seiji Ozawa, Gerard Schwarz, Krzysztof Penderecki, and Kenneth Schermerhorn. Ms. Aki has been concertmaster and soloist with the New York Chamber Symphony, the New Japan Philharmonic, the Waterloo Festival Orchestra, and the New Haven and Syracuse symphony orchestras. She has appeared in concerto and chamber music performances with Szymon Goldberg, Henryk Szeryng, Broadus Erle, Leon Fleisher, Jaime Laredo, and many others. Ms. Aki has been a member of the Yale faculty since 1968.

Boris Berman, piano, is well known to the audiences of more than forty countries on six continents. He regularly appears with leading orchestras, on major recital series, and in important festivals. He studied at the Moscow Tchaikovsky Conservatory with the distinguished pianist Lev Oborin. Mr. Berman was the founding director of the Music Spectrum concert series in Israel from 1975 to 1984 and of the Yale Music Spectrum series in the United States from 1984 to 1997. An active recording artist, Mr. Berman was the first pianist to record the complete solo works by Prokofiev (Chandos). Other acclaimed releases include all piano sonatas by Alexander Scriabin (Music and Arts) and a recital of Shostakovich piano works (Ottavo), which received the Edison Classic Award in Holland, the Dutch equivalent of the Grammy. The recording of three Prokofiev concertos

with the Royal Concertgebouw Orchestra, Neeme Jarvi conducting (Chandos), was named the Compact Disc of the Month by *CD Review*. Other recordings include works by Mozart, Beethoven, Franck, Weber, Debussy, Stravinsky, Schnittke, and Cage. In 1984, Boris Berman joined the faculty of the Yale School of Music, where he is professor of piano and coordinator of the piano department. He has been the founding director of the Yale Summer Piano Institute and of the International Summer Piano Institute in Hong Kong. He also gives master classes throughout the world. In 2000, Yale University Press published Mr. Berman's book, *Notes from the Pianist's Bench*.

Robert Blocker, the Lucy and Henry Moses Dean of Music, is acknowledged as one of the nation's leading arts administrators. He has previously served as dean of the UCLA School of the Arts and Architecture, the University of North Texas College of Music, and the Baylor University School of Music. Dean Blocker is a frequent speaker at national and international conferences on the arts and higher education, and he regularly contributes articles to several journals. A pianist, Mr. Blocker earned M.M. and D.M.A. degrees under the tutelage of Richard Cass at the University of North Texas and has performed concerts and presented master classes throughout the United States, Europe, China, the Pacific Rim, Canada, and Mexico. Dean Blocker joined the School of Music in 1995.

The music of *Martin Bresnick* has been performed in festivals and concerts throughout the world. He has composed in virtually every medium from chamber and symphonic music to film and computer music. He has won numerous prizes including the Rome Prize, the Stoeger Prize for Chamber Music from the Chamber Music Society of Lincoln Center, the first Charles Ives Living Award from the American Academy of Arts and Letters, the Aaron Copland Award for teaching from ASCAP, a Berlin Prize Fellowship from the American Academy in Berlin, and a Guggenheim Fellowship. He has been commissioned by the Koussevitzky and Fromm foundations, Chamber Music America, Meet-the-Composer, the National Endowment for the Arts as well as individual ensembles and performers. His work is represented by Carl Fischer Music Publishers, and is recorded by CRI, New World, Centaur, and Artifact Music. He joined the Yale faculty in 1981 and is currently Professor of Composition and Coordinator of the Composition Department.

Jeffrey Brillhart, organ improvisation, has performed throughout the United States and Europe as organist and conductor. He earned the master of music degree from the Eastman School of Music, and was awarded first place at the American Guild of Organists National Competition in Organ Improvisation in 1994. Mr. Brillhart is director of music and fine arts at Bryn Mawr Presbyterian Church, where he oversees music, education and arts programs that involve more than 500 children, youth, and adults each week. He is also music director of Philadelphia's acclaimed Singing City Choir, one of the first integrated community choirs in the United States. Under his direction, Singing City has performed with the Philadelphia Orchestra, with jazz great Dave Brubeck, and on tours to Cuba and Northern Ireland. Mr. Brillhart maintains an active schedule as conductor,

organist, and clinician, most recently at the Eastman School of Music, Westminster Choir College, The Curtis Institute of Music, and Baylor University.

Marguerite Brooks, choral conductor, holds degrees from Mount Holyoke College and Temple University. She has served on the faculties of Smith and Amherst College and was also director of choral music at the State University of New York at Stony Brook. The conductor of the Yale Camerata and Yale Pro Musica, Brooks joined the Yale faculty in 1985 as the director of the choral conducting program at the School of Music and the director of choral music at the Institute of Sacred Music. She is active as a guest conductor and gives master classes sponsored by the American Choral Directors Association, the Music Educators National Conference, and the American Guild of Organists, and is director of music at the Church of the Redeemer in New Haven.

Simon Carrington, choral conductor, joined the Yale faculty in 2003 from New England Conservatory, where he directed the choral activities from 2001 to 2003 and was selected by the students for the Krasner Teaching Excellence Award. From 1994 to 2001, Professor Carrington served as director of choral activities at the University of Kansas following a twenty-five-year career as a creative force with the internationally acclaimed British vocal ensemble, The King's Singers, which he co-founded while at Cambridge University. He gave 3,000 performances at many of the world's most prestigious festivals and concert halls, made more than seventy recordings, and appeared on countless television and radio programs. Professor Carrington now maintains an active schedule as a freelance conductor and choral clinician, and has led workshops and master classes all over the world, most recently at the Florilège Vocal de Tours, France; Marktoberdorf Chamber Choir Competition, Germany; the World Symposium on Choral Music in Rotterdam, Holland; the International Choral Convention in Singapore; the American Choral Directors National Convention in New York; and the Franz Liszt Conservatory of Music in Budapest, Hungary. In July 2003 he conducted the Monteverdi Vespers in Barcelona, Spain, sung by some of the finest youth choirs from all over Europe, and in 2004 he conducted the Fauré Requiem in places as far apart as Orchestra Hall, Chicago, and Dornoch Cathedral, Scotland. He received his M.A. degree from the University of Cambridge.

Melvin Chen, piano, holds double master's degrees in piano and violin from the Juilliard School, where he studied with Seymour Lipkin and Glenn Dicterow. Previously he attended Yale University, where he received a B.S. in chemistry and physics. In addition, he has a doctorate in chemistry from Harvard University. At Yale he studied with Boris Berman, Paul Kantor, and Ida Kavafian. After winning the William Waite concerto competition as a freshman, he performed as piano soloist with the Yale Symphony Orchestra. He later won the same competition again, this time as violin soloist. He has performed as a piano soloist with many ensembles, including the Salisbury and Nashville symphony orchestras. As a violinist, he has been active as the concertmaster of the Yale Symphony, the Tanglewood Music Center Orchestra, and the Juilliard Orchestra. An avid chamber musician, Mr. Chen has collaborated with such artists as Ida Kavafian,

Steven Tenenbom, David Shifrin, Robert White, Pamela Frank, Peter Wiley, and members of the St. Lawrence, Mendelssohn, Borromeo, and Arditti quartets. Mr. Chen is currently a member of Chamber Music Society of Lincoln Center: Chamber Music Society Two. He has been heard both in recital and in chamber music appearances at Carnegie Hall, Alice Tully Hall, Merkin Concert Hall, Weill Recital Hall, the Frick Collection, Boston's Jordan Hall, as well as other venues in the United States, Canada, and Asia. He has appeared at the Bravo! Colorado, Chamber Music Northwest, and Music from Angel Fire festivals, among others. He is a performer on Wynton Marsalis's series on music education, "Marsalis on Music," and can also be heard on Discover, Nices, and KBS label compact discs with violinist Juliette Kang. Mr. Chen joined the School of Music faculty in the fall of 2000.

Lili Chookasian, contralto, made her Metropolitan Opera debut in 1962. In this country, she has appeared with the Chicago Lyric, New York City, and San Francisco opera companies, among others. Abroad, she has performed in Bayreuth, Salzburg, Hamburg, Florence, Buenos Aires, Montreal, and Barcelona. She has sung with all of the major symphony orchestras in the United States, as well as with the Berlin Philharmonic, under the world's most distinguished conductors. Miss Chookasian has recorded for CBS Masterworks, RCA, Columbia, Decca, MGM, and Deutsche Grammophon. In March 1985 she was selected by the American Vocal Academy to be in the newly initiated Hall of Fame of American Opera Singers. She taught voice at Northwestern University School of Music and in 1985 joined the faculty of the Yale School of Music, where she was awarded the Sanford Medal in 2002.

Kendall Crilly, the Andrew W. Mellon Foundation Music Librarian, holds degrees in music history, organ, and library science from Yale, Drake, and Southern Connecticut State Universities. He has published articles and reviews on a number of musical and bibliographical topics and has presented papers in the United States and Europe. A member of the Board of Governors of the American Organ Archive and the Board of Directors of the Charles Ives Society, he recently served as consultant to the Library of Congress for its Leonard Bernstein Digital Archive. His current research focuses on incidental music composed for the American Shakespeare Festival Theatre. He became an instructor at the School of Music in 1994.

Richard Cross, bass, made both his European and his New York debuts in 1958. He has appeared with numerous opera companies, including those of San Francisco, Frankfurt am Main, Berlin, Madrid, Cologne, Hamburg, Budapest, and Washington, as well as with the New York City Opera. Mr. Cross has appeared at the Glynebourne Festival, the Festival of Two Worlds in Spoleto, Italy, and the Schwetzingen Festival. He has sung with many of the major symphony orchestras, including Philadelphia, San Francisco, Seattle, and Pittsburgh. Mr. Cross has recorded for London Records, RCA, and Columbia. He is currently on the faculties of the Juilliard School and State University of New York at Stony Brook. He joined the Yale faculty in 1997.

Allan Dean, trumpet, is a member of the Summit Brass and the St. Louis Brass Quintet and was with the New York Brass Quintet for eighteen years and the Contemporary Chamber Ensemble for ten years. Involved in Baroque and Renaissance music performed on original instruments, Mr. Dean is a founding member of Calliope: A Renaissance Band as well as the New York Cornet and Sacbut Ensemble. Mr. Dean performs and teaches each summer at the Mendez Brass Institute and the Norfolk Chamber Music Festival. He has appeared at the Casals and Spoleto (USA) festivals, the Banff Centre and the Orford Arts Centre in Canada, Musike Belinge in Sweden, and the Puebla Instrumenta in Mexico. He can be heard playing both modern trumpet and early brass on over eighty recordings on major labels including RCA, Columbia, Nonesuch, Pro Arte, CRI, Musical Heritage, and Summit. He joined the Yale faculty in 1988.

Douglas Dickson, piano, received his B.A. degree from Princeton University and his M.M.A. from the Yale School of Music. He has performed in Europe, Asia, South America, and throughout the United States. As part of Duodecaptonia, a prize-winning piano duo, he has performed at the Kennedy Center and elsewhere. As a vocal accompanist he has played for the master classes and studios of Sherrill Milnes, Renata Scottò, Régine Crespin, Carlo Bergonzi, and Licia Albanese. Mr. Dickson has been accompanist or music director for productions at Quinnipiac College, the Yale School of Drama, Opera Theater of Connecticut, Connecticut Experimental Theater, and Shubert Opera. He was music director and conductor for Yale Opera's spring 2000 production of Britten's *The Rape of Lucretia*. In 1997 and 1998 he performed and taught at the Itu Festival of Arts in Brazil. He has served for seven years on the faculty of Quinnipiac College, where he founded the Young Voices Competition. Mr. Dickson joined the Yale faculty in 1998.

Jeffrey Douma, choral conductor, is director of the Yale Glee Club. Before coming to Yale in 2003, he was Director of Choral Activities at Carroll College and was on the conducting faculty at Interlochen National Arts Camp. Previously Mr. Douma taught at Smith College and St. Cloud State University (Minnesota), and he served as chorus master and guest conductor of the Windsor Symphony Orchestra and Chorus in Ontario. A professional singer, Jeffrey Douma is a member of Chicago's prestigious Chamber Choir, Bella Voce. His vocal performances have been under the baton of such eminent conductors as Helmut Rilling, Sir Neville Mariner, Robert Shaw, and Dale Warland. He earned a Bachelor of Music degree from Concordia College, nationally renowned for its choral music program. He holds both Master of Music and Doctor of Musical Arts degrees in Choral Conducting from the University of Michigan. At both Concordia and Michigan he held choral conducting assignments.

Gregory Dubinsky, music history, received his B.A. from Brown University and is completing his Ph.D. in music history from the University of California, Berkeley. From 1998 to 2000, and in the spring of 2002, he was a Visiting Lecturer in Yale's Department of Music. His current research focuses on the musical, cultural, and political contexts surrounding the dissemination of twelve-tone composition. He has published on Ernst Krenek and Austrian nationalism and prepared biographical entries for the *New Grove Dictionary of Music*.

Thomas Duffy, composer and conductor, is deputy dean of the School of Music and the director of bands at Yale University. In the School of Music he is a member of the D.M.A. and M.M.A. committees and serves as director of undergraduate studies. He has served as president of the New England College Band Directors Association, and the College Band Directors National Association (CBDNA) Eastern Division, editor of the *CBDNA Journal*, publicity chair for the World Association of Symphonic Bands and Ensembles, chair of the Connecticut Music Educators Association's Professional Affairs and Government Relations committees, and has represented music education in Yale's Teacher Preparation Program. He is a member of American Bandmasters Association, American Composers Alliance, Connecticut Composers Incorporated, and BMI. An active composer with a D.M.A. in composition from Cornell University, where he was a student of Karel Husa and Steven Stucky, he has accepted commissions from the American Composers Forum, the United States Military Academy at West Point, the U.S. Army Field Band, and many bands, choruses, and orchestras. He joined the Yale faculty in 1982.

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

Margot E. Fassler, Director, Yale Institute of Sacred Music, and Robert S. Tangeman Professor of Music History. Professor Fassler was named Robert S. Tangeman Professor of Music History in 1999. She holds joint appointments at the Divinity School, the School of Music, and in the Department of Music. A historian of music and liturgy, her special fields of interest are medieval and American sacred repertoires. She offers courses in medieval and contemporary liturgies, sacred repertoires of music from early Christianity to the present, Christian hymnody, and liturgical drama (with Jaime Lara). Her book *Gothic Song* won the Nicholas Brown Prize of the Medieval Academy and the Otto Kinkeldey Prize of the American Musicological Society. She has recently finished a book on the Virgin of Chartres (Yale University Press) and is writing a book on Hildegard of Bingen. *Psalms in Community: Jewish and Christian Textual, Liturgical, and Artistic Traditions*, which she co-edited with Harold W. Attridge, was published in 2004 by the Society of Biblical Literature. B.A., State University of New York; M.A., Syracuse University; M.A., Ph.D., Cornell University.

During one of the most distinguished careers of any pianist, *Claude Frank* has repeatedly appeared with the world's foremost ensembles, at major festivals, and in major recital halls around the globe. Born in Nuremberg, Mr. Frank studied at the Paris Conservatoire, and also worked in New York with Artur Schnabel, for whom he first played in Europe. He studied composition and conducting at Columbia University. At Tanglewood he studied with Serge Koussevitzky. He has performed worldwide as a soloist with distinguished orchestras, touring the Orient, Australia, Europe, Israel, and South America, and in chamber music concerts. A milestone in his career was RCA's release of his recordings of the thirty-two Beethoven sonatas and his worldwide performances of the cycle. He has appeared in joint concerts with his wife, pianist Lillian Kallir, and, in recent years, with his daughter, the renowned violinist Pamela Frank. Mr. Frank serves on the faculty of the Curtis Institute of Music in Philadelphia and presents master classes at Yale University, Duke University, the University of Kansas, and the North Carolina School of the Arts, among many other institutions. He has been on the piano faculty of the Yale School of Music since 1973.

Peter Frankl, piano, made his London debut in 1962 and his New York debut with the Cleveland Orchestra under George Szell in 1967. Since that time he has performed with many of the world's finest orchestras, including the Berlin Philharmonic, Concertgebouw, Israel Philharmonic, Orchestre de Paris, all the London orchestras, and the major American orchestras. He has collaborated with such eminent conductors as Abbado, Boulez, Davis, Haitink, Maazel, Masur, Muti, Salonen, and Solti. His world tours have taken him to Japan, Korea, Australia, New Zealand, and South Africa, and he also frequently appears at European and American festivals. His many chamber music partners have included Kyung Wha Chung, Peter Csaba, Ralph Kirshbaum, and the Tokyo, Takacs, Guarneri, Bartok, and Lindsay quartets. Among his recordings are the complete works for piano by Schumann and Debussy; Bartok and Chopin solo albums; a Hungarian anthology; concerti and four-hand works by Mozart; the two Brahms piano concerti; the Brahms violin and clarinet sonatas; the Brahms trios; Bartok pieces for violin and piano; and the piano quintets of Brahms, Schumann, Dvorak, and Martinu. In recognition of his artistic achievements, Professor Frankl was awarded the Order of Merit by the Hungarian Republic. He joined the Yale faculty in 1987.

Michael Friedmann, theory and piano, received his B.A. from Brandeis University and his Ph.D. in composition from Harvard University. He has served on the music faculties of the New England Conservatory of Music, the University of Pittsburgh, and the Hartt School of Music, and he was Valentine Visiting Professor at Amherst College in the fall of 1990. More recently he taught at the Steans Institute for Young Artists of the Ravinia Festival, the Anlade Musicà of the University of Alcalà in Spain, and was assistant director of the International Summer Piano Institute of Hong Kong. Mr. Friedmann's articles in theoretical journals and his presentations at theory conferences have dealt with a broad spectrum of subjects, and his book *Ear Training for Twentieth-Century Music* was given a special citation by the Society for Music Theory. His frequent piano recitals have found a special focus in the music of the Second Viennese School, late Beethoven, and

Schumann. In three recent performances in Virginia and Minnesota, Mr. Friedmann lectured on Schoenberg's *Ode to Napoleon* and performed its vocal part. He joined the Yale faculty in 1985.

Shinik Habm, conductor and music director of the Philharmonia Orchestra of Yale, joined the Yale faculty in 1995 as conductor of the Yale Symphony Orchestra, a post he held until 2004. He has conducted major orchestras and opera companies in North and South America, Europe, and Asia. Since 1988 he has been music director of various orchestras including the Green Bay Symphony Orchestra and Abilene Philharmonic. He is currently the music director of the Daejeon Philharmonic and the Tuscaloosa symphony orchestras. An active opera conductor, he has performed numerous times with the Silesian State Opera in Poland. Since 1992, he has made annual appearances with the Korean Radio and Television Symphony Orchestra, and led that orchestra in its 1995 tour of the United States in celebration of the fiftieth anniversary of Korean independence. In June 2004, he brought the Daejeon Philharmonic to Carnegie Hall, the Kimmel Center in Philadelphia, and other major American cities. He has conducted the orchestras of Los Angeles, Warsaw, Fort Worth, Atlanta, Boulder, Bangkok, Louisville, Toronto, Omaha, Hartford, Prague, Bilbao, St. Petersburg, Russia, and many others. Among numerous distinctions, he has won the Gregorz Fitelberg International Conducting Competition as well as the Korean Cultural Medal, Korea's highest civilian honor. He has earned degrees at Rice University and at the Eastman School of Music.

Born to Korean diplomat parents, *June Han*, harp, lived in Belgium, Indonesia, Ivory Coast, The Netherlands, and France prior to her arrival in the United States in 1994. Ms. Han holds a *Premier Prix* for Harp and Chamber Music from the Conservatoire National Supérieur de Musique de Paris, a Master of Music degree and Artist Diploma from the Yale School of Music, and a Doctorate of Musical Arts degree from the Juilliard School. An active proponent of chamber and contemporary music, she has performed in major venues in New York City with the Chamber Music Society of Lincoln Center, Sea Cliff Chamber Players, Speculum Musicae, Orpheus Chamber Orchestra, Ensemble Sospeso, Sequitur Ensemble, and Ensemble 21, of which she has been a member since 1998. Ms. Han is also an active orchestral player and has worked with the Orchestre de Paris, participating in their North American tour in January 2002; the Kirov Opera Orchestra; and the New York Philharmonic. Her appearances at summer music programs include the Aspen, Tanglewood, and OK Mozart festivals, and she has been a member of the faculty of the Bowdoin Summer Music Festival since 1996. She was a featured soloist with the Colonial Symphony Orchestra in Morristown, N.J., and the Durham-Oshawa Symphony Orchestra in Canada. Her recordings include works by Anton Webern, Arnold Schoenberg, Elliott Carter (Bridge), Thea Musgrave, Jean Françaix, Carolyn Steinberg, and Ronald Caltabiano. She has premiered works by her mother, Young-Ja Lee, Charles Wuorinen, and Hyo-Shin Na, among many others. Ms. Han joined the Yale faculty in 2003 and also teaches at Columbia University.

Thompson Hanks, Jr., tuba, has been a member of the San Antonio Symphony, the Minnesota Symphony, and the former New York Brass Quintet and Contemporary Chamber Ensemble. He regularly performed with the American Composers Orchestra and

was a member for thirty-three years of the New York City Ballet Orchestra. As a conductor, Mr. Hanks has led the Manhattan School of Music Wind Ensemble and is the director of the Yale Brass Ensemble. Mr. Hanks participates in a number of festivals and has been a member of the Chautauqua Symphony for thirty years. In addition, he has made several solo and chamber music recordings which were greeted with generous critical acclaim. Mr. Hanks has been a member of the Yale faculty since 1972.

Sidney Harth, violin, has enjoyed a prolific career as a performer and educator that has brought him countless honors and accolades. A graduate of the Cleveland Institute of Music, he later went to New York, where he studied with Michel Piastro and Georges Enesco. Mr. Harth attained international recognition when he became the first American to be awarded the Laureate Prize in Poland's Wieniawski Violin Competition in 1957. He served as concertmaster of the New York and Los Angeles Philharmonic Orchestras, both under Zubin Mehta, concertmaster of the Chicago Symphony under Fritz Reiner, and concertmaster of the Louisville Orchestra under Robert Whitney, where he was also assistant conductor. His solo engagements have taken him to virtually every musical capital, and he has appeared with the major symphony orchestras of North America, Europe, Israel, China, South America, and Russia. Mr. Harth is a familiar figure at leading summer music festivals including the Aspen Music Festival, the Banff Music Festival in Western Canada, the Vancouver Summer Festival, and many more. His extensive discography includes recordings on the RCA, Vanguard, Musical Heritage, Phillips, Koch, and Stradivari labels. As a conductor, his numerous appointments have included the post of associate conductor of the Los Angeles Philharmonic, music director of the Jerusalem Symphony Orchestra, music director of the Puerto Rico Symphony Orchestra, music director of the Northwest Chamber Orchestra in Seattle, and principal conductor of the Natal Symphony Orchestra in Durban, South Africa. He has served as director of the conducting programs at Mannes College of Music in New York, the University of Texas in Houston, and Hartt College of Music at the University of Connecticut in Hartford. Mr. Harth's notable academic career is marked by his appointment as the Andrew W. Mellon Permanent Professor of Music at Carnegie Mellon University, where he was also the Music Department chair, and professor of violin at Yale University, a seventeen-year tenure he left in 1999. In September of 2001, Mr. Harth accepted the post of director of orchestral activities at Duquesne University. He returns to Yale as visiting professor for the 2004–2005 academic year.

Scott Hartman, trombone, received his B.M. and M.M. degrees from the Eastman School of Music and began his career by joining the Empire Brass Quintet and the Boston University faculty in 1984. As a trombone soloist and with his various chamber groups, Mr. Hartman has taught and played concerts throughout the world and in all fifty states. He has been featured with the Boston Esplanade Pops, Philadelphia Orchestra, Chicago Symphony, Minnesota Orchestra, BBC Radio Orchestra, Dallas Symphony, St. Louis Symphony, and National Symphony. Mr. Hartman now performs and records with Proteus 7, the Millennium Brass, the Brass Band of Battle Creek, the Hollywood Brass, and the trombone quartet Four of a Kind. He has recorded for the Angel EMI, Sony, Telarc, Summit, and Dorian labels. He coordinates the trombone and chamber brass programs at Boston University and leads a two-week workshop for trombone and

coaches brass chamber music at the Boston University Tanglewood Institute. He is a clinician for the Bach musical instrument company and has served as a member of the faculties of Indiana University and the New England Conservatory. He joined the Yale faculty in 2001.

Paul Hawkshaw, music history, received his Ph.D. in musicology from Columbia University in 1984. His principal area of research has been the music of Anton Bruckner. He has coedited six volumes of Bruckner's Collected Works Edition, and is currently working on a biography of the composer for Yale University Press. He has coedited two volumes of essays, *Perspectives on Anton Bruckner*, and his latest book on Bruckner's psalms was published by the Musikwissenschaftlicher Verlag, Vienna, in the spring of 2002. In October 1996 Professor Hawkshaw had the honor of being invited by the Austrian National Library, Vienna, to give the keynote address at the ceremony commemorating the one hundredth anniversary of Bruckner's death. Professor Hawkshaw was appointed director of the Norfolk Chamber Music Festival and the Yale Summer School of Music in 2003. He joined the Yale faculty in 1984.

Martin Jean, organ, has performed widely throughout the United States and Europe and is known for his wide repertorial interests. He was awarded first place at the international Grand Prix de Chartres in 1986 and, in 1992, at the National Young Artists Competition in Organ Performance. A student of Robert Glasgow, in the fall of 1999 he spent a sabbatical with Harald Vogel in North Germany. In 2001 he completed a cycle of the complete organ works of Bach at Yale and is soon to release compact discs of *The Seven Last Words of Christ* by Charles Tournemire and the complete Six Symphonies of Louis Vierne, both recorded in Woolsey Hall. He holds a D.M.A. from the University of Michigan, and he was an associate professor and university organist at Valparaiso University before coming to Yale in the fall of 1997.

Ani Kavafian, violin, has performed with virtually all of America's leading orchestras including the New York Philharmonic, the Philadelphia Orchestra, the Cleveland Orchestra, the Pittsburgh Symphony, the Minnesota Orchestra, and the symphony orchestras of Detroit, San Francisco, Atlanta, Seattle, Minneapolis, Phoenix, and Rochester. Her numerous recital engagements include performances at New York's Carnegie Hall and Alice Tully Hall; Orchestra Hall in Minneapolis; and the Krannert Center in Illinois. As a chamber musician, Ms. Kavafian appears frequently as an Artist-Member of the Chamber Music Society of Lincoln Center. She is also a member of the Walden Horn Trio with pianist Anne-Marie McDermott and hornist Robert Rouch. She is in demand at numerous festivals including the Santa Fe Chamber Music Festival, Chamber Music Northwest, and the Bridgehampton Chamber Music Festival. Ms. Kavafian's list of prestigious awards includes the Avery Fisher Prize and the Young Concert Artists International Auditions. She has appeared at the White House on three occasions and has been featured on many network and PBS television music specials. Her recordings can be heard on the Nonesuch, RCA, Columbia, and Musical Heritage Society labels.

Aaron Jay Kernis, one of the youngest composers ever to be awarded the Pulitzer Prize, has become among the most esteemed musical figures of his generation. He has written works for many of America's foremost musical institutions and artists, including the New York Philharmonic, the San Francisco Symphony, the Birmingham (England) New Music Group, the Birmingham Bach Choir, the Minnesota Orchestra, the Saint Paul Chamber Orchestra, Aspen Music Festival, and Los Angeles Chamber Orchestra, Christopher O'Riley, Renée Fleming Pamela Frank, Paul Neubauer, Carter Brey, Joshua Bell, Nadja Salerno-Sonnenberg, and Sharon Isbin. Mr. Kernis was born in Philadelphia and began his musical studies on the violin; at age twelve he began teaching himself piano, and in the following year, composition. He continued his studies at the San Francisco Conservatory of Music, the Manhattan School of Music, and the Yale School of Music, working with composers as diverse as John Adams, Charles Wuorinen, and Jacob Druckman. In addition to the 1998 Pulitzer Prize for his String Quartet No. 2 (*musica instrumentalis*), his many awards have included the 2002 Grawemeyer Award in Music Composition for the cello and orchestra version of *Colored Field*, the Stoeger Prize from the Chamber Music Society of Lincoln Center, a Guggenheim Fellowship, the Rome Prize, an NEA grant, a Bearns Prize, a New York Foundation for the Arts Award, and three BMI Student Composer Awards. Currently he serves as the Minnesota Orchestra's New Music Advisor. Mr. Kernis joined the Yale faculty in 2003.

Richard Killmer, oboe, has been principal with the St. Paul Chamber Orchestra, the Aspen Music Festival, the Mainly Mozart Festival in San Diego, the Lake Placid Sinfonietta, and the Oklahoma City Symphony. He has appeared as soloist at the Aspen Music Festival, and with the orchestras of Omaha, El Paso, St. Paul, Oklahoma City, and the National Arts Centre in Ottawa. He has performed chamber music with the New York Woodwind Quintet, the Cleveland and Ying Quartets; with pianists Emanuel Ax, Barry Snyder, Lee Luvisi, and Gilbert Kalish; with the Boston Chamber Music Society and the American Reed Trio; and has appeared at the Killington, Aspen, Utah, Sarasota, and Banff festivals. Mr. Killmer studied with Robert Bloom at the Yale School of Music, where he received his M.M. in 1967 and his D.M.A. in 1975. He has been professor of oboe at the Eastman School of Music since 1982 and joined the Yale faculty in 2000.

Eugene Kimball has served as recording engineer at the Yale School of Music since 1972. He regularly records Yale concerts for broadcast on National Public Radio and has engineered more than 250 commercial recordings. His recording of the Yale Cello Ensemble was nominated for a Grammy award in 1988. He became a lecturer at the School of Music in 1981.

Ezra Laderman is a distinguished and widely performed composer. His commissions have included works for the New York Philharmonic, Chicago Symphony, Los Angeles Philharmonic, Philadelphia Orchestra, Pittsburgh Symphony; for the orchestras of Minnesota, Dallas, Louisville, Houston, Detroit, Albany, Denver, New Jersey, Indianapolis, Syracuse, and New Haven; and for the New York City, Turnau, and Tri-Cities operas. He has written works for such chamber ensembles as the Tokyo, Juilliard, Concord, Colorado, Lenox, Vermeer, Audubon, and Composers quartets and for soloists Yo-Yo Ma,

Judith Raskin, Elmar Oliveira, Jean-Pierre Rampal, Samuel Baron, Sherrill Milnes, Emanuel Ax, Eugene List, Ronald Roseman, Bernard Garfield, and Ilana Vered, among many others. In February 2003 the Pittsburgh Symphony with Gunter Herbig conducting and Richard Page as soloist premiered Mr. Laderman's Concerto for Bass Clarinet and Orchestra. Mr. Laderman is the recipient of three Guggenheim Fellowships, the Prix de Rome, and Rockefeller and Ford Foundation grants. He has served as president of the National Music Council, chair of the American Composers Orchestra, director of the NEA Music Program, and president of the American Music Center. Mr. Laderman was elected to the American Academy and Institute of Arts and Letters in 1989. From 1989 to 1995 he served as dean of the Yale School of Music, where he is currently professor of composition.

Jesse Levine was principal violist of the Buffalo, Dallas, Baltimore, and New Jersey symphony orchestras. As soloist, recitalist, chamber musician, and conductor, he has performed in Europe, South America, Mexico, Israel, Australia, and throughout the United States. Mr. Levine regularly offers master classes in Paris, Barcelona, Madrid, and other major musical centers. He served as music director of the Norwalk Symphony Orchestra in Connecticut for twenty years, and was music director of the Orquesta del Principado de Asturias (Spain) from 1991 to 1994. He has served on the faculties of the State University of New York at Buffalo and at Stony Brook, and the Peabody Conservatory of Music in Baltimore. Mr. Levine joined the Yale faculty in 1983.

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

Frank Morelli, bassoon, studied with Stephen Maxym at the Manhattan and Juilliard schools of music, and holds the distinction of being the first bassoonist to be awarded a doctorate by the Juilliard School. He has appeared as a soloist in New York's Carnegie Hall on eight occasions, and Mr. Morelli has been heard internationally as a soloist and with chamber and orchestral ensembles. One of the most active bassoonists recording today, he has well over one hundred recordings for major record labels to his credit. His performances and recording of the Mozart bassoon concerto with the Orpheus Chamber Orchestra on the Deutsche Grammophon label met with international critical

acclaim, and his recording of Mozart's *Sinfonia Concertante for Winds and Orchestra* with Orpheus for Nonesuch Records was named Recording of Special Merit by *Stereo Review*. Mr. Morelli's recording with Orpheus of Copland's *Appalachian Spring* won a 1990 Grammy nomination for best classical recording, and his recording with Orpheus of music by Stravinsky, *Shadow Dances*, won a Grammy in 2001. Mr. Morelli has appeared often with the Chamber Music Society of Lincoln Center and is principal bassoonist of the New York City Opera Orchestra, Orpheus, Brooklyn Philharmonic, and the American Composers Orchestra. He is a member of the acclaimed woodwind quintet Windscape. He is the editor of *Stravinsky: Difficult Passages*, a collection of excerpts published by Boosey and Hawkes. He also serves on the faculties of the Juilliard School, S.U.N.Y. Stony Brook, and the Manhattan School of Music. Mr. Morelli joined the Yale faculty in 1994.

Thomas Murray is chair of the program in organ. A graduate of Occidental College, 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, to Japan, Australia, and Argentina. He has appeared as a soloist with the Pittsburgh, Milwaukee, and New Haven symphony orchestras, the National Chamber Orchestra in Washington, D.C., and the Moscow Chamber Orchestra during their tour of Finland in 1996. The American Guild of Organists named him International Performer of the 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.

Peter Oundjian, violin, studied at the Royal College of Music in London, England. After winning the Gold Medal there, he went on to the Juilliard School in 1973 to study with Ivan Galamian. He also worked with Itzhak Perlman, Dorothy DeLay, and members of the Juilliard String Quartet. In 1980 Mr. Oundjian won first prize in the International Violin Competition in Vina del Mar, Chile. He performed as recitalist throughout North America under the sponsorship of the Pro Musicis Foundation, making his New York recital debut in 1981. He has soloed with the Boston Pops and the Toronto, Montreal, and Winnipeg symphony orchestras, the National Arts Center Orchestra, and the Calgary Philharmonic. He was first violinist of the Tokyo String Quartet from 1981 to 1995. His formal conducting debut was in 1995 with the Orchestra of St. Luke's. Since then he has conducted the St. Louis, Houston, and Cincinnati symphony orchestras, the Minnesota Orchestra, the Philadelphia Orchestra, and the St. Paul Chamber Orchestra, to name a few. Mr. Oundjian is the music director of the Toronto Symphony Orchestra, artistic director of the Caramoor Festival, and principal guest conductor of the Colorado Symphony. He has been on the School of Music faculty since 1981.

Donald Palma, double bass, is a graduate of the Juilliard School. His teachers were Frederick Zimmermann, Robert Brennand, Orin O'Brien, and Homer Mensch. A former member of the Los Angeles Philharmonic, he has also been principal bass of Canada's National Arts Centre Orchestra, the Brooklyn Philharmonic, and the American Composers Orchestra. He is currently solo bassist of the Orpheus Chamber Orchestra with which he has toured Europe, Asia, South America, and the United States, and recorded over fifty compact discs for Deutsche Grammophon. Mr. Palma has performed with the Juilliard Quartet, the Nash Ensemble, the Chamber Music Society of Lincoln Center, the Da Camera Society of Houston, and in recital with Dietrich Fischer-Dieskau, Jean-Pierre Rampal, and Jan DeGaetani. He was music director of the San Francisco Contemporary Music Players and is currently bassist and conductor of Speculum Musicae. Mr. Palma records extensively for CRI, Bridge, New World, Nonesuch, Sony, and Koch International. He has given master classes at the Toho School, the Juilliard School, Rice University, the San Francisco Conservatory, and the Manhattan School of Music. Mr. Palma joined the Yale faculty in 1992.

Joan Panetti, piano and composer, garnered first prizes at the Peabody Conservatory and the Conservatoire de Musique in Paris. She received her B.A. from Smith College before coming to the Yale School of Music, where she received the D.M.A. in 1974. Her principal mentors were Olivier Messiaen, Yvonne Loriod, Wilhelm Kempff, Alvin Etler, Mel Powell, and Donald Currier. She has toured extensively in the United States and Europe and performs frequently as a soloist and in chamber music ensembles. Her recent compositions include three fantasies (violin and piano, oboe and piano, and cello and piano) as well as songs for mezzo-soprano and piano. In early 2004, she performed her piano quintet, *In a Dark Time, the Eye Begins to See*, with the Tokyo Quartet in Pasadena, in San Francisco, and at Lincoln Center in New York. The work, commissioned by Music Accord, received wide acclaim. She is completing a piano trio, *The Instant Gathers*, commissioned by the St. Luke's Chamber Ensemble. Ms. Panetti has served for the past thirty years on the faculties of Yale College and the Yale School of Music, where she developed her own course emphasizing the interaction between performers and composers, for which she has received national acclaim. She was also on the faculties of Swarthmore College and Princeton University. Ms. Panetti was director of the Norfolk Chamber Music Festival and the Yale Summer School of Music and Art from 1981 to 2003. In 2004, she was awarded the Ian Mininberg '34 Distinguished Service Award from the Yale School of Music and the Nadia Boulanger Award from the Longy School in Boston, and was named the Sylvia and Leonard Marx Jr. Professor of Music at Yale University.

Aldo Parisot, long acknowledged as one of the world's master cellists, has led the career of a complete artist — as concert soloist, chamber musician, recitalist, and teacher. He has been heard with the major orchestras of the world, including Berlin, London, Paris, Amsterdam, Stockholm, Rio, Munich, Warsaw, Chicago, Los Angeles, and Pittsburgh, under the batons of such eminent conductors as Stokowski, Barbirolli, Bernstein, Mehta, Monteux, Paray, de Carvalho, Sawallisch, Hindemith, and Villa-Lobos. As an artist seeking to expand his instrument's repertoire, Mr. Parisot has premiered numerous works for cello, written especially for him by such composers as Carmago Guarneri, Quincy

Porter, Alvin Etler, Claudio Santoro, Joan Panetti, Ezra Laderman, Yehudi Wyner, and Heitor Villa-Lobos, whose Cello Concerto No. 2, written for and dedicated to him, was premiered by Mr. Parisot in his New York Philharmonic debut. Since then he has appeared with the Philharmonic on nearly a dozen occasions. He created a sensation when he introduced Donald Martino's *Parisonatina al'Dodecafonía* at Tanglewood. Mr. Parisot has recorded for RCA Victor, Angel, Westminster, and Phonodisc. His Yale Cello Ensemble recording for Delos, *Bach Bachianas*, was nominated for a Grammy Award in 1988. He was awarded an honorary Doctor of Music from Shenandoah University in 1999, an honorary Doctor of Fine Arts from Penn State University in 2002, and the Award of Distinction from the Royal Northern College of Music in Manchester, England, in 2001. A Yale faculty member since 1958, Mr. Parisot was named the Samuel Sanford Professor of Music at Yale in 1994 and received the Gustave Stoeckel Award in 2002.

Elizabeth Sawyer Parisot, piano, received her D.M.A. degree from the Yale School of Music in 1973 and has served on the faculty since 1977. She has performed in solo and chamber music concerts, performing at such prestigious venues as Carnegie Hall and Alice Tully Hall in New York, Kennedy Center and the National Gallery in Washington D.C., Queen Elizabeth Hall in London, the Hispanic Institute in Madrid, and the Jerusalem Music Center in Israel. In Brazil she served as coordinator and performing artist at the Also Parisot International Competitions, and has also been a guest artist at the International Music Institute in Santander, Spain; the Banff Festival of the Arts in Alberta, Canada; and at the Norfolk Chamber Music Festival. Recent tours to Asia have included concerts in Taiwan with her husband, Brazilian cellist Also Parisot, in sonata performance as well as in chamber music. She has also performed recently with renowned artists Yo-Yo Ma, Janos Starker, and Ralph Kirshbaum. She can be heard on Albany Records in *The Music of Ezra Laderman* and has recorded the Strauss and Prokofieff sonatas with violinist Kyung Hak Yu.

Vivian Perlis, a historian in American music, specializes in twentieth-century composers and is known for her publications, lectures, recordings, and film productions. On the faculty of the Yale School of Music, Perlis is founding director of Oral History, American Music, a unique archive of recorded interviews with leading figures in the music world. Among her publications are *Charles Ives Remembered: An Oral History*, which was awarded the Otto Kinkeldey Prize of the American Musicological Society, and two volumes with Aaron Copland, *Copland: 1900 Through 1942*, which garnered a Deems Taylor/ASCAP award, and *Copland: Since 1943*. Among her productions are recordings of the music of Leo Ornstein and Charles Ives, and television documentaries on Ives, Eubie Blake, Aaron Copland, and John Cage. Vivian Perlis received the Charles Ives Award from the National Institute of Arts and Letters (1972); a Grammy nomination for "Charles Ives rooth Anniversary" (1974); the Harvey Kantor Award for excellence in the field of oral history (1984); a Guggenheim Fellowship (1987); the Irving Lowens Award for distinguished scholarship in American Music from the Society for American Music (1991); and a Letter of Distinction from the American Music Center (2004). She is the co-author of a forthcoming book and CD publication, *Voices of America's Musical Century*, to be published by Yale University Press.

William Porter, organ improvisation, taught organ, music history, and music theory at the New England Conservatory in Boston from 1985 to 2002. He holds degrees from Oberlin College, where he also taught harpsichord and organ from 1974 to 1986, and from Yale University, where he received the D.M.A. degree in 1980 and where he was director of music at Yale Divinity School from 1971 to 1973. Widely known as a performer and teacher in the United States and in Europe, he is a leader among keyboardists working toward a recovery of an historical and instrument-based approach to musical performance, and has achieved international recognition for his skill in improvisation in a wide variety of styles, ancient and modern. He has taught and performed at major international academies, including the North German Organ Academy, the Italian Academy of Music for the Organ, the Göteborg International Organ Academy, the Dollart Festival, the Lausanne Improvisation Festival, the Festival Toulouse les Orgues, the Smarano Organ and Clavichord Academy, the Boston Early Music Festival, and the National Convention of the American Guild of Organists. He is a senior researcher at the Göteborg Organ Arts Center in Göteborg, preparing a book on improvisational practice in seventeenth-century Germany. He is a co-founder of *Affetti Musicali* and of *Musica Poetica*, Boston-based ensembles that have received critical acclaim for their performances of baroque repertoire. An active church musician, from 1985 to 1997 he was director of music at the Church of St. John the Evangelist in Boston, and was Artist in Residence at Boston's First Lutheran Church from 1999 until 2002. He has recorded on the Gasparo, Proprius, BMG, and Loft labels. Professor Porter, who joined the Yale faculty in 2002, also teaches organ improvisation and harpsichord at the Eastman School of Music in Rochester, New York.

William Purvis, French horn, pursues a multi-faceted career in the United States and abroad as soloist, recitalist, chamber musician, and conductor. He is principal French horn of the Orpheus Chamber Orchestra, hornist and conductor of *Speculum Musicae*, and a member of the New York Woodwind Quintet and the Orchestra of St. Luke's. He is also a member of *Mozzafiato*, an original-instrument wind octet. His numerous festival appearances include Tanglewood, Caramoor, Norfolk, Salzburg, Schleswig-Holstein, Perelada, Kuhmo, Kitakyushu, and Hong Kong. A frequent guest artist with the Chamber Music Society of Lincoln Center and Chamber Music Northwest, Mr. Purvis has performed with the Tokyo, Mendelssohn, Sibelius, Fine Arts, and Orion string quartets. Among Mr. Purvis's many recordings are Mozart's second and fourth horn concertos for Deutsche Grammophon; more than forty recordings with the Orchestra of St. Luke's on Telarc and Music Masters; Horn Trios of Brahms and Ligeti on Bridge; and Peter Lieberman's *King Gesar* with Yo-Yo Ma, Peter Serkin, and Emanuel Ax for Sony. As conductor, William Purvis is mainly associated with contemporary music, and his recent recordings as conductor include works of Elliott Carter, Stefan Wolpe, Hans Abrahamsen, and George Crumb, among others. Mr. Purvis is a graduate of Haverford College, and studied with Forrest Stanley and James Chambers. He is a performing artist in residence at the State University of New York, Stony Brook, and serves on the faculties of the Juilliard School, Columbia University, and the Hochschule für Musik in Karlsruhe, Germany. Mr. Purvis joined the Yale faculty in 1999.

Markus Rathey, music history, has studied musicology, Protestant theology, and German philology in Bethel, where he received his B.A. from the Kirchliche Hochschule and in Münster, where he received his Ph.D. from Westfälische Wilhelms-Universität. Following his graduation, he held a postdoctoral position at the research institute for the study of sacred song and hymnody (Graduiertenkolleg “Geistliches Lied and Kirchenlied”) at the Johannes Gutenberg University in Mainz. In 2000–2001 he was lecturer at the department of musicology at the University of Mainz. Most recently he has been employed as a Research Fellow at the Bach-Archiv, Leipzig. Professor Rathey has focused his research especially on the life and work of Johann Sebastian Bach, as well as on music of the early seventeenth century. He has published a book on German baroque music in the seventeenth century and is now writing a book on the use of sacred music by nineteenth-century composers of symphonies and other concert repertoires.

Richard Rephann, harpsichord, is a graduate of the Peabody Institute of Music and the Yale School of Music, where he was a student of Ralph Kirkpatrick. He is a specialist in French music of the baroque and his annual recitals of seventeenth- and eighteenth-century music performed on restored instruments of the period are widely acclaimed. His interest in contemporary music is well known, and he has given European premieres of works by contemporary American composers Douglas Allanbrook and Rudy Shackleford. Mr. Rephann appears frequently as a recitalist and lecturer, and he has performed with the National Symphony and the New Haven Symphony. As a lecturer, Mr. Rephann has presented papers on a wide variety of subjects, and as an author he has published articles and catalogues about musical instruments. He is the director of the University’s collection of historical musical instruments. Mr. Rephann joined the faculty in 1964.

American bass *Mark Risinger* maintains an active schedule of performances in both opera and oratorio throughout the United States. In recent seasons, he has performed regularly with companies including New York City Opera, Boston Lyric Opera, Baltimore Opera, Arizona Opera, Fort Worth Opera, Connecticut Opera, Kentucky Opera, and Toledo Opera, among others. His concert performances have included engagements with the Boston Symphony Orchestra, the Fort Worth Symphony, the Charlotte Symphony, the New York Choral Society, the Orchestra of St. Luke’s, Boston Baroque, and the Choral Arts Society of Philadelphia, in repertoire ranging from the Passions and cantatas of J.S. Bach to Beethoven’s Ninth Symphony and *Missa Solemnis*, Rossini’s *Stabat Mater*, and the requiem masses of Verdi and Mozart. He most recently appeared as the Watchman in the U.S. premiere of Sergei Tanayev’s *Agamemnon* with the Manhattan Philharmonic at Carnegie Hall. Mr. Risinger currently serves on the American Committee of the Handel House Trust and is preparing the edition of Handel’s *Semele* for the Hallische Händel-Ausgabe. He earned a Ph.D. degree from Harvard University, and joined the Yale faculty in 2004.

Willie Ruff, horn and bass, received both his B.M. and his M.M. at Yale. With pianist Dwiki Mitchell as the Mitchell-Ruff Duo, he performs extensively in the United States, Asia, Africa, and Europe. In addition to the Interdisciplinary Seminar on Rhythm, Instrumental Arranging, and other courses at the School of Music, he has taught Yale

College courses in ethnomusicology and folklore, and he is the founding director of the Duke Ellington Fellowship program. Mr. Ruff has been a member of the Yale faculty since 1971.

Wendy Sharp, violin and chamber music, performs frequently as a recitalist and a chamber musician. In demand as a teacher and chamber music coach, she is on the faculties of the Yale School of Music and California Summer Music. For nearly a decade, Ms. Sharp was the first violinist of the Franciscan String Quartet. As a member of the quartet, she toured the United States, Canada, Europe, and Japan, and was honored with many awards including first prize in the Banff International String Quartet Competition and the Press and City of Evian Prizes at the Evian International String Quartet Competition. A native of the San Francisco Bay area, she attended Yale University, graduating *summa cum laude* with Distinction in Music and received her Master of Music degree from the San Francisco Conservatory of Music. Ms. Sharp has served on the faculties of Mannes College, Dartmouth College, the San Francisco Conservatory of Music, and Choate Rosemary Hall, and has participated in the Aspen, Tanglewood, Chamber Music West, Norfolk, and Music Academy of the West festivals. She is currently a member of the Blue Elm Trio, a string trio based in the New Haven area. She has been a faculty member at the Yale School of Music since 1985.

Winner of the 2000 Avery Fisher prize, *David Shifrin*, clarinet, has appeared with the Philadelphia and Minnesota orchestras and the Dallas, Seattle, Houston, Milwaukee, Detroit, and Denver symphonies. He has appeared in recital at Alice Tully Hall, Weill Recital Hall at Carnegie Hall, and the 92nd Street Y in New York City, and at the Library of Congress in Washington, D.C. In addition he has appeared in recital and as soloist with orchestra, throughout Europe and Asia. A three-time Grammy nominee, he has been the artistic director of Chamber Music Northwest since 1980 and a faculty member at Yale since 1987. An artist member of the Chamber Society of Lincoln Center since 1989, he served as its artistic director from 1992 to 2004.

Frank Tirro, history, was dean of the Yale School of Music from 1980 to 1990. A specialist in both the history of jazz and music of the Renaissance, he is the author of *Jazz: A History*, *Living With Jazz*, *Renaissance Musical Sources in the Archive of San Petronio in Bologna*; coauthor of *The Humanities: Cultural Roots and Continuities*; and editor of *Medieval and Renaissance Studies*. Before coming to Yale, Professor Tirro served as chairman of the Department of Music at Duke University, where he taught and conducted the Collegium Musicum. In addition to many scholarly articles and reviews in his special fields, he also wrote, for young students, the entry on "Jazz" for *The World Book Encyclopedia* and many of the individual biographical entries for jazz musicians. He has served as an associate editor for the new *American National Biography*, sponsored jointly by Oxford University Press and the American Council of Learned Societies. Dr. Tirro received his bachelor's degree from the University of Nebraska, his master's from Northwestern University, and his Ph.D. from the University of Chicago. He was a Fellow of Villa I Tatti, the Harvard University Center for Italian Renaissance Studies in Florence, Italy, and he has also served as director of the Southeastern Institute of Medieval and Renaissance

Studies. He lectures frequently in his fields of study, and his professional responsibilities have taken him across the United States and to Europe, China, and South America.

The Tokyo String Quartet – Martin Beaver and Kikuei Ikeda, violin; Kazuhide Isomura, viola; Clive Greensmith, cello. Officially formed in 1969 at the Juilliard School of Music, the Tokyo String Quartet traces its origins to the Toho School of Music in Tokyo, where the founding members were profoundly influenced by Professor Hideo Saito. Soon after its creation, the quartet won first prizes at the Coleman Competition, the Munich Competition, and the Young Concert Artists International Auditions, and signed an exclusive contract with Deutsche Grammophon. The quartet first performed and coached at the Yale Summer School of Music and Art in Norfolk, Connecticut, in 1976. The following fall they joined the Yale School of Music faculty as quartet in residence. They have released more than thirty landmark recordings, including the complete quartets of Beethoven, Schubert, and Bartók. The ensemble's recordings of works by Brahms, Debussy, Dvorák, Haydn, Mozart, Ravel, and Schubert have earned numerous honors, including seven Grammy nominations. The Tokyo has also been featured on PBS's *Sesame Street* and *Great Performers* and on CNN's *This Morning*. In Yale's chamber music program the members of the quartet work intensively as coaches with all the student string ensembles.

Eric Trudel, opera and diction coach, is a native of Quebec, Canada. A graduate of the Quebec Conservatory of Music, he won the prestigious Prix d'Europe competition, which enabled him to study with pianists Garrick Ohlsson, Jean-Claude Penner, Marc Durand, and Louis Lortie. He has performed throughout Canada, including recitals at the Montreal and Banff festivals, and in Weill Recital Hall and Alice Tully Hall in New York. He has been on the faculties of the Banff Centre for the Performing Arts, the Conservatoire de Musique du Québec in Trois-Rivières, Montreal Opera's Atelier Lyrique, and the Université du Québec-Montréal where he was music director of the opera workshop from 1993 to 1995. He has also taught in the United States, France, Spain, and the Netherlands. Mr. Trudel has participated in the making of several film soundtracks, and his long association with the CBC includes numerous television and radio performances as a soloist, chamber musician, and accompanist. Mr. Trudel joined the faculty in 2001.

Robert Van Sice, percussion, has premiered more than one hundred works, including concertos, chamber music, and solos. He has made solo appearances with symphony orchestras and given recitals in Europe, North America, Africa, and the Far East. In 1989 he gave the first full-length marimba recitals at the Concertgebouw in Amsterdam and has since played in most of Europe's major concert halls, many of which have been broadcast by the BBC, Swedish Radio, Norwegian Radio, WDR, and Radio France. He is frequently invited as a soloist with Europe's leading contemporary music ensembles and festivals, including the London Sinfonietta, Ensemble Contrechamps, and L'itinéraire and the Archipel, Darmstadt, and North American new music festivals. From 1988 to 1997 he headed Europe's first diploma program for solo marimbists at the Rotterdam Conservatorium. Mr. Van Sice has given master classes in more than twenty countries and frequently visits the major conservatories in Europe as a guest lecturer. He joined the Yale faculty in the fall of 1997.

Jack Vees, composer and electric bassist, is operations director of the Center for Studies in Music Technology. He received his M.F.A. in composition from the California Institute of the Arts, where he studied with Louis Andriessen, Vinko Globokar, and Morton Subotnik. He is active in the international arena as both a performer and a composer, having works played at sites from CBGB's of the downtown New York scene to such festivals as the Berlin Biennale and New Music America. Many contemporary music groups like Ensemble Modern, Zeitgeist, and the California Ear Unit have commissioned pieces from him. A collection of his works entitled *Surf Music Again* is available on the CRI/Emergency Music label. He is also the author of *The Book on Bass Harmonics*, which has become a standard reference for bassists since its publication in 1979. Mr. Vees joined Yale in 1988.

Benjamin Verdery, guitar, has performed and taught master classes throughout Europe, Mexico, Canada, Cuba, Japan, and South America, and has recorded and performed with such diverse artists as Frederic Hand, Leo Kottke, Anthony Newman, Jessye Norman, Paco Peña, Hermann Prey, and John Williams. He regularly gives flute and guitar concerts with the Schmidt/Verdery Duo and with his ensemble Ufonia. Workshop Arts has published the solo works from Mr. Verdery's recording *Some Towns and Cities*, which won the 1992 Best Classical Guitar Recording in *Guitar Player* magazine. In 1996, John Williams recorded Mr. Verdery's duo version of *Capitola, CA* for Sony Classical. His *Scenes from Ellis Island*, for guitar orchestra, has been extensively broadcast and performed at festivals and universities in America, Canada, New Zealand, and Europe, and the Los Angeles Guitar Quartet performs it on their CD *Air and Ground* (Sony Classical). Workshop Arts (distributed by Alfred Music) has released Mr. Verdery's book *Easy Classical Guitar Recital* as well as his instructional video, *Essentials of Classical Guitar*. His recordings include *Bach: Transcriptions for Guitar* (GRI), *Reverie: French Music for Flute and Guitar* (Sony Classical), *Some Towns and Cities* (Sony Classical), *Ride the Wind Horse: American Guitar Music* (Sony Classical), *The Enchanted Dawn* (GRI), *Ben Verdery Ufonia*, and *Soepa: American Guitar Music* (Mushkatweek). He joined John Williams on the Sony Classical CD *John Williams Plays Vivaldi* for a recording of the Concerto in G Major for two mandolins. Mr. Verdery joined the faculty of the Yale School of Music in 1985.

Marc Verzatt, stage director, maintains an active career directing opera, operetta, and musical theater throughout the United States and Europe. Mr. Verzatt began his theatrical career as a dancer with the Metropolitan Opera after studying drama at Rutgers University and ballet with New Jersey's Garden State Ballet. After several seasons as a soloist with the MET ballet, he left to continue his education in production as a stage manager with the Cincinnati Opera and Pittsburgh Opera companies. He made his professional directing debut with a production of Offenbach's *Tales of Hoffmann* with Opera Columbus. He has since directed productions with Chicago Lyric Opera, Houston Grand Opera, Florida Grand Opera, and the opera companies of Fort Worth, Lake George, Madison, Arizona, Toledo, Atlanta, Kansas City, Baltimore, Idaho, and Mississippi. In Austin, he directed both Puccini's *La Bohème* and Shakespeare's *Much Ado About Nothing*. Mr. Verzatt has taught and directed at Philadelphia's Academy of Vocal Arts and

Notre Dame University. Mr. Verzatt is currently resident director of the Opera Company of Brooklyn. He has directed several Yale Opera productions, including opera scenes, recitals, Puccini's *Gianni Schicchi* and *Suor Angelica* at the Shubert Theatre, and Gounod's *Le médecin malgré lui* in Sprague Hall. He joined the Yale faculty in 2002.

Ransom Wilson, flute, was educated at the North Carolina School of the Arts and the Juilliard School, and continued his postgraduate studies as an Atlantique Scholar in France with Jean-Pierre Rampal. As flute soloist he has appeared with the Israel Philharmonic, the English Chamber Orchestra, the London Symphony Orchestra, I Solisti Veneti, the Prague Chamber Orchestra, the Orpheus Chamber Orchestra, and the chamber orchestras of Nice, Stuttgart, Cologne, and the Netherlands. He is an artist member of the Chamber Music Society of Lincoln Center. As a conductor, Mr. Wilson is the music director and principal conductor of Solisti New York, which he founded in 1981. He is music director of Opera Omaha and the San Francisco Chamber Symphony, and is artistic director of the OK Mozart Festival in Oklahoma. He was honored by the Austrian government with the Award of Merit in Gold in recognition of his efforts on behalf of Mozart's music in America. A strong supporter of contemporary music, Mr. Wilson has had works composed for him by Steve Reich, Peter Schickele, Joseph Schwantner, John Harbison, Jean Francaix, Jean-Michel Damase, George Tsontakis, Tania Léon, and Deborah Drattel. He joined the Yale faculty in 1991.

Doris Yarick-Cross, chair of the voice and opera department, has appeared with most of the major opera companies in the United States, including the San Francisco, Chicago Lyric, and New York City operas, as well as companies in Europe, Australia, and Canada. She spent sixteen years in Germany, where she sang leading roles in major opera houses. She has sung with the symphony orchestras of Pittsburgh, Minnesota, Quebec, Toronto, and San Francisco, and with the New York Philharmonic. She is well known as a recitalist and has appeared in hundreds of concerts across the country. Before coming to Yale in 1983, she served on the faculty of the University of Texas and was head of the voice department at the University of Connecticut.

Kyung Hak Yu, violin, holds B.M. and M.M. degrees from the Juilliard School and an M.M. from the Yale School of Music. She has studied with Dorothy DeLay, Paul Kantor, and Emanuel Zetlin. Ms. Yu was concertmaster of the New Haven Symphony Orchestra from 1988 until 1999. She has appeared as a soloist with the Seattle Symphony, the New Haven Symphony, and the Yale Philharmonia, and has performed numerous recitals in New York City, Seattle, Aspen, and throughout Korea. She gave a debut concert in Weill Recital Hall in Carnegie Hall as a winner of the Artists International Competition. She currently performs violin-piano duo recitals with fellow Yale School of Music professor Elizabeth Sawyer Parisot. Ms. Yu has taught at the Aspen Music Festival and was an assistant to Dorothy DeLay at Juilliard. She has served on the Fulbright Scholarship Screening Committee for Strings since 1999 and has been on the Yale faculty since 1988.

General Information

ACADEMIC REGULATIONS

1. Grading System

The letter grades and the quality points for each term hour are as follows:

A+ = 4.0 A- = 3.7 B- = 3.0 C+ = 2.3 C- = 1.7
A+ = 4.0 B+ = 3.3 B- = 2.7 C+ = 2.0 F = 0.0

All School of Music classes receive letter grades, with the exception of secondary instruction (MUS 541, 641, 741), which is graded as Pass/Fail (P/F). School of Music students may exercise the Pass/Fail option, in lieu of a letter grade, in any non-music course. Courses cross-listed with any department and the School or Department of Music are not eligible for the Pass/Fail option. The School of Music registrar will convert letter grades from other faculties to Pass or Fail, in accordance with the School of Music grading system. In computing grade points, such courses will be neutral (that is, they will not affect the grade point average). Audited courses will not appear on the student's official transcript. School of Music students are expected to present work of high quality both in performance and in academic studies. All programs in the School of Music require that students earn a grade of B or better in both Individual Instruction in the Major and Seminar in the Major. Students who receive a grade lower than a B in either course will be placed on probation. Students whose grade point average (GPA) falls below B (3.0) in any given term will be placed on probation and reviewed by the Academic Affairs Committee. Students whose GPA falls below B- (2.7) in any given term will be placed on academic probation and may be required to withdraw from the School. Students who are placed on academic probation for a second time may be requested to withdraw from the School of Music. Students on probation will have their scholarships reviewed and possibly reduced.

A grade submitted by the instructor of a course to the registrar may not be changed, except by unanimous vote of the Academic Affairs Committee on petition of the instructor, unless the grade is the result of a clerical error.

2. Course Credit

Any course taken in another division of the University is eligible for credit toward a School of Music degree. Four credits per term is the maximum allowed for any course, including intensive courses in language or science.

3. Course Changes

Requests for course changes during the first two weeks of the term must be submitted on the appropriate form to the Office of the Registrar. No courses may be added after this period. A grade symbol of "W" (withdrawn) will appear on transcripts to indicate any courses dropped after the first two weeks of the term. Students withdrawing from a class after the first two weeks of a term will be assessed a fee of \$15 per course. To withdraw

from a class, students must file the appropriate form in the Student Affairs Office. Withdrawals from School of Music courses are not permitted in the final four weeks of a term.

4. Academic Affairs

The Academic Affairs Committee deals with individual study projects, leave requests, special petitions, and matters of academic standing. Forms for leaves, independent studies, and withdrawals may be downloaded from the School of Music Web site (www.yale.edu/music/inhouse.html), or may be obtained from the registrar. These forms and other special requests must be submitted in writing to the registrar for submission to the Academic Affairs Committee.

5. Course Completion Deadlines

All course work for the fall term must be completed by December 17, 2004; course work for the spring term must be completed by May 6, 2005. Students who expect that work in a course will not be finished by the final day of classes must petition the instructor and the Academic Affairs Committee prior to the end of term for permission to receive Incomplete status. An F will be registered for courses remaining incomplete six weeks after the last day of classes.

All secondary lessons must be completed and reported one week before the end of each term (by December 13, 2004 for the fall term and by May 2, 2005 for the spring term). A grade of F will be given to students whose work is incomplete by these deadlines.

6. Practice Rooms

Students have the opportunity to reserve practice rooms. Permission may be given by instructors for the use of their studios by students, but such permission must be in writing and signed by the instructor. No piano or harpsichord may be moved from its location without permission from the dean's office.

7. Music Stands

Students are required to have a wire music stand with them for chamber music and ensemble rehearsals.

CREDIT FROM OTHER INSTITUTIONS

Students enrolled at the School of Music who wish to take a course outside Yale and apply credit received for this study toward the Yale degree must comply with the following procedures:

1. Students must apply to the Academic Affairs Committee for credit while they are registered at Yale and prior to registering for a course.
2. A course outside Yale must be endorsed by the department coordinator as an essential or advantageous component of study in the major.
3. For study pursued away from Yale, students must demonstrate that the course is not given at Yale.

4. A transcript must be sent to the registrar of the School of Music showing a minimum grade of B.
5. Applications for credit for summer study must be submitted to the Academic Affairs Committee before the end of the spring term.
6. Any registered Yale School of Music student who attends the six-week summer session at Norfolk is eligible to receive two credits toward graduation. These credits will be added to the transcript if requested.

TUITION, REGISTRATION, AND FEES

Tuition

The annual tuition for students enrolled in the School of Music is \$22,800; the annual tuition for students enrolled in a School of Music degree program through the Institute of Sacred Music is also \$22,800. Tuition covers all individual instruction in performance and course registration. It does not cover the hospitalization insurance fee.

The total expense for a student, whether single or married, for 2004–2005 is estimated to be \$33,300.

Application

Each application submitted to the School of Music Office of Admissions must be accompanied by a check or a money order for \$100, payable to Yale University. This application fee is not refundable and will not be credited toward tuition or any other account upon admission. There are no fee waivers.

Upon notification of acceptance to the Yale School of Music, a \$300 nonrefundable intent to register deposit must be sent in order to reserve a place in the entering class. For those who do enroll, the deposit will be credited to the student's account with the Office of Student Financial Services but will not be refunded should the candidate fail to matriculate.

School of Music Registration

Registration for new students at the School of Music will take place on August 31, 2004. Returning students must pick up their registration packets by 3 P.M. on September 1, 2004. Students who miss these deadlines will be charged a \$50 late fee unless permission has been obtained in advance from the Academic Affairs Committee.

Students must register for the spring term on January 10, 2005. Registration after this will result in a \$50 late fee.

The fee for conversion of the Certificate in Performance to a Master of Music degree is \$100, payable to Yale University.

Course Registration

The deadline for registering for fall-term courses is 3 P.M. on Friday, September 3, 2004. The deadline for registering for spring-term courses is 3 P.M. on Friday, December 10, 2004. There is a two-week add/drop period for course changes at the beginning of each

term. Students who register for secondary instruction (MUS 541, 641, 741) will be assessed a registration fee of \$100 per term per area. Students who drop secondary instruction during the add/drop period, or who drop during the withdrawal period and have had no lessons, may receive a full rebate of the registration fee. Students who drop secondary instruction during the withdrawal period and have had lessons will receive no rebate of the registration fee.

STUDENT ACCOUNTS AND BILLS

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

Yale Charge Account

Students who sign and return a Yale Charge Card Account Authorization form will be able to charge designated optional items and services to their student accounts. Students who want to charge toll calls made through the University's telephone system to their accounts must sign and return this Charge Card Account Authorization. The University may withdraw this privilege from students who do not pay their monthly bills on a timely basis. For more information, contact the Office of Student Financial Services at 246 Church Street, PO Box 208232, New Haven CT 06520-8232; telephone, 203.432.2700; fax, 203.432.7557; e-mail, sfs@yale.edu.

Yale Payment Plan

The Yale Payment Plan is a payment service that allows students and their families to pay tuition, room, and board in eleven or twelve equal monthly installments throughout the year based on individual family budget requirements. It is administered for the University by Academic Management Services (AMS). To enroll by telephone, call 800.635.0120. The fee to cover administration of the plan is \$65. The deadline for enrollment is June 18. For additional information, please contact AMS at the number above or visit their Web site at www.tuitionpay.com.

Bills

A student may not register for any term unless all bills due for that and for any prior term are paid in full.

Bills for tuition, room, and board are mailed to the student during the first week of July, due and payable by August 1 for the fall term; and during the first week of November, due and payable by December 1 for the spring term. The Office of Student Financial Services will impose a late charge if any part of the term bill, less Yale-administered loans and scholarships that have been applied for on a timely basis, is not paid when due. The late charge will be imposed as follows:

<i>If fall-term payment in full is not received</i>	<i>Late charge</i>
by August 1	\$110
by September 1	an additional 110
by October 1	an additional 110

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

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

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

Charge for Returned Checks

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

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

Tuition Rebate and Refund Policy

Due to changes in federal regulations governing the return of federal student aid (Title IV) funds for withdrawn students, the tuition rebate and refund policy has changed from that of recent years. The following rules became effective on July 1, 2000.

1. For purposes of determining the refund of federal student aid funds, any student who withdraws from the Music School for any reason during the first 60% of the term will be subject to a pro rata schedule which will be used to determine the amount of Title IV funds a student has earned at the time of withdrawal. A student who withdraws after the 60% point has earned 100% of the Title IV funds. In 2004–2005, the last days for refunding federal student aid funds will be November 4, 2004 in the fall term and March 27, 2005 in the spring term.
2. For purposes of determining the refund of institutional aid funds and for students who have not received financial aid:
 - a. 100% of tuition will be rebated for withdrawals that occur on or before the end of the first 10% of the term (September 15, 2004 in the fall term and January 19, 2005 in the spring term).

- b. A rebate of one-half (50%) of tuition will be granted for withdrawals that occur after the first 10% but on or before the last day of the first quarter of the term (September 29, 2004 in the fall term and February 3, 2005 in the spring term).
 - c. A rebate of one-quarter (25%) of tuition will be granted for withdrawals which occur after the first quarter of a term but on or before the day of midterm (October 23, 2004 in the fall term and March 1, 2005 in the spring term).
 - d. Students who withdraw for any reason after midterm will not receive a rebate of any portion of tuition.
3. The death of a student shall cancel charges for tuition as of the date of death and the bursar will adjust the tuition on a pro rata basis.
 4. If the student has received student loans or other forms of financial aid, rebates will be refunded in the order prescribed by federal regulations; namely, first to the Unsubsidized Federal Stafford and/or Subsidized Federal Stafford loans, if any; then to Federal Perkins loan; next to any other federal, state, private, or institutional scholarships and loans; and, finally, any remaining balance to the student.
 5. Loan recipients (Stafford, Perkins or Yale Student Loan) who withdraw are required to have an Exit Interview before leaving Yale. Students leaving Yale receive a mailing from Student Financial Services with an exit packet and instructions on completing this process.

ROOM, BOARD, AND GENERAL EXPENSES

The Graduate Housing Department has dormitory and apartment units for a small number of graduate and professional students. The Graduate Dormitory Office provides dormitory rooms of varying sizes and prices for single occupancy only. The Graduate Apartments Office provides apartments consisting of efficiencies and one-, two-, and three-bedroom apartments for singles and families. Both offices are located in Helen Hadley Hall, a graduate dormitory at 420 Temple Street, and have office hours from 9 A.M. to 4 P.M., Monday through Friday.

Applications for 2004–2005 are available as of April 1 online and can be submitted directly from the Web site (www.yale.edu/graduatehousing). A copy of your letter of acceptance from Yale will need to be submitted to the address on the application form. The Web site is the venue for graduate housing information and includes procedures, facility descriptions, floor plans, and rates. For more dormitory information, contact beverly.whitney@yale.edu, tel. 203.432.2167, fax 203.432.4578. For more apartment information, contact betsy.rosenthal@yale.edu, tel. 203.432.8270, fax 203.432.0177.

The University's Off-Campus Housing service, limited to current or incoming members of the Yale community, is located at 155 Whitney Avenue, 3d floor, and is open from 8.30 A.M. to 3.30 P.M., Monday through Friday. The listings may also be accessed from any computer at Yale through the intranet at www.yale.edu/offcampushousing. Call 203.432.9756 to obtain the necessary passwords to access the system from other areas.

Yale University Dining Services has tailored its services to meet the particular concerns of graduate and professional school students by offering meal plan options. "Eli

Bucks,” a favorite choice based on declining points, are accepted in all campus locations in lieu of cash. Whether residents or nonresidents of University housing, students are invited to take advantage of Yale University Dining Services.

The following dining areas and snack bars are available to students: A&A Penthouse at the School of Architecture; the Divinity School Cafe on Prospect Street; the dining room of the Kline Biology Tower; Donaldson Commons at the School of Management; and Durfee’s, a traditional convenience store offering coffee, snacks, sandwiches, soft yogurt, and a variety of convenience items. Students are also encouraged to dine in any of Yale’s residential college dining rooms, where students without meal contracts may purchase “all-you-care-to-eat” meals at fixed prices for breakfast, lunch, and dinner. Payment for these meals can be arranged by securing a Yale charge account from the Office of Student Financial Services at 246 Church Street.

Inquiries concerning food services should be addressed to Yale University Dining Services, 246 Church Street, PO Box 208261, New Haven CT 06520-8261; telephone 1.888.678.9837 (toll free), or 203.432.0412. Dining Services can also be found on the Web at www.yale.edu/dining.

ABSENCE FROM CLASSES

Students are expected to attend classes, rehearsals, and all scheduled academic events. However, the nature of the music profession makes it possible that extraordinary opportunities may arise in conflict with scheduled classes. Students who wish to petition to be absent from class must complete the Short-Term Absence form available on the School of Music Web site (www.yale.edu/music/inhouse.html). When all required signatures have been obtained, the form is to be submitted to the Office of Student Affairs. Upon approval by the Academic Affairs Committee, students will be notified of the committee’s decision. Students will be denied approval for absences that exceed a total of ten days per year. It is possible that instructors may not extend permission for students to miss class, and may not sign the required form(s). In that case, students may petition directly to the dean or deputy dean for a review of the situation.

LEAVES OF ABSENCE

Students who wish or need to interrupt their study temporarily may request a leave of absence. There are two types of leave, personal and medical, both of which are described below. The general policies that apply to both types of leave are as follows:

1. All leaves of absence must be approved by the deputy dean on the recommendation of the department. Medical leaves also require the recommendation of a Yale Health Plan (YHP) physician, as described below; see Medical Leave of Absence.
2. Students in the one-year A.D. program may be on leave for a maximum of one term. Students in the two-year A.D., Certificate, M.M., and M.M.A. programs may be on leave for a maximum total of one year. In exceptional circumstances, renewal of one term or one year, to a maximum total of two years of leave, may be granted for students in two-year A.D., Certificate, M.M., and M.M.A. programs. Leaves of

absence for students in the A.D. programs are not renewable. Students who fail to register for the term following the end of the approved leave or who fail to notify the School of Music registrar of their intention to return by the specified deadline will be considered to have withdrawn from the School of Music.

3. Students on leave may complete, by the appropriate deadline for the term in which the course was taken, outstanding work in courses for which they have been granted approved Incompletes. They may not, however, fulfill any other degree requirements during the time on leave.
4. Students on leave are not eligible for financial aid, including loans, or for the use of any University facilities normally available to registered students, with the exception of the Yale Health Plan, in which they may enroll through the Student Affiliate Coverage plan. In order to secure continuous YHP coverage, enrollment in this plan must be requested prior to the beginning of the term in which the student will be on leave or, if the leave commences during the term, within thirty days of the date when the leave is granted. Coverage is not automatic; enrollment forms are available from the Member Services department of Yale Health Services, 17 Hillhouse Avenue, 203.432.0246. Additional information may be found in the YHP Student Handbook.
5. A leave of absence does not exempt the student from meeting any residency requirements.
6. Students on leave of absence do not have to file a formal application for readmission. However, they must notify the registrar in writing of their intention to return by February 15 for the following fall term and by October 15 for the spring term.

Personal Leave of Absence

A student who is current with his or her degree requirements and who wishes to interrupt study temporarily for reasons such as pregnancy, maternity or paternity care, or because of financial exigencies, may request a personal leave of absence. The general policies governing leaves of absence are described above. Students are eligible for personal leaves after satisfactory completion of at least one term of study. Personal leaves cannot be granted retroactively and normally will not be approved after the tenth day of a term.

To request a personal leave of absence, the student must write to the appropriate dean before the beginning of the term for which the leave is requested, explaining the reasons for the proposed leave and stating both the proposed start and end dates of the leave and the address at which the student can be reached during the period of the leave. If the dean finds the student to be eligible and the department approves, the leave will be granted. In any case the student will be informed in writing of the action taken. Students who do not apply for a personal leave of absence, or who apply for a leave but are not granted one, and who do not register for any term, will be considered to have withdrawn from the School of Music.

Medical Leave of Absence

A student who must interrupt study temporarily because of illness may be granted a medical leave of absence with the approval of the appropriate dean, on the written recommendation of the Chief of Student Medicine of the University Health Services. The general policies governing all leaves of absence are described above, including information about health care coverage. A student who is making satisfactory progress toward his or her degree requirements is eligible for a medical leave any time after matriculation. Students who are granted a medical leave during any term will have their tuition adjusted according to the same schedule used for withdrawals (please see Tuition Rebate and Refund Policy). Before re-registering, a student on medical leave must secure written permission to return from a physician at University Health Services.

Forms for requesting a medical leave of absence are available at the Office of Student Affairs. Health coverage options during a leave of absence are described in the section entitled Health Services for School of Music Students.

Withdrawal and Readmission

A student who wishes to terminate his or her program of study should confer with his or her major instructor and the appropriate dean regarding withdrawal; their signatures on an official withdrawal form are required for withdrawal in good standing. The dean of admissions and student affairs will determine the effective date of the withdrawal, upon consultation with the department. The University identification card must be submitted with the approved withdrawal form in order for withdrawal in good standing to be recorded. Withdrawal forms are available at the Office of Student Affairs.

Students who fail to meet departmental or School requirements by the designated deadlines will be barred from further registration and withdrawn, unless an extension or exception has been granted by the appropriate dean or degree committee. Students who do not register for any fall or spring term, and for whom a leave of absence has not been approved by the appropriate dean, are considered to have withdrawn from the School of Music.

A student who discontinues his or her program of study during the academic year without submitting an approved withdrawal form and the University identification card will be liable for the tuition charge for the term in which the withdrawal occurs. Tuition charges for students who withdraw in good standing will be adjusted as described in the section Rebate of Tuition. Health service policies related to withdrawal and readmission are described in the section Health Services for School of Music Students. A student who has withdrawn from the School of Music in good standing and who wishes to resume study at a later date must apply for readmission. Neither readmission nor financial aid is guaranteed to students who withdraw. The deadline for making application for readmission is December 15 of the year prior to which the student wishes to return to the School of Music. The student's application will be considered by the department, which will make a recommendation for review by the appropriate dean. The student's remaining tuition obligation will be determined at the time of readmission.

DOSSIER/TRANSCRIPT SERVICE

A dossier service is available to all graduates of the School of Music through the registrar. A \$50 set up fee is required to initiate the file. Individual dossiers and/or transcripts mailed from the registrar's office are \$5 each.

STUDENT RESPONSIBILITIES

1. All students are required to abide by the rules and regulations of the University and the School of Music and are required to attend lessons, class sessions, rehearsals, and appointments arranged for them. Those whose attendance, progress, or conduct is unsatisfactory will be reviewed by the Academic Affairs Committee and may be required to withdraw under terms set by the dean.
2. Participation in the Philharmonia Orchestra, Chamber Music, New Music New Haven, and Yale Opera is a continuing responsibility during the student's stay at the Yale School of Music. Attendance at all rehearsals and performances is required and takes precedence over all outside commitments. Unexcused absences from an assigned ensemble will be reviewed by the dean's office under the provisions of the above paragraph.
3. Any student who is absent from studies for more than five consecutive days may be required to present a medical certificate to the dean's office.
4. The professional training program at the School of Music encourages all students to have occasional work assignments or short-term employment outside the University. Although professional work opportunities are necessary to musicians' development, outside engagements must be scheduled so as to avoid rehearsal and performance conflicts.

International students should consult with the Office of International Students and Scholars to request that employment permission is stated in the immigration documents.

5. Many School of Music students contract for college work-study jobs and are assigned to various duties throughout the School. The School of Music relies on the services provided by these work-study students. Students who accept these positions must meet the responsibilities of the job(s) completely. Students who do not comply with the terms of their work-study commitments may be subject to loss of job and reduction of financial aid.
6. Students are not permitted to schedule teaching, courses, or outside work during the hours reserved for assigned ensembles.
7. Students may not use School of Music facilities for private teaching.
8. Students may be in School of Music facilities only during the hours that the buildings are officially open.
9. During the school term, all students are expected to reside in the New Haven area.

Student Recitals

Before planning recitals, students must read the *Student Recital Guidelines*. This document, given to each student at registration in September, contains specific regulations regarding the scheduling and the presentation of student recitals. Additional copies of this document are available in the concert office or from the operations manager.

A GLOBAL UNIVERSITY

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

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

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

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

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

Office of International Students and Scholars (OISS); www.oiss.yale.edu. See the description on page 101.

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

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

UNIVERSITY RESOURCES

A calendar listing the broad range of events at the University is issued weekly during the academic year in the *Yale Bulletin & Calendar*. The hours when special exhibitions and the

University's permanent collections are open to the public are also recorded in this publication. Free copies of the *Yale Bulletin & Calendar* are available at many locations throughout the campus, and the paper is sent via U.S. Mail to subscribers; for more information, call 203.432.1316. The paper is also available online at www.yale.edu/opa/yb&c.

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

The Yale University Art Gallery contains representative collections of ancient, medieval, and Renaissance art, Near and Far Eastern art, archaeological material from the University's excavations, Pre-Columbian and African art, works of European and American masters from virtually every period, and a rich collection of modern art. The landmark Louis I. Kahn building is closed for a two-year renovation. The hub of the museum's activities during this period will be the adjacent Swartwout building, housing Yale's world-renowned collections of American paintings, sculpture, and decorative arts, as well as a selection of masterworks from all other departments.

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

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

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

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

The religious resources of Yale University serve all students, faculty, and staff. These resources are the University Chaplaincy (located on the lower level of Bingham Hall on Old Campus); the Church of Christ in Yale University, an open and affirming member congregation of the United Church of Christ; and Yale Religious Ministry, the on-campus association of clergy and nonordained representatives of various religious faiths. The ministry includes the Chapel of St. Thomas More, the parish church for all Roman Catholic students at the University; the Joseph Slifka Center for Jewish Life at Yale, a religious and cultural center for students of the Jewish faith; Indigo Blue: A Center for Buddhist Life at Yale; several Protestant denominational ministries and nondenominational ministries; and religious groups such as the Baha'i Association, the New Haven

Zen Center, the Yale Vedanta Society and Yale Hindu Council, and the Muslim Student Association. Additional information is available at www.yale.edu/chaplain.

The Payne Whitney Gymnasium is one of the most elaborate and extensive indoor athletic facilities in the world. This complex includes the 3,100-seat John J. Lee Amphitheater, the site for many indoor varsity sports contests; the Robert J. H. Kiphuth Exhibition Pool; the Brady Squash Center, a world-class facility with fifteen international-style courts; the Adrian C. Israel Fitness Center, a state-of-the-art exercise and weight-training complex; the Brooks-Dwyer Varsity Strength and Conditioning Center; the Colonel William K. Lanman, Jr. Center, a 30,000-square-foot space for recreational/intramural play and varsity team practice; the Greenberg Brothers Track, an eighth-mile indoor jogging track; and other rooms devoted to fencing, gymnastics, rowing, wrestling, martial arts, general exercise, and dance. Numerous physical education classes in dance, martial arts, aerobic exercise, and sport skills are offered throughout the year. Graduate and professional school students may use the gym at no charge during the academic year and for a nominal fee during the summer term. Academic and summer memberships at reasonable fees are available for faculty, employees, postdoctoral and visiting fellows, and student spouses.

The David S. Ingalls Rink, the Sailing Center in Branford, the Outdoor Education Center (OEC), the tennis courts, and the golf course are open to faculty, students, and employees of the University at established fees. Ingalls Rink has public skating Monday through Thursday from 11.30 A.M. to 12.45 P.M. and on weekends as the training schedule permits. Up-to-date information on hours is available at 203.432.0875. Skate sharpening is available daily; however, skate rentals are not available.

Approximately thirty-five club sports and outdoor activities come under the jurisdiction of the Office of Outdoor Education and Club Sports. Many of the activities, both purely recreational and instructional, are open to graduate and professional school students. Faculty, staff, and alumni, as well as groups, may use the Outdoor Education Center (OEC). The center consists of two thousand acres in East Lyme, Connecticut, and includes cabins, campsites, pavilion, dining hall, swimming, boating, canoeing, and picnic groves beside a mile-long lake. Hiking trails surround a wildlife marsh. The OEC season extends from the third weekend in June through Labor Day and September weekends. For more information, telephone 203.432.2492 or visit the Web page at <http://yalebulldogs.collegesports.com/> (click on Sports Rec, then on Outdoor Education).

Throughout the year, Yale University graduate and professional school students have the opportunity to participate in numerous intramural sports activities. These seasonal, team-oriented activities include volleyball, soccer, and softball in the fall; basketball and volleyball in the winter; softball, soccer, and volleyball in the spring; and softball in the summer. With few exceptions, all academic-year graduate-professional student sports activities are scheduled on weekends, and most sports activities are open to competitive, recreational, and coeducational teams. More information is available from the Intramurals Office in Payne Whitney Gymnasium, 203.432.2487, or online at <http://yalebulldogs.collegesports.com>.

HEALTH SERVICES FOR SCHOOL OF MUSIC STUDENTS

Yale University Health Services (YUHS) is located on campus at 17 Hillhouse Avenue. YUHS offers a wide variety of health care services for students and other members of the Yale community. Services include student medicine, gynecology, mental health, pediatrics, pharmacy, laboratory, radiology, a twenty-three-bed inpatient care facility (ICF), a round-the-clock urgent care clinic, and such specialty services as allergy, dermatology, orthopedics, and a travel clinic. YUHS also includes the Yale Health Plan (YHP), a health coverage option that coordinates and provides payment for the services outlined above, as well as for emergency treatment, off-site specialty services, inpatient hospital care, and other ancillary services. YUHS's services are detailed in the *YHP Student Handbook*, available through the YHP Member Services Department, 203.432.0246, or on the YHP Web site at www.yale.edu/uhs.

Eligibility for Services

All full-time Yale degree-candidate students who are paying at least half tuition are enrolled automatically for YHP Basic Coverage. YHP Basic Coverage is offered at no charge and includes preventive health and medical services in the departments of Student Medicine, Internal Medicine, Gynecology, Health Education, and Mental Hygiene. In addition, treatment for urgent medical problems can be obtained twenty-four hours a day through Urgent Care.

Students on leave of absence or on extended study and paying less than half tuition are not eligible for YHP Basic Coverage but may enroll in YHP Student Affiliate Coverage. Students enrolled in the Division of Special Registration as nondegree special students or visiting scholars are not eligible for YHP Basic Coverage but may enroll in the YHP Billed Associates Plan and pay a monthly premium. Associates must enroll for a minimum of one term within the first thirty days of affiliation with the University.

Students not eligible for YHP Basic Coverage may also use the services on a fee-for-service basis. Students who wish to be seen fee-for-service must enroll with the YHP Member Services Department. Enrollment applications for the YHP Student Affiliate Coverage, Billed Associates Plan, or Fee-for-Service Program are available from the YHP Member Services Department.

All students are welcome to use specialty and ancillary services at YUHS. Upon referral, YHP will cover the cost of these services if the student is a member of YHP Hospitalization/Specialty Care Coverage (see below). If the student has an alternate insurance plan, YHP will assist in submitting the claims for specialty and ancillary services to the other plan and will bill through the Office of Student Financial Services for noncovered charges and services.

Health Coverage Enrollment

The University also requires all students eligible for YHP Basic Coverage to have adequate hospital insurance coverage. Students may choose YHP Hospitalization/Specialty Coverage or elect to waive the plan if they have other hospitalization coverage, such as

coverage through a spouse or parent. The waiver must be renewed annually, and it is the student's responsibility to confirm receipt of the waiver form by the University's deadlines noted below.

YHP HOSPITALIZATION/SPECIALTY COVERAGE

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

For a detailed explanation of this plan, see the *YHP Student Handbook*.

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

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

YHP STUDENT TWO-PERSON AND FAMILY PLANS

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

YHP STUDENT AFFILIATE COVERAGE

Students on leave of absence or extended study or students paying less than half tuition may enroll in YHP Student Affiliate Coverage, which includes coverage for YHP Basic and for the benefits offered under YHP Hospitalization/Specialty Coverage. Prescription Plus Coverage may also be added for an additional cost. Applications are available from the YHP Member Services Department or can be downloaded from the YUHS Web site (www.yale.edu/uhs) and must be received by September 15 for full-year or fall-term coverage, or by January 31 for spring-term coverage only.

YHP PRESCRIPTION PLUS COVERAGE

This plan has been designed for Yale students who purchase YHP Hospitalization/Specialty Coverage and student dependents who are enrolled in either the Two-Person Plan, the Student Family Plan, or Student Affiliate Coverage. YHP Prescription Plus Coverage provides protection for some types of medical expenses not covered under YHP Hospitalization/Specialty Coverage. Students are billed for this plan and may waive this coverage. The waiver form must be filed annually and must be received by September 15 for the full year or fall term or by January 31 for the spring term only. For a detailed explanation, please refer to the *YHP Student Handbook*.

Eligibility Changes

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

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

Extended Study or Reduced Tuition: Students who are granted extended study status or pay less than half tuition are not eligible for YHP Hospitalization/Specialty Coverage and YHP Prescription Plus Coverage. They may purchase YHP Student Affiliate Coverage

during the term(s) of extended study. This plan includes coverage for YHP Basic and for the benefits offered under YHP Hospitalization/Specialty Coverage. Coverage is not automatic and enrollment forms are available at the YHP Member Services Department or can be downloaded from the YUHS Web site (www.yale.edu/uhs). Students must complete an enrollment application for the plan prior to the start of the term.

For a full description of the services and benefits provided by YHP, please refer to the *YHP Student Handbook*, available from the YHP Member Services Department, 203.432.0246, 17 Hillhouse Avenue, PO Box 208237, New Haven CT 06520-8237.

Required Immunizations

Measles (Rubeola) and German Measles: All students who were born after December 31, 1956, are required to provide proof of immunization against measles (rubeola) and German measles (rubella). Connecticut state law requires two doses of measles vaccine. The first dose must have been given after January 1, 1969, *and* after the student's first birthday. The second dose must have been given after January 1, 1980. These doses must be at least 30 days apart. Connecticut state law requires proof of one dose of rubella vaccine administered after January 1, 1969, *and* after the student's first birthday. The law applies to all students unless they present (a) a certificate from a physician stating that such immunization is contraindicated, (b) a statement that such immunization would be contrary to the student's religious beliefs, or (c) documentation of a positive blood titer for measles and rubella.

Meningococcus (Meningitis): All students living in on-campus housing must be vaccinated against Meningococcal disease. The law went into effect in September 2002, meaning that all returning students who plan to live in University housing must be immunized or show proof of immunization within the last five years. Students who are not compliant with this law will not be permitted to register for classes or move into the dormitories for the fall term, 2004. Please note that the State of Connecticut does not require this vaccine for students who intend to reside off campus.

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

RESOURCE OFFICE ON DISABILITIES

The Resource Office on Disabilities facilitates accommodations for undergraduate and graduate and professional school students with disabilities who register with and have appropriate documentation on file in the Resource Office. Early planning is critical. Documentation may be submitted to the Resource Office even though a specific accommodation request is not anticipated at the time of registration. It is recommended that matriculating students in need of disability-related accommodations at Yale University contact the Resource Office by June 1. Returning students must contact the Resource Office at the beginning of each term to arrange for course and exam accommodations.

The Resource Office also provides assistance to students with temporary disabilities. General informational inquiries are welcome from students and members of the Yale

community and from the public. The mailing address is Resource Office on Disabilities, Yale University, PO Box 208305, New Haven CT 06520-8305. The Resource Office is located in William L. Harkness Hall (WLH), Rooms 102 and 103. Access to the Resource Office is through the College Street entrance to WLH. Office hours are Monday through Friday, 8.30 A.M. to 4.30 P.M. Voice callers may reach staff at 203.432.2324; TTY/TDD callers at 203.432.8250. The Resource Office may also be reached by e-mail (judith.york@yale.edu) or through its Web site (www.yale.edu/rod).

VETERANS ADMINISTRATION BENEFITS

A student seeking general information about Veterans Administration benefits should consult the Office of the Registrar.

OFFICE OF INTERNATIONAL STUDENTS AND SCHOLARS

The Office of International Students and Scholars (OISS) coordinates services and support to Yale's international students, faculty, staff, and their dependents. OISS assists members of the Yale international community with all matters of special concern to them and serves as a source of referral to other university offices and departments. OISS staff provide assistance with employment, immigration, personal and cultural adjustment, and family and financial matters, as well as serve as a source of general information about living at Yale and in New Haven. In addition, as Yale University's representative for immigration concerns, OISS provides information and assistance to students, staff, and faculty on how to obtain and maintain legal status in the United States. OISS issues the visa documents needed to request entry into the United States under Yale's immigration sponsorship and processes requests for extensions of authorized periods of stay in the United States, school transfers, and employment authorization. All international students and scholars must register with OISS as soon as they arrive at Yale, at which time OISS will provide information about orientation activities for newly arrived students, scholars, and family members. OISS programs, like the monthly international coffee hours, daily English conversation programs, and orientation receptions for newly arrived graduate students and postdocs, provide an opportunity to meet members of Yale's international community and become acquainted with the many resources of Yale University and New Haven.

OISS maintains an extensive Web site (www.oiss.yale.edu) with useful information for students and scholars prior to and upon arrival in New Haven. As U.S. immigration regulations are complex and change rather frequently, we urge international students and scholars to visit the office and check the Web site for the most recent updates. International graduate students, postdocs, and visiting scholars can get connected with OISS by subscribing to one or both of the OISS e-mail lists. OISS-L is the electronic newsletter with important information for Yale's international community. YaleInternational E-Group is an interactive list through which over 1,000 international students and scholars keep each other informed about events in the area. Check the Web site for more information. To subscribe to either list, send a message to oiss@yale.edu.

Spouses and partners of international students and scholars will want to know about ISPY – International Spouses and Partners at Yale. Information about ISPY and other OISS programs can be found on the OISS Web site.

The Office of International Students and Scholars, located at 246 Church Street, Suite 201, is open Monday through Friday from 8.30 A.M. to 5 P.M., except Tuesday, when the office is open from 10 A.M. to 5 P.M.

THE INTERNATIONAL CENTER

Established in 1949, the International Center of New Haven is a nonprofit community-based organization. The Center's programs are based on the idea that both the international community in Greater New Haven and the local community can benefit from each other. The Center is located at 442 Temple Street, and the office is open from 9 A.M. to 4.30 P.M., Monday through Friday. The work of the International Center is carried out by a small professional staff and by many volunteers in the community. The Center organizes lectures and special events, as well as offering English as a Second Language (ESL) classes, in addition to a number of programs including the International Community Friendship Program, 'Round The World Women, and the International Classroom Project. The International House, a large Tudor mansion located at 406 Prospect Street in New Haven, is the venue of most of the International Center's activities and the home of fifteen students and scholars. Rooms are available for the academic year and summer. For more information on any of these programs, or on the International House, telephone 203.432.6460, fax 203.432.6462, e-mail info@icnh.org, or visit the Web site at www.icnh.org.

Admission Procedures

INSTRUCTIONS FOR APPLICATION

An application for the Yale School of Music for September 2005 is available from the admissions office: phone, 203.432.4155; fax, 203.432.7448; e-mail, gradmusic.admissions@yale.edu. To download the application in PDF format, visit www.yale.edu/music/admissions. The information that follows will assist in filing the application. For an explanation of requirements and structure of various programs, please refer to the section entitled Degrees in this bulletin.

Although the deadline for receipt of application material is December 15, 2004, applicants are urged to submit credentials well before the deadline.

Application Fee

The fee of \$100 (U.S. dollars), drawn on a U.S. bank, must accompany each application. It is nonrefundable and should be made payable to Yale University. There is no additional charge for audition appointments.

Master of Music (M.M.) Program

Applicants who will have earned a bachelor's degree or its equivalent qualify to apply to the M.M. program, a two-year curriculum.

Master of Musical Arts (M.M.A.) Program

Applicants who will have earned an M.M. or M.A. degree in music prior to September 2005 may apply to the two-year M.M.A. curriculum. On the basis of the tape recording (detailed below), applicants may be invited to New Haven to audition for a faculty committee and to take written examinations. Candidates should prepare twenty minutes of music. Candidates must also demonstrate proficiencies in musicianship, keyboard, and a second language. Applicants for the M.M.A. program are required to appear in New Haven.

M.M.A. applicants are also required to submit a sample of scholarly writing (thesis, term paper, etc.). In addition, of the three letters of recommendation, one must be an academic reference. All M.M.A. applicants who hold a master's degree from a school other than Yale must take the Graduate Record Examination (GRE), General Test. See GRE Tests, page 99.

Candidates holding a master's degree are not obliged to apply to the M.M.A. program and may prefer to apply to Yale's A.D. program, which has fewer academic requirements. Application to the M.M.A. program should be elected only by those who feel prepared, both in performance and academic credentials, for an accelerated degree program.

Certificate Program

Applicants who have not received a bachelor's degree or its equivalent may apply to the Certificate in Performance program, a three-year curriculum.

Artist Diploma (A.D.) Program

Applicants who have received a master's degree may apply to the Artist Diploma program, a full-time curriculum requiring a two-year residency. Candidates who have earned the M.M. degree at Yale may apply to the program. They will be expected to complete work for the Artist Diploma in one year.

All A.D. candidates must audition for a committee in New Haven on February 25, 2005.

Recording Guidelines

An audition recording is required of all applicants. Candidates should send a cassette or compact disc labeled with name, instrument, and works performed. Choral and orchestral conductors should provide videotapes, but instrumentalists and singers should send audiocassettes or compact discs. Composers are expected to submit scores and compact discs. The voice department will not accept videotapes; only audiocassette tapes and compact discs may be submitted. Please enclose repertoire listing within the recording case proper; do not refer to a separate listing.

Yale does not assume responsibility for loss of recordings and scores; copies should be sent. Cassettes, compact discs, and videotapes will not be returned.

The works listed below have been designated by departments as appropriate repertoire for the recording. Movements should be selected from the recommended sonatas and concertos. Pianists may not make substitutions in repertoire. Some substitution is acceptable for other instruments, but students should adhere to the suggested repertoire as closely as possible.

KEYBOARD

Piano: A Bach prelude and fugue or comparable work by Bach; a sonata by Haydn, Mozart, Beethoven, or Schubert; a larger, Romantic nineteenth-century work; a twentieth-century composition. Piano applicants should send a list of principal works performed.

Organ: Representative works from the major areas of organ literature — a major Bach work, and two other pieces from the romantic or contemporary repertoire.

Harpichord: Works of the applicant's choice from the principal areas of the literature including a major Bach work, an important seventeenth-century composition, and illustration of the French and Italian styles.

STRINGS

Violin: A movement of an unaccompanied Bach sonata; a movement from a Romantic or twentieth-century concerto; any Paganini caprice; a short piece by Kreisler, Sarasate, de Falla, or comparable composer.

Viola: One movement of any of the Bach cello suites; one movement of either a Schubert or Brahms sonata; one movement of either the Bartók or Walton viola concerto.

Cello: A baroque sonata; the first movement from either the Haydn D Major, Dvořák, or Schumann concerto; a Popper étude, No. 6, 18, 26, or 33.

Bass: A baroque sonata or solo concerto; several orchestral excerpts; a work from the contemporary repertoire.

Guitar: Representative selections from the major areas of the literature including a major work of Bach and a twentieth-century composition.

Harp: A major work by Bach or another baroque composer, a major French work, and/or a work by Hindemith, Casella, Debussy, or Ravel.

WOODWINDS AND BRASS

Flute: Sonatine of Dutilleux (with piano), the second movement of Mozart's Concerto in D, and a work of the applicant's choice. Those flutists invited to New Haven for live audition perform Ibert, Concerto (third movement) or Jolivet, *Chant de Linos*; the second movement of Mozart's Concerto in D from memory; and the Kuhlau Duet in D major, Op. 102, No. 1, from *Three Duos Brillants* (movements 1 and 2, first flute part), played with Professor Wilson. Kuhlau tempos: *allegro assai*, M.M.=144; *andante cantabile*, M.M.=80.

Other winds and brass: A major sonata; a solo piece or étude; a concerto; several orchestral excerpts.

PERCUSSION

One significant solo work for each of the following: marimba, timpani, solo percussion, snare drum; six orchestral excerpts of the candidate's choice.

VOICE

Repertoire for the audition tape should include seven selections from the operatic, oratorio, and/or art song repertoire of contrasting style and language. Four of these selections should be operatic arias.

COMPOSITION

Scores and compact discs of at least three recent works, each written for a different group of instruments, voice, and/or electronic media. (Composers should note the GRE requirements, page 99.)

CONDUCTING

Orchestral: Applicants are selected to audition in New Haven on the basis of the application, videotape, and supporting credentials. At the audition candidates must demonstrate a high level of comprehensive musicianship, including theory, transposition, keyboard skill, and score reading. In addition, each will be asked to conduct assigned movements or sections from the standard orchestral repertoire.

Choral: Applicants are selected for audition on the basis of the application, videotape, and supporting credentials. If invited for a personal interview, candidates will be asked to present an audition in New Haven. At that time candidates will be expected to present a highly developed level of comprehensive musicianship, including theory, transposition, keyboard skill, and score reading. In addition, each will be asked to conduct one or two assigned choral works with a University ensemble.

Recommendations

The recommendation forms enclosed with the application should be given to three musicians who are willing to support the applicant's candidacy for graduate study.

Transcripts

Applicants must have an official transcript (academic records forwarded to the School of Music) from all colleges or universities attended. Faxes and copies are not acceptable.

GRE Tests

Students applying to the Certificate, Master of Music, or Artist Diploma programs are not required to take the Graduate Record Examination (GRE), with the exception of applicants to the composition department. All applicants in the composition department, regardless of the degree, must take the GRE General Test.

The GRE General Test is required of all applicants applying 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 for further information at www.gre.org/ or call 609.771.7670.

NOTE: Candidates who have not submitted the required test scores will not be considered for admission.

Test of English as a Foreign Language (TOEFL)

Students for whom English is not a native language must demonstrate, with a minimum TOEFL score of 550 (213 for the computer examination), a level of language proficiency appropriate for graduate study. TOEFL applications may be obtained from Test of English as a Foreign Language (TOEFL), Educational Testing Service (ETS), PO Box 6154, Princeton NJ 08541-6154, 609.771.7100, www.toefl.org. The institution code for TOEFL reports is 3992. Students are advised to make testing arrangements at least six months before the application deadline.

TUITION AND EXPENSES

Tuition for the 2004–2005 academic year is \$22,800. Total expenses are estimated at \$33,300. If information filed with the Office of Financial Aid indicates that the applicant qualifies for financial aid, he or she will receive a scholarship award, usually in conjunction with a loan and work opportunities. However, School of Music financial awards meet only a portion of students' needs. Applicants are urged to explore all possibilities for financial assistance, including educational and musical foundations as well as private sources.

FINANCIAL AID

Financial Aid for U.S. Citizens and Permanent Residents

Financial aid at the School is awarded on the basis of need, which is determined in accordance with formulas established by the U.S. Congress. Financial circumstances do not affect the admissions process.

When need is shown, the Yale School of Music makes every effort to provide a financial aid package composed of scholarships, loans, and work opportunities that provide the student with the resources to pursue studies at Yale. Approximately 92 percent of the students enrolled at the School of Music receive some form of financial aid. Awards are determined by the needs of the School as well as the needs of the student. Assistance for financial aid cannot be considered without a Free Application for Federal Student Aid (FAFSA) form. This form is available on the Internet at www.fafsa.ed.gov. The federal school code needed for the application is 001426. To ensure access to scarce scholarship funds, applicants requiring financial assistance are strongly urged not to wait for notice of acceptance but to submit an application no later than February 28, 2005.

Present demands on student aid resources greatly exceed the funds available. Every effort is made to provide financial assistance, but the University can assume no responsibility for individual financial difficulties. Course requirements preclude the possibility of very extensive outside employment. It is advisable for students entering the School of Music to have funds sufficient to meet the expense of at least the first year, because available positions for outside employment are usually preempted by students already in attendance.

Students are encouraged to discuss individual questions on financial aid with the financial aid administrator at 203.432.1962; fax 203.432.7448.

Financial Aid for International Students

An International Student Financial Aid Application, Certification of Finances, and an Affidavit of Support can be downloaded from the School of Music Web site, www.yale.edu/music/finaid.html. There are three links you must follow in order to print the total of six pages. Completed forms should be returned no later than February 28, 2005. These forms are required for an international student to gain admission and to obtain a visa. Because limited funds are available for international students, every attempt should be made to obtain financial assistance from the applicant's government; this information should be included in the Financial Aid Application.

Students are encouraged to discuss individual questions on financial aid with the financial aid administrator at 203.432.1962; fax 203.432.7448.

AUDITIONS/INTERVIEWS

Candidates are invited for a personal audition/interview in New Haven on the basis of the recorded performance and other credentials. Applicants will be notified in January and February and must be prepared to perform all material specified in the recording guidelines. Candidates may be asked to demonstrate sight-reading ability and other essential musical skills during the audition. Auditions are held in New Haven.

Audition/Interview Schedule, 2005

Certificate and M.M. auditions (except voice)	Tuesday, February 22 through Saturday, February 26, 2005*
M.M.A. auditions and entrance examinations	Saturday and Sunday February 26 and 27, 2005 (both days required)†
Choral and Orchestral Conducting auditions and exams	Monday and Tuesday February 28 and March 1, 2005 (both days required)
Artist Diploma auditions	Friday, February 25, 2005‡
Voice auditions, all programs	Friday and Saturday February 25 and 26, 2005 (both days required)

* Certificate and M.M. applicants will be heard on February 22 to 26, 2005. Audition dates for specific instruments will be determined by November 1, 2004.

† The M.M.A. examination, required of all M.M.A. candidates, will be given only on Saturday and Sunday, February 26 and 27, 2005.

‡ Artist Diploma auditions will be scheduled *only* on Friday, February 25, 2005.

Honors and Recipients

NAMED SCHOLARSHIPS, 2004 – 2005

The date when the scholarship fund was established at the University is given, followed by the name of the donor.

Stephen and Denise Adams (1999). Awarded to Jennifer Ahn, Gwendolyn Patricia Burgett, Liza Hee-Sun Chung, James Heard DeVoll, Jeremy James Eig, Ariana Scott Falk, Ann Fontanella, Jee-Youn Hong, Gerald Sylvester Johnson, Er-Gene Kahng, Wing-chong Kam, Chao-Chun Liu, Nathaniel Robinson, Caleb Slocomb Stokes, Emily Jane Stewart Taubl, and Adam Brett Ward.

Laura D. Barney (1928). Awarded to Maria Anissovets.

Maxwell M. Belding Fellowship Fund (2002). To support students enrolled in the Master of Musical Arts Degree Program who are pursuing the Doctor of Musical Arts Degree. Awarded to Sarita Kityee Kwok.

Virginia Belding Apprenticeship Awards (1978). Maxwell M. Belding, B.A. 1945, of Hartford, Connecticut, in memory of his sister. Several awards: to assist students in their exploration of the many dimensions of the music profession. Awarded throughout the year.

Mauriel Birkhead (1999). Estate of Mary Jean Parson. To a female voice student. Awarded to Margaret Rebecca Ringle.

H. Frank Bozyan Memorial (1965). Friends, in honor of Professor H. Frank Bozyan, member of the School of Music faculty from 1920 to 1965. To an outstanding student. Awarded to Woo-Sug Kang.

Bradley-Keeler Memorial (1942). Susanna Massey Keeler in memory of her husband, Walter Bradley-Keeler. To an outstanding major in composition. Awarded to Sarah Kirkland Snider.

Alfonso Albano Cavallaro Memorial (1991). To a violinist of exceptional promise. Awarded to John-Michael Muller.

Woods Chandler Memorial (1936, 1937). Helen Clarissa Gross Chandler of Hartford, Connecticut, in memory of her husband, Woods Chandler, B.A. 1896, B.M. 1901. To an outstanding major in organ or piano playing. Awarded to Wen-Yin Chan.

Alice Cochran Scholarship (1939). Awarded to Elizabeth Keiko Lara.

Charles Finch Dalton Memorial (1964). May L. Dalton of White Plains, New York, in memory of her son, Charles Finch Dalton, B.A. 1941, B.M. 1943. To an outstanding major in either performance or composition. Awarded to Hugo Moreno.

Bruce G. Daniels '48 (1998). To a student in the School of Music. Awarded to Adam Scott Hollander.

Annie DeLoache Memorial (1994). For a worthy student of singing attending the School of Music. Awarded to Adam Ahn Diegel.

Elizabeth Denis (2000). Awarded to Hee-Guen Song.

Jacob Druckman (2001). To a student composer who shows outstanding talent, academic growth, and demonstrated compositional achievement. Awarded to Mark Christopher Dancigers.

Timothy Dwight Memorial (1901). Awarded to Richard Brett Parnell.

Ender Scholarship (1994). For an outstanding student in the School of Music. Awarded to Daniel Charles Alexander.

Linda and Alan Englander (2001). To a deserving piano student enrolled at the School of Music. Awarded to Laura Margaret Garritson.

Dorothy Green Osborn Ferguson (1991). To an outstanding student studying a woodwind or brass instrument. Awarded to Pavel Vinnitsky.

Harriet Gibbs Fox Memorial (1995). Howard Fox, B.A. 1894, in memory of his mother Harriet Gibbs Fox. Awarded to Adrian K. Morejon.

Irving S. Gilmore Fellowships (1986). Estate of Irving S. Gilmore, Yale College 1923. To a student in the School of Music. Awarded to Enrico Sartori.

George Lauder Greenway '25 Fellowship (1988). Gilbert C. Greenway, LL.B. 1937, in honor of his brother. To a deserving student. Awarded to Jeb Michel Wallace.

Ellsworth Grumman (1965). Friends, in honor of Professor Ellsworth Grumman, member of the School of Music faculty from 1919 to 1960. To an outstanding major in pianoforte playing. Awarded to Hye-Yeon Park.

Julia Loomis Havemeyer Memorial (1970). Loomis Havemeyer, Ph.B. 1910, M.A. 1912, Ph.D. 1915, of New Haven, Connecticut, in memory of his sister, Julia Loomis Havemeyer. To an outstanding major in either performance or composition. Awarded to Stephanie Clark Corwin.

Stephen Hendel (1997). Awarded to Steven Lin.

George Knight Houpt Memorial (1936). Wilber E. Houpt, B.A. 1883, in memory of his son, George Knight Houpt of the Class of 1916, Yale College. To a student proficient in music (vocal preferred) and worthy by virtue of natural and cultivated talent in music. Awarded to Evan Rainey Bennett and Jennifer Elaine Black.

Mary Clapp Howell (1984). Bequest of Mary Clapp Howell, B.M. 1926. To deserving piano students in the Music School. Awarded to Hando Nahkur, Eri Nakamura, and Han Chien Lee.

Charles Ives (1985). Helen Ives in honor of her husband, Brewster Ives. For distinguished work in composition, performance, or conducting. Awarded to Jordan Lancaster Brown.

John D. Jackson (1943). For an outstanding composition for strings, written during the first year. Awarded to Douglas Paul Fisk.

Benjamin Jepson Memorial (1914). Public schools and citizens of New Haven in memory of Benjamin Jepson's years of service as a teacher of music. Awarded to Craig Dennis Hlavac.

Harry B. Jepson Memorial (1954). Clara Louise Jepson (Mrs. Clifford W.) Beers, Class of 1906 Music, in honor of her brother, Harry Benjamin Jepson, B.A. 1893, B.M. 1894, University Organist and member of the School of Music faculty from 1895 to 1939. To an outstanding major in organ playing. Awarded to Erik Olson Eickhoff.

David L. Kasdon Memorial (1989). For an outstanding singer. Awarded to Lielle Sara Berman.

Frances E. Osborne Kellogg (1912). To the student who shall pass the best examination in theoretical work. Awarded to Dmitri Atapine.

Lotte Lenya (1998). Bequest of Margo Liebes Harris Hammerschlag and Dr. Ernst Hammerschlag in honor of Lotte Lenya. To a singing actress or actor. Awarded to Tamara Elaine Mumford.

Frederick and Carrie Lockwood (1965). Awarded to Ayano Kataoka.

Julia Abigail Lockwood (1898). Julia Abigail Lockwood of Norwalk, Connecticut. To the student currently studying the pianoforte in the School of Music who presents the best recital. Awarded to Ryosuke Yanagitani.

George Wellington Miles Memorial (1970). Martha Curtis Miles, School of Music Certificate 1918, of Milford, Connecticut, in memory of her brother, George Wellington Miles, Ph.D. 1889. To an outstanding major in either performance or composition. Awarded to Boris Eugueniev Tonkov.

Charles Miller Memorial (1987). To a gifted young piano student. Awarded to Sheng-Yuan Kuan.

Enid and Lester Morse (2003). To a student majoring in performance or composition. Awarded to Caia Justine LaCour.

Henry and Lucy Moses (1969). Lucy G. Moses of New York City. To students of exceptional promise. Awarded to Brian Patrick Anderson, Kevin Richard Dufford, Won Hye Kim, Jooyeon Kong, Ian Loew, Joseph Samuel Magar, Devon Daniel Mullen, Kyle Alexander Mustain, Conor Robert Nelson, Richmond Neal Punch, Lauren Elizabeth Reynolds, Vanessa Olivia Foy Reynolds, Chiung-hua Tsai, Mingzhe Wang, Masako Watanabe, and Christopher Steven Woody.

Aldo Parisot (2000). To a gifted cellist who shows promise for a concert career. Awarded to Carolina Avigayil Singer.

Horatio Parker Memorial (1945). Ralph Borgfeldt Semler, B.A. 1914, and Mrs. Semler, in memory of Mrs. Semler's father, Horatio Parker, professor in the Yale School of Music from its beginning in 1894 to 1919, and first to hold the position of dean. To the student selected by the faculty as best fulfilling Dean Parker's lofty musical ideals. Awarded to David Aaron Colwell.

Charles and Philippa Richardson Memorial (1986). For an outstanding student of composition. Awarded to Martin Charles Suckling.

Louis and Anne Rosoff (1988). Bequest of Louis Rosoff. To a student, preferably from Connecticut, on the basis of high scholarship and financial need. Awarded to Grace E. Cloutier.

Harvey R. Russell (2002). To a student majoring in performance or composition. Awarded to William Omar Lateef Butler.

Edmund C. Saranec (2000). To a student majoring in performance or composition. Awarded to M. Ryan Johnstone.

Julia R. Sherman Memorial (1938). Charles P. Sherman, B.A. 1896, in memory of his wife, a member of the School of Music, Class of 1904. For excellence in organ playing. Awarded to Timothy Dale Spelbring.

Harry and Margaret Simeone (2000). To students majoring in performance or composition. Awarded to Jacquelyn Adams, Sila Eser, Peter Sohn, and BoYoung Song.

Bruce Simonds (1961). A friend, in honor of Professor Bruce Simonds, member of the School of Music faculty from 1921 to 1964 and dean from 1941 to 1951. To an outstanding major in pianoforte playing, both solo and ensemble literature. Awarded to Ryosuke Yanagitani.

David Stanley Smith Memorial (1969). Cora Welch Smith, in memory of her husband, David Stanley Smith, B.A. 1900, B.M. 1903, M.A. Hon. 1916, dean from 1919 to 1940. To an outstanding major in either performance or composition. Awarded to Jeremy Louis Schulick.

Blake Stern Scholarship (1993). To an outstanding major in singing. Awarded to Liam Russell Moran.

Slam Stewart (1992). To an outstanding string bass student in the School of Music. Awarded to Scott Thomas Sheffler.

Frances Louise Kirchoff Tapp (1963). Frances Louise Kirchoff Tapp, School of Music Certificate 1912, of New Haven, Connecticut. To an outstanding major in either performance or composition. Awarded to Yaira Matyakubova.

Virgil Thomson (1979). Friends, in honor of Virgil Thomson, on the occasion of the establishment of the Virgil Thomson Collection in the Yale Music Library. To an outstanding student for excellence in the musical arts. Awarded to Ryan Michael Howard.

Stuart Walker Memorial (1969). Richard D. Colburn of Los Angeles, California, in memory of Stuart Walker, B.M. 1936. To an outstanding major in violin playing. Awarded to Lauren Eve Basney.

Edward R. (B.A. 1927) and Leila M. Wardwell (1998). Awarded to Fredric Mong-Huei Chen.

Emma Phipps White and William White, Jr. Memorial (1968). Lawrence Phipps White, B.A. 1938, in memory of his mother, Emma Phipps White. To an outstanding major in either performance or composition. Awarded to Thawewet Srinarong.

Frances G. Wickes (1973). Frances G. Wickes Foundation of New York. To an outstanding student. Awarded to Kan Chiu.

Keith Wilson (1977). Mitch Leigh, B.M. 1951, M.M. 1952, friends, and alumni in honor of Professor Keith Wilson. To an outstanding major in wind instrument playing. Awarded to Karisa Layne Werdon.

Yale School of Music (1957). Alumni and friends of the Yale School of Music. To outstanding majors in either performance or composition. Awarded to Angela Michelle Early, Amanda Marie Ingram, John-Quentin Lee Kim, Eli M. Marshall, Ah-Young Sung, and Emily Jane Stewart Taubl.

PRIZES AWARDED MAY 24, 2004

The Eliot Fisk Prize, to an outstanding guitarist whose artistic achievement and dedication have contributed greatly to the department. Awarded to David Hindman.

The Harriet Gibbs Fox Memorial Prize, to a student who has achieved the highest grade average during his or her first year at the School of Music. Awarded to John-Michael Muller.

The Rena Greenwald Memorial Prize, for the best piano composition written during the year. Awarded to Yevgeniy Sharlat.

The Georgina Lucy Grosvenor Memorial Prize, to the violist in the graduating class whose performances while at Yale have exhibited the highest potential for success as a soloist or chamber musician. Awarded to Kimberly Foster.

The Charles Ives Prize, to an outstanding organ major. Awarded to Woo-Sug Kang.

The John Day Jackson Prize, for an outstanding chamber music composition written for strings, with or without other instruments. Awarded to Judd Greenstein.

The David L. Kasdon Memorial Prize, to outstanding singers in the School of Music. Awarded to Jennifer Black and Michael Cavalieri.

The Frances E. Osborne Kellogg Memorial Prize, for the best composition written in a contrapuntal style. Awarded to Nathan Paul Maturin Williamson.

The Dorothy S. Kish Prize, to an outstanding first-year student of opera. Awarded to Tamara Mumford.

The Charles S. Miller Prize, to a gifted pianist who has done outstanding work during the first year of study. Awarded to Hye-Yeon Park.

The Philip Francis Nelson Prize, for students whose musicianship is outstanding and who demonstrate curiosity, talent, and the entrepreneurial spirit in the many dimensions of the music profession. Awarded to Richard Gard and Emily Rostetter.

The Thomas Daniel Nyfenger Memorial Prize, to a student who has demonstrated the highest standard of excellence in woodwind playing. Awarded to Ann Shoemaker.

The Aldo Parisot Prize, to gifted cellists who show promise for a concert career. Awarded to Dmitri Atapine and Yves Dharamraj.

The Elizabeth Parisot Prize, to outstanding pianists in the School of Music. Awarded to Wing-Chong Kam and Sheng-Yuan Kuan.

The Julia R. Sherman Memorial Prize, for excellence in organ playing. Awarded to Daniel Sullivan.

The John Swallow Prize, to an outstanding brass player whose artistry and dedication have contributed to the department. Awarded to Anneka Zuehlke.

The Yale School of Music Alumni Association Prize, to students who have not only excelled in their respective fields, but who have also made important contributions to the general life of the School. Awarded to Richard Gard, Margaret Kwon, Michelle Lee, Mihai Marica, Andrea Moore, Ilya Poletaev, Ryosuke Yanagitani, Mingzhe Wang, and Martin Wittenberg.

The Presser Foundation Music Award, for an outstanding student to advance his or her music education. Awarded to Adrian Morejon.

The Horatio Parker Memorial Scholarship, to the student selected by the faculty as best fulfilling Dean Parker's lofty musical ideals. Awarded to Nathan Paul Maturin Williamson.

The Dean's Prize. The general excellence award, for an outstanding student in the graduating class. Awarded to Eric Dudley.

Degrees and Enrollment

DEGREES CONFERRED MAY 24, 2004

Doctor of Musical Arts

Einat Fabrikant, piano
Hector Jesus Sanchez-Fernandez, piano
Wei-Yi Yang, piano

Master of Musical Arts

Eric John Dudley, orchestral conducting
Suzanne Marie Farrin, composition
Richard Jay Gard, choral conducting
Charles William Kamm, choral conducting
Michael David Mizrahi, piano
Ilya Poletaev, piano
Elizabeth Ann Sellers, violin
Yevgeniy Sharlat, composition
Adam Gilbert Sliwinski, percussion
Paul Mathew Weber, organ
Nathan Paul Maturin Williamson, composition

Master of Music

Jennifer Ahn, violin
Orlay Alonso, piano
Javier Alonso Sota, percussion
Kyle James Babin, organ
Geoffrey Lawrence Baker, viola
Evan Rainey Bennett, voice
Benjamin Charles Berghorn, trumpet
Robert Ryan Bishop, percussion
Jennifer Elaine Black, voice
Daniel Paul Brimhall, oboe
Erik M. Carlson, trumpet
Nathan Andrew Carterette, piano
Wen-Yin Chan, piano
‡ Chia-Chi Chen, bassoon
John Theodore Cord, trumpet
Jin-Shan Dai, violin
James Heard Devoll, flute

‡ Degree conferred February 2004.

Evan Earl Drummond, guitar
Stephen M. Dunn, trombone
Jeremy James Eig, clarinet
Ariana Scott Falk, cello
Laura Louise Fleury, double bass
Judd Samuels Greenstein, composition
Joseph Alfred Gregorio, choral conducting
Scott Gregory Hagarty, trumpet
Daniel Carl Hahn, Jr., organ
Troy Matthew Hascall, horn
Christina Martos Hilton, voice
David Ryan Hindman, guitar
Tihamer Hlavacsek, piano
Christopher James Hossfeld, choral conducting
Amanda Marie Ingram, voice
Maria K. Jeleztcheva, bassoon
Christopher Barrett Jennings, organ
Gerald Sylvester Johnson, violin
Er-Gene Kahng, violin
Wing-Chong Kam, piano
Megan Murphy Kenny, violin
‡ Ahrum Kim, trumpet
Min Ji Kim, violin
Asako Koterawasa, double bass
Simon Janus Kovacs, clarinet
Hye-Ran Kwon, flute
Jennifer Jean Lapple, flute
† Byung-Soon Lee, voice
Jooeun Lee, violin
Tina Doyoon Lee, violin
Mary Frances Lewis, bassoon
Katherine M. Mason, horn
Sarah Jane McMahan, voice
Jeffrey Thomas Mitchell, flute
Hrant Agop Parsamian, cello
Dorota Monika Peglow, viola
Sara Hope Phillips, clarinet
Rachel Anne Pomedli, cello
Iain James Thomas Quinn, organ
Jason Noel Roberts, organ

* Degree conferred October 2003.

† Degree conferred December 2003.

Geoffrey E. J. Robson, violin
Emily Kathryn Rostetter, oboe
Naomi Katrina Seidman, flute
Naomi Gila Senzer, flute
Kate Meredith Sheeran, horn
Scott Thomas Sheffler, double bass
Hannah Ellen Shields, piano
Ann Holland Shoemaker, bassoon
Claire Beth Shorenstein, oboe
Meira Soo Silverstein, violin
Adrian Teodor Slywotzky, violin
Brian Elliot Snow, cello
Thaweewet Srinarong, violin
Caleb Slocomb Stokes, voice
Daniel Micaiah Sullivan, organ
Ah-Young Sung, viola
Jennifer Shigeno Taira, clarinet
Erica Pui-Yuen Tang, piano
Peter Miraldo Tantsits, voice
Jonathan Harold Taylor, voice
Jesse Ryan Thrasher, double bass
Evan Justin Wels, choral conducting
Martin Wittenberg, trombone
Jeffrey Lynn Worthey, flute
* Jeanine Mary Wynton, violin
Ryosuke Yanagitani, piano
Anneka Andrea Zuehlke, horn

Artist Diploma

Michael Paul Cavaleri, voice
Yves Raymond Dharamraj, cello
Eduardo Espinel, orchestra conducting
Yaroslav V. Kargin, viola
Akiko Konishi, piano
Margaret Kwon, violin
Andrea Lam, piano
Michelle Eunhoe Lee, violin
Kevin Weng-Yew Mayner, double bass
Andrea Edith Moore, voice
Kevork Agop Parsamian, cello
David Hugh Stovall, composition
Mingzhe Wang, clarinet

Certificate in Performance

Peter Charles Dzialo, cello
Kimberly Michele Foster, viola
Mihai Marica, cello
Michael Scarcelle, voice

ENROLLMENT, 2003–2004*Registered for the Degree of Doctor of Musical Arts*

Einat Fabrikant (Univ. of Tel Aviv 1992; M.M. Yale Univ. 1997, M.M.A. 1999), New York, N.Y.
Padma Newsome (B.M. Univ. of Adelaide [Australia], M.M. Yale Univ. 1999, M.M.A. 2000), Adelaide, Australia.
Hector Jesus Sanchez-Fernandez (B.M. Real Conservatorio Superior de Musica de Madrid 1994, M.M. Yale Univ. 1996, M.M.A. 1998), Madrid, Spain.
Wei-Yi Yang (B.M. Manhattan School of Music 1993, A.D. Yale Univ. 1996, M.M.A. 1999), Taipei, Taiwan.

Registered for the Degree of Master of Musical Arts

Dmitri Atapine (B.M. Michigan State Univ. 2002, M.M. 2003), Oviedo, Spain.
Patrick Alan Burke (B.M. Duquesne Univ. 1996, M.M. Yale Univ. 2003), Pittsburgh, Penn.
Eric John Dudley (B.M. Eastman School of Music 2001, M.M. Yale Univ. 2003), Glen Gardner, N.J.
Richard Jay Gard (B.A. Calif. State Univ. [Long Beach] 1979, M.M. Yale Univ. 2002), Hamden, Conn.
Rick Hoffenberg (A.B. Princeton Univ. 1994, M.M. Westminster Choir Coll. 2003), Princeton, N.J.
Charles William Kamm (B.A. Earlham Coll. 1991; M.M. Michigan State Univ. [East Lansing] 1992), Somerville, Mass.
Michael David Mizrahi (B.A. Univ. of Virginia 2000, M.M. Yale Univ. 2003), Burke, Va.
Ilya Poletaev (B.M. Univ. of Toronto 2002, M.M. Yale Univ. 2003), Toronto, Ontario, Canada.
David Joseph Rentz (B.M. Washington Univ. [Missouri] 2000, M.M. Univ. of Wisconsin [Madison] 2002), Glendale, Wisc.
Elizabeth Ann Sellers (B.M. Northwestern Univ. 2000, M.M. Yale Univ. 2002), Saint Paul, Minn.
Yevgeniy Sharlat (B.M. Curtis Inst. of Music 2001, M.M. Yale Univ. 2003), Naugatuck, Conn.
Adam Gilbert Sliwinski (B.M. Oberlin Conservatory 2001, M.M. Yale Univ. 2003), Hudson, Ohio.
Martin Charles Suckling (B.A. Univ. of Cambridge [England] 2002, M.M. Kings College [Univ. of London] 2003), Glasgow, U.K.

Paul Mathew Weber (B.M. Lawrence Univ. [Wisconsin] 2000, M.M. Yale Univ. 2003),
Iron Mountain, Mich.
Nathan Paul Maturin Williamson (Guildhall School of Music), Suffolk, U.K.

Registered for the Degree of Master of Music

Jacquelyn Adams (B.M. Curtis Inst. of Music 2003), Fort Worth, Tex.
Jennifer Ahn (B.A., Univ. of Toronto 2002), Scarborough, Ontario Canada.
Daniel Charles Alexander (B.A. Univ. of Cambridge 1996), London, U.K.
Orlay Alonso (B.M. Mannes Coll. of Music 2002), Bronx, N.Y.
Javier Alonso Sota (B.M. Rotterdam Conservatory 2002), Bilbao, Spain.
Brian Patrick Anderson (B.M. Curtis Inst. of Music 2003), Columbia, S.C.
Kyle James Babin (B.M. Rice Univ. 2002), Groves, Tex.
Geoffrey Lawrence Baker (B.M. Peabody Inst. of Music [Johns Hopkins Univ.] 1999),
Malvern, Penn.
Lauren Eve Basney (B.M. Juilliard School 2001), Lowell, Mich.
Evan Rainey Bennett (B.M. Georgia State Univ. [Atlanta] 2001), Buford, Ga.
Benjamin Charles Berghorn (B.M. SUNY Coll. [Fredonia] 1999), Akron, N.Y.
Sara Lielle Berman (B.M. Mannes Coll. of Music 1999), Old Greenwich, Conn.
Robert Ryan Bishop (B.M. Peabody Inst. of Music [Johns Hopkins Univ.] 2001),
Matthews, N.C.
Jennifer Elaine Black (B.M. Univ. of Texas [San Antonio] 2001), Houston, Tex.
* Zachary Wyatt Bond (B.M. Curtis Inst. of Music 2003), Colleyville, Tex.
Daniel Paul Brimhall (B.M. Hartt Coll. of Music [Univ. of Hartford] 2002), Sweetgrass,
Mont.
Gwendolyn Patricia Burgett (B.M. Eastman School of Music 2001, M.M. Peabody Inst.
of Music [Johns Hopkins Univ.] 2003), Reston, Va.
William Omar Lateef Butler (B.M. Juilliard School 2003), Farmington Hills, Mich.
Erik M. Carlson (B.M. Univ. of Southern California 2002), Anchorage, Ark.
Nathan Andrew Carterette (B.M. Univ. of Missouri [Kansas City] 2002), Cleveland,
Ohio.
Wen-Yin Chan (B.M. Curtis Institute of Music 2002), Taipei, Taiwan, Republic of
China.
Chia-Chi Chen (B.A. Soochow Univ. 2001), Yui-Lin, Taiwan, Republic of China.
Mong-Huei Chen (B.M. Oberlin Coll. 2003), Penghu, Taiwan, Republic of China.
Kan Chiu (B.M. Eastman School of Music 2003), Shatin, Hong Kong.
Mina J. Choi (B.M. Royal Coll. of Music [London] 2003), Arlington, Tex.
Grace E. Cloutier (B.M. Juilliard School 2003), North Haven, Conn.
John Theodore Cord (B.M. Univ. of Iowa 2002), Des Moines, Iowa.
Stephanie Clark Corwin (B.A. Davidson Coll. 2003), Marietta, Ga.
Mark Christopher Dancigers (B.A. Yale Univ. 2003), Virginia Beach, Va.
James Heard DeVoll (B.M. Cincinnati Conserv. of Music 1998), Cincinnati, Ohio.

* Fall term.

- Evan Earl Drummond (B.M. Eastman School of Music 2002), Anchorage, Alaska.
 Kimberly Ingrid Dunn (B.A., B.M. Oberlin Coll. 2003), Lansdale, Pa.
 Stephen M. Dunn (B.M. Rutgers Univ. [New Brunswick] 2002), Albertson, N.Y.
- * Angela Michelle Early (B.A. Yale Univ. 2003), Danbury Conn.
 Erik Olsen Eickhoff (B.A. Saint Olaf Coll. 2003), Chatfield, Minn.
 Jeremy James Eig (B.M. Univ. of Michigan [Ann Arbor] 2002), Chevy Chase, Md.
 Sila Eser (B.M. Univ. of Istanbul 2000), Kadikoy-Istanbul, Turkey.
 Ariana Scott Falk (B.A. Yale Univ. 2003), Portland, Ore.
 Douglas Paul Fisk (B.A. Pennsylvania State Univ. 1999), Berwyn, Pa.
 Laura Louise Fleury (B.M. Hartt Coll. of Music 2001), Mill River, Mass.
 Nadege Frances Foofat (B.M. Juilliard School 2000), Stone Ridge, N.Y.
 Judd Samuels Greenstein (B.A. Williams Coll. 2001), New York, N.Y.
 Joseph Alfred Gregorio (B.A. Cornell Univ. 2001), Gettysburg, Pa.
 Scott Gregory Hagarty (B.M. Univ. of Northern Iowa [Cedar Falls] 2002), Swisher,
 Iowa.
 Daniel Carl Hahn (B.M. Eastman School of Music 2002), Dearing, Ga.
 Sarah Naomi Hammel (B.M. Royal Acad. of Music [London] 2003), Champcevinel,
 France.
 Troy Matthew Hascall (B.M. Univ. of Iowa [Iowa City] 2001), Hamden, Conn.
 Lindsey Michelle Henriksen (B.A. Walla Walla Coll. 2003), Pleasant Hill, Ore.
 Christina Martos Hilton (B.F.A. Carnegie Mellon Univ. 2000), Perth Amboy, N.J.
 David Ryan Hindman (B.M. Northwestern Univ. 2002), Huntsville, Ala.
 Craig Dennis Hlavac (B.A., B.S. Univ. of Connecticut [Storrs] 2003), Wallingford,
 Conn.
 Tihamer Hlavacsek (B.M. Univ. of Budapest 2002), Budakalasz, Hungary.
 Jee-Youn Hong (B.M. Ewha Women's University [Republic of Korea] 2002), Yonginsu,
 Kyung Kido, Republic of Korea.
 Christopher James Hossfeld (B.A. Harvard Univ. 2002), Concord, Mass.
 Ryan Michael Howard (B.M. Indiana Univ. [Bloomington] 2003), Foster City, Calif.
 Amanda Marie Ingram (B.M. Univ. of Tennessee [Knoxville] 2002), Maryville, Tenn.
 Holland J. Jancaitis (B.F.A. Carnegie Mellon Univ. 2000), Waterford, Vt.
 Maria K Jeleztcheva (B.M. Univ. of Arizona 2002), Bourgas, Bulgaria.
 Christopher Barrett Jennings (B.M. Indiana Univ. [Bloomington] 2002), Beckley, W.Va.
 Gerald Sylvester Johnson (B.M. Oberlin Coll. 2002), Washington D.C.
 M. Ryan Johnstone (B.M. Curtis Inst. of Music 2003), Kemp, Tex.
 Er-Gene Kahng (B.A. Univ. of California [Los Angeles] 2002), Los Angeles, Calif.
 Wing-chong Kam (B.M. Hong Kong Academy of Performing Arts 2000), Shatin, NT,
 Hong Kong.
 Megan Murphy Kenny (B.A. Univ. of Notre Dame 2002), Billings, Mont.
- * Ahrum Kim (B.M. North Carolina School of the Arts 2001), Fayetteville, N.C.
 Chaerin Kim (B.M. Ewha Women's University [Republic of Korea] 2001), Seoul,
 Republic of Korea.

* Fall term.

- Min Ji Kim (B.M. Juilliard School 1998), Kangnam Ku, Seoul, Republic of Korea.
Won Hye Kim (B.M. Korean National Univ. of Arts 2003), Seoul, Republic of Korea.
Jooyeon Kong (B.M. Rice Univ. 2003), Kyngki-do, Republic of Korea.
Asako Koterasawa (B.S. SUNY Coll. [New Paltz] 2001), Koto, Tokyo, Japan.
Simon Janus Kovacs (B.M. Conservatory of Music [Lynn Univ.] 2002), Copenhagen, Denmark.
Sheng-Yuan Kuan (B.M. Manhattan School of Music 2003), Taipei, Taiwan, Republic of China.
Hye-Ran Kwon (B.M. Kyungpook National Univ. 2001), Daegu, Republic of Korea.
Caia Justine LaCour (B.M. Eastman School of Music 2002), Round Rock, Tex.
Jennifer Jean Lapple (B.M. Miami Univ. [Ohio], 2002), Fairfax Station, Va.
Han Chien Lee (B.M. Curtis Inst. of Music 2003), Taipei, Taiwan, Republic of China.
Jooeun Lee (B.M. Oberlin Coll. 2002), Seoul, Republic of Korea.
Tina Doyoon Lee (B.S. Tufts Univ. 1997, B.M. New England Conserv. of Music 1997), Astoria, N.Y.
Mary Frances Lewis (B.M. Temple Univ. 2002), Bowling Green, Va.
Steven Lin (B.M. New England Conserv. of Music 2003), Yorba Linda, Calif.
Wayne Yi-Wen Lin (B.M. Juilliard School 2003), Green Bay, Wisc.
Chao-Chun Liu (B.M. Peabody Inst. of Music [Johns Hopkins Univ.] 2003), Ban-Chiao, Taipei, Taiwan, Republic of China.
Ian Loew (B.A. Boston Univ. 2003), Hollywood, Fla.
Joseph Samuel Magar (B.M. Univ. of Michigan [Ann Arbor] 2003), Bloomfield Hills, Mich.
Katherine Mireille Mason (B.M. Ithaca Coll. 2000), New Canaan, Conn.
Sarah Jane McMahan (B.M. Loyola Univ. [Louisiana], 2002), Metairie, La.
Jeffrey Thomas Mitchell (B.M. Univ. of Georgia [Athens] 2001), Cumming, Ga.
Liam Russell Moran (B.M. McGill Univ. 2003), Brookline, Mass.
Adrian K. Morejon (B.M. Curtis Inst. of Music 2003), Miami, Fla.
Hugo Moreno (B.M. New Mexico State Univ. [Las Cruces] 2003), Sunland Park, N.Mex.
Devon Daniel Mullen (B.M. Univ. of Denver 2003), Greeley, Col.
John-Michael Muller (Univ. of Michigan [Ann Arbor] 2000), West Bloomfield, Mich.
Tamara Elaine Mumford (B.M. Utah State Univ. 2003), Logan, Utah.
Eri Nakamura (B.M. San Francisco Conserv. of Music 2003), Hiroshima, Japan.
Kristin Elisabeth Naragon (A.B. Harvard Univ. 2003), Grosse Ile, Mich.
Conor Robert Nelson (B.M. Manhattan School of Music 2003), Whitby, Ontario, Canada.
Hye-Yeon Park (B.M. Korean National Univ. of Arts 2003), Seoul, Republic of Korea.
Richard Brett Parnell (B.M. Univ. of North Carolina [Greensboro] 2002), Red Springs, N.C.
Hrant Agop Parsamian (B.M. Juilliard School 2002), Rego Park, N.Y.
Dorota Monica Peglow (B.M. Academy of Music 2001), Sherwood, Ark.
Sara Hope Phillips (B.A. Bard Coll. 2000), Teaneck, N.J.

- Rachel Anne Pomedli (B.M. Univ. of Toronto 2002), Saskatoon, Saskatchewan, Canada.
Richmond Neal Punch (B.A. Juilliard School 2003), Dallas, Tex.
Iain James Thomas Quinn (B.M. Hartt Coll. of Music [Univ. of Hartford] 2002),
Hartford, Conn.
- * Lauren Elizabeth Reynolds (B.A. Connecticut Coll. 2001), Takoma Park, Md.
Margaret Rebecca Ringle (B.A., B.M. Oberlin Coll. 2003), Santa Fe, N.Mex.
Jason Noel Roberts (B.M. Rice Univ. 2002), Macon, Ga.
Geoffrey E.J. Robson (B.M. Michigan State Univ. 2002), Northport, Mich.
Emily Kathryn Rostetter (B.M. Eastman School of Music 2001), Reston, Va.
Anna-Pauline Sachse (B.M. Hochschule Music Hanns Eisler [Berlin, Germany] 2003),
Hamburg, Germany.
Enrico Sartori (B.M. Conserv. Musica di Giusep Verdi [Turin, Italy] 2001), Turin, Italy.
Geremy Louis Schulick (B.M. Bennington Coll. 2003), Brattleboro, Vt.
Naomi Katrina Seidman (B.M. Univ. of California [Santa Barbara] 2002), South
Orange, N.J.
Naomi Gila Senzer (B.A. Univ. of North Carolina [Chapel Hill] 1997), New Haven,
Conn.
- Kate Meredith Sheeran (B.M. Eastman School of Music 2002), North Clarendon, Vt.
Scott Thomas Sheffler (B.M. Southern Methodist Univ. 2001), Dallas, Tex.
Hannah Ellen Shields (B.M. Cleveland Inst. of Music 2002), Poughkeepsie, N.Y.
Ann Holland Shoemaker (B.M. Furman Univ. 2002), Charlotte, N.C.
Claire Beth Shorenstein (B.A. Yale Univ. 2003), Aptos, Calif.
Meira Soo Silverstein (B.M. Mannes Coll. of Music 2001), Columbia, S.C.
Adrian Teodor Slywotzky (B.A. Yale Univ. 2002), Cambridge, Mass.
Michael Wayne Smith (B.M. Samford Univ. 2000, M.M. Yale Univ. 2003), Opelika, Ala.
Sarah Kirkland Snider (B.A. Wesleyan Univ. [Connecticut] 1995), Princeton, N.J.
Peter Sohn (B.M. Manhattan School of Music 2003), Suffern, N.Y.
Bo Young Song (B.M. Korean National Univ. of Arts 2003), Seoul, Republic of Korea.
Timothy Dale Spelbring (B.M. Oberlin Coll. 2003), Hillsboro, Ill.
Thawewet Srinarong (Royal Academy of Music [London, U.K.]), Bangkok, Thailand.
Caleb Slocomb Stokes (B.M. Oberlin Coll. 2002), Pleasantville, N.Y.
Daniel Micaiah Sullivan (B.M. Oberlin Coll. 2002), Eau Claire, Wis.
Ah-Young Sung (B.M. Royal Academy of Music 2002), Pupyung Gu, Inchon, Republic
of Korea.
- Jennifer Shigeno Taira (B.M. Northwestern Univ. 2001), Mililani, Hawaii.
Erica Pui-Yuen Tang (B.M. Univ of Toronto 2002), Edmonton, Alberta, Canada.
Peter Miraldo Tantsits (B.M. Oberlin Coll. 2002), Fogelsville, Pa.
Jonathan Harold Taylor (B.M. Juilliard School 2002), Durham, N.C.
Frederick Thomas Teardo (B.M. Eastman School of Music 2003), Waterbury, Conn.
Jesse Ryan Thrasher (B.M. West Texas State Univ. 2001), Abilene, Tex.
Pavel Vinnitsky (B.M. Univ. of Tel Aviv 2003), Afula, Israel.
Adam Brett Ward (B.M. Manhattan School of Music 2003), Tecumseh, Okla.

Robert Rafael Watson (B.M. Univ. of California [Santa Cruz] 1999), Oakland, Calif.
 Evan Justin Wels (B.S. Yale Univ. 2000), East Northport, N.Y.
 Karisa Layne Werdon (B.M. Grand Valley State Univ. 2003), Lake Odessa, Mich.
 John Whitener (B.M. Curtis Inst. of Music 2003), Lamoine, Maine.
 Martin Wittenberg (B.M. Hochschule für Musik 2002), Rehau, Germany.
 Christopher Steven Woody (B.M. Univ. of Louisiana [Monroe] 2003), West Monroe, La.
 Jeffrey Lynn Worthey (B.M. Virginia Commonwealth Univ. 2002), Chester, Va.
 Ryosuke Yanagitani (B.M. Univ. of British Columbia 2000), Richmond, British Columbia, Canada.
 Annika Andrea Zuehlke (B.M. Curtis Inst. of Music 2002), Vienna, Va.

Artist Diploma

Jordan Lancaster Brown (B.M. Florida State Univ. 1999, M.M. 2001) Tallahassee, Fla.
 Michael Paul Cavaliere (B.M. Illinois Wesleyan Univ. 1999; M.M. Arizona State Univ. [Tempe] 2002), Oak Forest, Ill.
 David Garrido Cid (B.M. Real Conserv. Supr de Musica [Madrid, Spain] 1999; M.M. Hartt Coll. of Music [Univ. of Hartford] 2001), Ourense Spain
 David Aaron Colwell (B.M. Univ. of Alberta 2001; M.M. Yale Univ. 2003), Edmonton, Alberta, Canada.
 Yves Raymond Dharamraj (B.A. Yale Univ. 2002, M.M. 2003), Belleair Bluffs, Fla.
 Kevin Richard Dufford (B.M. Akron Univ. 2000; M.M. Peabody Inst. [Johns Hopkins Univ.] 2003), Grafton, Ohio.
 Eduardo Espinel (B.A. Brevard Coll. 1999; M.M. Baylor Univ. 2001), Duluth, Ga.
 Laura Margaret Garrison (B.M. Hartt Coll. of Music 2001, M.M. 2003), Elmhurst, Ill.
 Yaroslav V. Kargin (M.M. Univ. of Louisiana [Baton Rouge] 2002), Moscow, Russia.
 Ayano Kataoka (B.M. Tokyo National Univ. 1997; M.M. Peabody Inst. [Johns Hopkins Univ.] 2003), Yachiyo, Chiba, Japan.
 John Quentin Kim (B.M. Michigan State Univ. 2000; M.M. Juilliard School 2003), Seoul, Republic of Korea.
 Akiko Konishi (B.M. Rice Univ. 1999; M.M. Univ. of Houston [Downtown] 2001), Houston, Tex.
 Sarita Kityee Kwok (B.A. Univ. of Sydney [Australia] 2002; M.M. Michigan State Univ. 2003), Sydney, New South Wales, Australia.
 Margaret Kwon (B.M. Curtis Inst. of Music 2001; M.M. Yale Univ. 2003), Commack, N.Y.
 Andrea Lam (Cert. in Perf. Yale Univ. 2003), Blakehurst, New South Wales, Australia.
 Michelle Eunhoe Lee (B.M. Univ. of Illinois [Champaign-Urbana] 2001; M.M. Yale Univ. 2003), Decatur, Ill.
 * Mike Cheng-Ye Lee (B.A. New England Conserv. of Music 2001; M.M. Yale Univ. 2003), Auckland, New Zealand.

* Fall term.

- Yaira Matyakubova (B.M. Conserv. of Music [Lynn Univ.] 2000; M.M. Rice Univ. 2003), Tashkent, Uzbekistan.
- Kevin W. Mayner (B.M. Peabody Inst. [Johns Hopkins Univ.] 2001; M.M. Yale Univ. 2003), Marietta, Ga.
- Andrea Edith Moore (B.M. Peabody Inst. [Johns Hopkins Univ.] 2001; M.M. Yale Univ. 2003), Hillsborough, N.C.
- Kevoork Agop Parsamian (B.M. Cincinnati Conserv. of Music 1999; M.M. Indiana Univ. [Bloomington] 2001), Rego Park, N.Y.
- Hee-Guen Song (B.M. Oberlin Coll. 2001; M.M. Juilliard School 2003), Seoul, Republic of Korea.
- David Hugh Stovall (B.M. Univ. of Texas [Austin] 2001; M.M. Yale Univ. 2003), Charlotte N.C.
- Jeb Michel Wallace (B.M. Southern Methodist Univ. 1999; M.M. Cleveland Inst. of Music 2001), Carlsbad, N.Mex.
- Mingzhe Wang (B.M. Conserv. of Music [Lynn Univ.] 2001; M.M. Yale Univ. 2003), Wuhan, Peoples Republic of China.

Certificate in Performance

- Maria Anissovets, Toronto, Ontario Canada.
- Brian Russel Brown, Pensacola, Fla.
- Jin-Shan Dai, Shen Zhen, China.
- Adam Ahn Diegel, Memphis, Tenn.
- Peter Charles Dzialo, South Glastonbury, Conn.
- Ann Fontanella, West Chester, Pa.
- Kimberly Michele Foster, Bremerton, Wash.
- Adam Scott Hollander (Cert. Curtis Inst. of Music 2000), Bronxville, N.Y.
- Mihai Marica, Cluj-Napoca, Romania.
- * John Lucas Meachem, Carthage, N.C.
- Hando Nahkur, Tallinn, Estonia
- Cary Martin Porter, Spring, Tex.
- Nathaniel Robinson, New Haven, Conn.
- Michael Scarcelle, New York, N.Y.
- Carolina Avigayil Singer, Jerusalem, Israel.
- Brian Elliot Snow (Dipl. Longy School of Music 1999), Dallas, Tex.
- Emily Jane Stewart Taubl, Derry, N.H.
- Boris Eugueniev Tonkov, Sofia, Bulgaria.
- Chiung-hua Tsai, Taipei, Taiwan, Republic of China
- Masako Watanabe, Yokohama, Japan.

* Fall term.

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