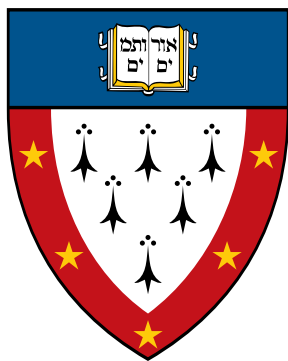


School of Music

2006–2007



BULLETIN OF YALE UNIVERSITY

Series 102 Number 4 July 20, 2006

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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.

School of Music

2006–2007

BULLETIN OF YALE UNIVERSITY

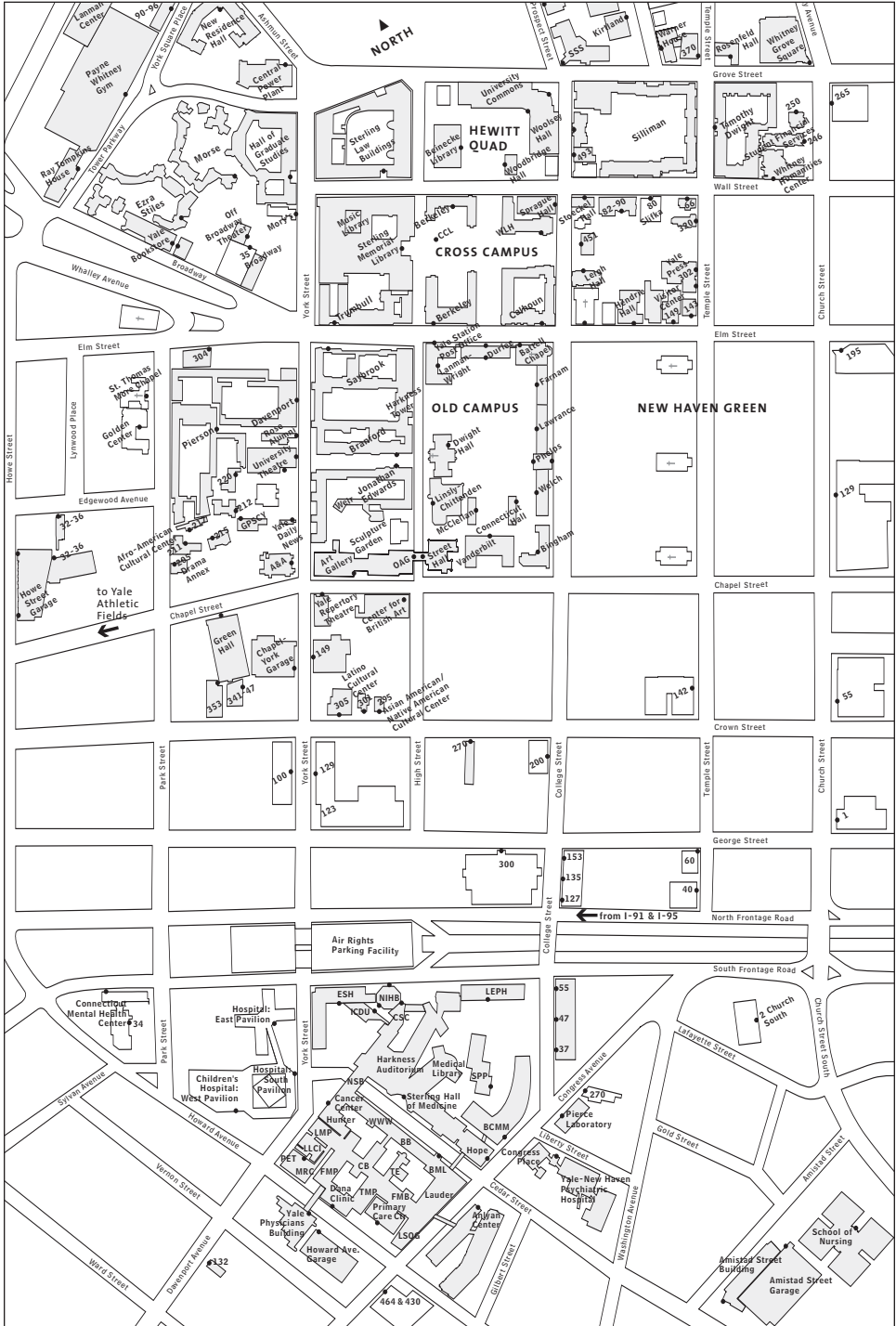
Series 102 Number 4 July 20, 2006

YALE UNIVERSITY CAMPUS NORTH



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YALE UNIVERSITY CAMPUS SOUTH & YALE MEDICAL CENTER



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Welcome to the Yale School of Music

From its beginning in 1894, the Yale School of Music has nurtured some of America's most successful performers, composers, and cultural leaders. In the latter half of the twentieth century, the School of Music extended its influence and invitation to the finest musicians worldwide, seeking students of extraordinary artistic and intellectual talent to pursue their advanced musical studies with its illustrious faculty. These students and faculty contribute to and benefit from the international distinction of Yale University, which not only cherishes its academic heritage but also places great value on all of the fine arts.

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

The School of Music Bulletin is far more than a collection of policies, degree programs, and faculty biographies. It is a snapshot 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 shaping the future. It is a brief sampling of what you might expect from your time in this place.

Whether you intend to perform, coach, teach, research, direct, compose, publish, critique, edit, manage, or lead, consider the opportunities for a challenging and significant immersion in everything that Yale University has to offer.

The faculty and staff of the Yale School of Music wish you much success in your time here and in your musical pursuits.

Calendar

FALL 2006

Sept. 5	Tues.	Orientation and registration.
Sept. 5–8	Tues. – Fri.	Placement testing, language exams, advisories, and ensemble meetings.
Sept. 6	Wed.	Yale College classes begin.
Sept. 7	Thurs.	Annual Opening Convocation and Reception (official start of school; attendance mandatory).
Sept. 8	Fri.	Fall-term course schedules due by 3 P.M.
<i>Sept. 11</i>	<i>Mon.</i>	<i>Fall-term classes begin, 8:30 A.M.</i>
Sept. 22	Fri.	Add/Drop deadline, 3 P.M.
Oct. 20	Fri.	M.M.A. applications due (internal candidates).
Oct. 27	Fri.	Last day to elect Pass/Fail option, 3 P.M.
Oct. 28	Sat.	M.M.A. examinations (internal candidates).
Nov. 18	Sat.	Fall recess begins.
Nov. 27	Mon.	Classes resume, 8:30 A.M.
Dec. 1	Fri.	Deadline for fall 2007 applications.
Dec. 15	Fri.	M.M.A. auditions. Spring-term course schedules due by 3 P.M. Last day to withdraw from a class, 3 P.M.
<i>Dec. 15</i>	<i>Fri.</i>	<i>Classes end.</i>
Dec. 18–22	Mon. – Fri.	Fall-term examinations.
Dec. 23	Sat.	Winter recess begins.

 SPRING 2007

Jan. 15	Mon.	Martin Luther King, Jr. Day observed. Classes will not meet.
<i>Jan. 16</i>	<i>Tues.</i>	<i>Spring-term classes begin, 8.30 A.M.</i>
Jan. 26	Fri.	Add/Drop deadline, 3 P.M.
Feb. 9–12	Fri.–Mon.	Written comprehensive examinations for M.M.A. candidates in residence.
Feb. 26–Mar. 3	Mon.–Sat.	B.A./M.M., M.M., M.M.A., A.D., and Certificate auditions.
Feb. 28–Mar. 2	Wed.–Fri.	Auditions. Classes will not meet.
Mar. 2	Fri.	Last day to elect Pass/Fail option, 3 P.M.
Mar. 10	Sat.	Spring recess begins.
Mar. 26	Mon.	Classes resume, 8.30 A.M.
Apr. 29	Sun.	Class Dinner.
May 4	Fri.	Last day to withdraw from a class, 3 P.M.
<i>May 4</i>	<i>Fri.</i>	<i>Classes end. Last day of degree recitals.</i>
May 7–9	Mon.–Wed.	M.M.A. oral examinations.
May 7–11	Mon.–Fri.	Spring-term examinations.
May 27	Sun.	Commencement concert.
May 28	Mon.	University Commencement.

The President and Fellows of Yale University

President

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

Fellows

Her Excellency the Governor of Connecticut, *ex officio*.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

The Officers of Yale University

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

Provost

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

Vice President and Secretary

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

Vice President and General Counsel

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

Vice President for New Haven and State Affairs and Campus Development

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

Vice President for Development

Ingeborg Theresia Reichenbach, STAATSEXAMEN

Vice President for Finance and Administration

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

School of Music Faculty and Administration

Officers of Administration

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

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

Martin D. Jean, A.MUS.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

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.*

Martin Bresnick, D.M.A., *Professor (Adjunct) of Composition.*

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

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

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

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 and Director of University Bands.*

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

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).*

Shinik Hahm, M.M., *Professor (Adjunct) of Conducting.*

- Mikhail Hallak, *DIPLOME SUPÉRIEUR, Lecturer in Voice and Opera.*
- June Han, *D.M.A., Lecturer in Harp.*
- Thompson W. Hanks, Jr., *Lecturer in Tuba.*
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- Kazuhide Isomura, *Artist in Residence (Tokyo String Quartet).*
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- Hyo Kang, *Visiting Professor (Adjunct) of Violin.*
- Ani Kavafian, *M.S., Professor (Adjunct) of Music.*
- Aaron Jay Kernis, *B.M., Professor (Adjunct) of Composition.*
- Eugene Ross Kimball, *Lecturer in Sound Recording.*
- Ezra Laderman, *M.A., Professor of Music.*
- Jesse Levine, *Professor (Adjunct) of Music.*
- Judith Malafrente, *M.A., Lecturer in Voice.*
- Ingram Marshall, *M.F.A., Visiting Lecturer in Composition.*
- Thomas G. Masse, *D.M.A., Lecturer in Chamber Music and Associate Dean.*
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- 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.*
- William Purvis, *B.A., Lecturer in French Horn.*
- † Markus Rathey, *PH.D., Assistant Professor (Adjunct) of Music History.*
- * Richard Rephann, *M.M., Professor (Adjunct) of Music and Director of the Yale Collection of Musical Instruments.*
- Willie Henry Ruff, Jr., *M.M., L.H.D., Professor (Adjunct) of Music.*
- Wendy Sharp, *M.M., Lecturer in Violin and Director of Chamber Music.*
- David Shifrin, *B.MUS., Professor (Adjunct) of Music.*
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- James Taylor, *M.DIPL., Associate Professor (Adjunct) of Voice.*
- Stephen Taylor, *DIPLOMA, Lecturer in Oboe.*
- Frank Tirro, *PH.D., Professor of Music.*
- Robert Van Sice, *M.M., Lecturer in Percussion.*
- Jack Vees, *M.F.A., Lecturer in Electronic Music and Director, Center for Studies in Music Technology.*

* On leave of absence, 2006–2007.

† On leave of absence, spring 2007.

Benjamin Verdery, B.F.A., *Assistant Professor (Adjunct) of Guitar.*

Marc Verzatt, *Lecturer in Voice and Opera.*

Orianna Webb, M.M.A., *Lecturer in Hearing.*

Annette Wegener, *Lecturer in Voice and Opera.*

Ransom Wilson, B.M., *Professor (Adjunct) of Music.*

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Doris Yarick-Cross, M.M., *Professor (Adjunct) of Music.*

Kyung Hak Yu, M.M., *Lecturer in Violin.*

Affiliated Department of Music Faculty

Kathryn Alexander, D.M.A., *Associate Professor (Adjunct) of Music Composition.*

Seth Brodsky, PH.D., *Assistant Professor of Music History (spring term).*

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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 Yale Institute of Sacred Music (ISM) was established in 1973 as an interdisciplinary graduate center for study in sacred music, worship, and the arts. The Institute functions primarily in partnership with two professional schools at Yale: Yale School of Music and Yale Divinity School (with its affiliate, the Berkeley Divinity School at Yale). Within these entities, the Institute supports joint faculty positions directly related to its mission. At the School of Music, it supports positions in Organ, Choral Conducting, Voice (Oratorio, Early Music, and Chamber Ensemble), and Music History; at the Divinity School, it supports positions in the programs in Liturgical Studies and in Religion and the Arts. The Institute also serves the broader Yale community with a faculty appointment in the Department of Music and enjoys close faculty ties to the School of Architecture, the Department of the History of Art, and the programs in Medieval and American Studies. The Institute draws members of various religious communities to Yale through its broad curriculum and through its sponsorship of a range of concerts, art exhibits, conferences, colloquia, and other events. The Institute's activities also include the filming of liturgical practice both locally and worldwide, and the establishment of an archive for videos of liturgies and sacred music.

Made possible by a gift from the Irwin-Sweeney-Miller Foundation of Columbus, Indiana, the Institute was described by the chairman of the board of the Foundation, Mrs. Clementine Tangeman, as a place where "the function of music and the arts in Christianity will receive new strength through the preparation and training of individual musicians, ministers, and teachers who understand their calling in broad Christian terms and not exclusively within the limits of their disciplines." She further writes, "Even our predominantly Christian vocabulary is not intended to limit the proposed Institute." Indeed, ISM students come from a wide variety of faith traditions, and alumni go on to service as church musicians and performers, as leaders of communities of faith, and as scholars and teachers.

The Institute is a distinct and autonomous graduate center that admits students jointly with other academic units at Yale, most commonly the schools of Music and Divinity. Students who seek an interdisciplinary education in the musical, liturgical, and artistic traditions of communities of faith may apply to do their work in the Institute. Any student so matriculating is fully enrolled in the relevant professional school and receives his or her degree or diploma from that school. Institute students, therefore, pursue the same programs of study with the same faculty as students not affiliated with the Institute, but follow an enhanced curriculum emphasizing interdisciplinary study. Such students are advised by ISM faculty and enroll in ISM courses. ISM students also receive full-tuition scholarships to support their work at Yale. Additional stipends may also be awarded to outstanding students. The Institute participates in the federal Stafford Loan program, both subsidized and unsubsidized.

At the heart of the Institute's program is the weekly Colloquium, a lively interdisciplinary course attended by all ISM faculty and students. Faculty and guest speakers lecture in the fall on topics pertinent to the primary fields represented in the ISM: worship, music, and the arts. In their final year, students present a project that is the culmination of work done with another ISM student outside their own discipline. In Colloquium, students and faculty explore the ways in which music and the arts function within diverse Christian liturgical practices. The Institute serves to promote understanding of biblical texts as proclaimed in community, and the unique sense of identity the arts provide for worshipers in a variety of faith traditions. The Institute sponsors biannual study tours to another country with the goal of obtaining a wealth of experiences in seeing, hearing, and learning firsthand in that particular culture. In 2004 the destination was Sweden; in 2006 the Institute traveled to Mexico.

Faculty with joint appointments in the Institute of Sacred Music and Yale School of Music include two instructors in organ, one in organ improvisation, two in choral conducting, two in voice, two in music history, and one in the practice of sacred music. ISM/YSM students are fully enrolled in the Yale School of Music and meet its degree requirements. Additionally, these students attend the weekly Colloquium and elect courses taught by Institute faculty, therefore coming into contact with divinity students who share common interests. It is the mission of the Institute to ensure that students of sacred music have not only the finest musical training available, but also exposure to theological and liturgical subjects. The Institute (with YSM) has jointly admitted the occasional composition student who can demonstrate that his or her work is in accord with the mission of the ISM.

More information regarding the Institute may be found on the Web at www.yale.edu/ism; or the bulletin and application materials may be obtained by writing directly to the Institute of Sacred Music, 409 Prospect Street, New Haven CT 06511-2167; by phoning 203.432.9753, or by sending an e-mail to ism.admissions@yale.edu.

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 Friday, January 26, 2007. 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.

Under Dean Blocker's leadership, the School's endowment quadrupled, and a comprehensive plan to revitalize all of Yale's music facilities was conceived and is now well under way. Robert Blocker became provost and vice president of Southern Methodist University in July 2005. President Richard C. Levin appointed Thomas C. Duffy, deputy dean since 1999, as acting dean. In the fall of 2005, President Levin announced that the School of Music was the beneficiary of a \$100 million gift from an anonymous donor, enabling all students, beginning with the 2006–2007 academic year, to attend the School tuition-free. In July 2006, Robert Blocker returned to Yale to serve as dean of the School of Music.

Facilities

Most of the Yale Music campus is located in the block bounded by College, Wall, Temple, and Elm streets. Abby and Mitch Leigh Hall, at 435 College Street, has reopened after a year of renovations. This beautiful building was built in 1930 in the Gothic style and has been thoroughly updated and modernized. It houses numerous faculty studios and three classrooms.

Hendrie Hall, at 165 Elm Street, is the center for the Philharmonia Orchestra as well as the School's opera, brass, and percussion departments, with faculty studios, rehearsal space, and practice facilities. Hendrie also houses offices and practice space for the major undergraduate musical organizations, the University bands, Yale Glee Club, and Yale Symphony. 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 eighty musicians. It 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 are a studio for the music director of the Philharmonia, 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 col-

lection. 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 each term 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 each term 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 — performance, conducting, 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 each term 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 pages 121 – 22 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 importantly, 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 performer 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 \$2,250 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 perfor-

mance 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 1, 2006). Music majors should also consult with the dean of admissions.

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 must 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, harp, and percussion students play in the Philharmonia, as assigned.

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 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	<hr/> 72

Piano

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

<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 Repertoire	8
Movement	4
Acting	4
Lyric Diction	8
Opera Workshop	12
Art Song Coaching	4

* 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.

Seminar in the Major	8
Individual Instruction	16
* Music History	4
† Hearing	4
Electives	6
Total	<u>78</u>

Voice (Early Music, Song, and Chamber Ensemble)

Vocal Repertoire	8
Movement	2
Lyric Diction	8
Art Song Coaching	4
Vocal Coaching: Music before 1800	4
Schola Cantorum	4
Vocal Chamber Music	4
Colloquium	4
Seminar in the Major	8
Individual Instruction	16
* Music History	4
† Hearing	4
Electives	8
Total	<u>78</u>

Organ

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.

* 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.

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	<u>8</u>	<u>16</u>
Total	36	72

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.

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 internal candidates</i>	<i>2-year 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>1-year internal candidates</i>	<i>2-year external candidates</i>
<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
<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>1-year internal candidates</i>	<i>2-year external candidates</i>
<i>Voice</i>		
Vocal Repertoire	4	8
Movement	2	4
Acting	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	6	6
Total	38	78
<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	14	20
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.

* 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.

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>

Voice

Vocal Repertoire	8
Movement	4
Acting	4
Lyric Diction	8
Opera Workshop	18
Art Song Coaching	4
Seminar in the Major	12
Individual Instruction	24
† Hearing	4
Electives	10
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.

* 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.

COURSE REQUIREMENTS

	<i>1-year internal candidates</i>	<i>2-year 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	<u>12</u>	<u>24</u>
Total	36	72

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 internal candidates</i>	<i>2-year 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	<u>16</u>	<u>16</u>
Total	28	56

* 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.

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, Hyo Kang, 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; Stephen Taylor, 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, Claude Frank, Peter Frankl, Elizabeth Sawyer Parisot, Wei-Yi Yang, 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, and Jeffrey Brillhart (improvisation)

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

Doris Yarick-Cross, chair

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

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

OPERA

Doris Yarick-Cross (artistic director and voice); Lili Chookasian and Richard Cross (voice); Douglas Dickson (opera coaching); Mikhail Hallak (opera coaching, Italian and German diction, song repertoire class); Emily Olin (Russian diction); 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 throughout the year to give students varied performance experience. Recent productions have included *Così fan tutte*, Britten's *A Midsummer Night's Dream*, *Kat'a Kabanova*, *Gianni Schicchi*, *Suor Angelica*, *Le Médecin malgré lui*, *Die Zauberflöte*, *Faust*, *La Bohème*, *Falstaff*, *La Traviata*, *La Cenerentola*, *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 Jennifer Larmore, Alan Held, Elly Ameling, Carlo Bergonzi, Régine Crespin, Marilyn Horne, Evelyn Lear, Sherrill Milnes, and Renata Scottò.

EARLY MUSIC, ORATORIO, AND CHAMBER ENSEMBLE

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

This vocal track, leading to the M.M. degree or Artist Diploma (for external candidates), is designed for the singer whose interests lie principally in the fields of early music, oratorio, art song, contemporary music, and choral chamber ensembles. Private voice lessons are supplemented by intensive coaching in art song and oratorio literature and by concentrated study of ensemble techniques in the chamber ensemble, Yale Schola Cantorum, directed by Simon Carrington. Schola's touring and recording schedules provide invaluable professional experiences. Singers' work in Schola and ISM offers the opportunity of working with such renowned conductors as Sir David Willcocks, Sir Neville Marriner, Valery Gergiev, Jeffery Thomas, Nicholas McGegan, and Helmuth Rilling. Schola performed the Bach *St. John Passion* in 2006 featuring these voice students in the various solo roles. Weekly seminars and voice classes provide in-depth instruction in performance practices, diction, and interpretation, and singers have the opportunity to participate in master classes by internationally renowned artists, such as Russell Braun, David Daniels, Christian Gerhaher, Donald Sulzen, and Lawrence Zazzo. Classes in diction, movement, and vocal repertoire are shared with students in the opera track. Students are encouraged to avail themselves of the offerings of the University, particularly courses in the Department of Music. All students enrolled in the Early Music, Oratorio, and Chamber Ensemble voice track will also participate in ISM's Colloquium on Wednesday afternoons, and will choose two electives from the academic courses offered by the Institute faculty. For more precise information about the courses and requirements in this track, contact the Institute's admissions office at 203.432.9753.

Orchestral Conducting

Shinik Hahm, Toshiyuki Shimada, 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, Stefan Parkman, and Robert Shaw. Both Sir David Willcocks and Krzysztof Penderecki visited in 2004–2005, and Sir Neville Marriner in 2006.

COMPOSITION

Martin Bresnick, Aaron Jay Kernis, Ezra Laderman, Ingram Marshall, 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 Léon, 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, David Lang, Bruce MacCombie, Steven Mackey, Ingram Marshall, Steve Reich, James Wood, and Yehudi Wyner.

CENTER FOR STUDIES IN MUSIC TECHNOLOGY

Jack Vees, director; Kathryn Alexander, associate 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 499a, 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 658b, 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 fifteen. 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 depart-

ments 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,b, 615a,b, 715a,b, 815a,b, Improvisation at the Organ. 2 credits. Development of improvisatory skills at the keyboard. Jeffrey Brillhart.

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. Toshiyuki Shimada.

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. Toshiyuki Shimada.

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, Collaborative Piano: Instrumental. 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, Collaborative Piano: Voice. 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, 940a–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, 841a,b, 941a,b, Secondary Instrumental, Compositional, and Vocal Study. 2 credits per term. Permission of program director 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, 942a–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, 943a–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, 944a–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 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.

MUS 571a–b, 671a–b, 771a–b, Yale Schola Cantorum. 1 credit per term. Specialist Chamber Choir for the development of advanced ensemble skills and expertise in demanding solo roles (in music before 1750 and from the last one hundred years). Enrollment limited to, and required of, voice majors in the early music, song, and chamber ensemble program. Simon Carrington.

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: A 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 652b, 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. Marc Verzatt.

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.

MUS 594a–b, Vocal Chamber Music. 2 credits per term. The class is conducted as a seminar, with a high level of individual participation each week. The instructor and the students choose some of the material studied to present on a public concert. (Because of the necessity of hiring professional instrumentalists, there may be extra rehearsals the week before the concert.) In addition to the concert, students present individual final projects. Grades are based on participation in and preparation for class, the final project, and the concert. Attendance is mandatory. The fall term is devoted to medieval devotional narrative. Students examine and explore the rich repertoire of medieval song, focusing on the thirteenth-century collection *Las Cantigas de Santa Maria* of Alfonso el Sabio and the related *Miracles de Nostre Dame* of Gautier de Coincy. Students sing in Latin, Galician Portuguese, and Old French, and compare manuscripts and modern editions in order to prepare their own performing editions. Recordings are studied in order to assess contemporary solutions to performance issues regarding instrumentation, verse

structure, interpretation of rhythm, and presentation. In the spring term, the course focuses on Monteverdi and the Italian madrigal, including the late-sixteenth-century *a cappella* works of Wert, Marenzio, and Gesualdo, and the madrigals and concerted music of Monteverdi. Recordings are used sparingly; students are expected to learn quickly and must be prepared to tackle a sizeable amount of repertoire. Faculty.

MUS 595a, Performance Practice for Singers: Music before 1800. This course is designed for singers interested in exploring the major issues of historically informed performance, such as the search for “authenticity” and the roles of the editor and the performer. Specific topics addressed include performance context, national styles, notation, aesthetics, historical pronunciation, ornamentation, and improvisation. Students examine historical sources and use facsimiles as well as modern editions. There are weekly assignments involving reading, listening, and preparation of material to be presented in class. There is a midterm project and a final project. The grade is based on class participation in addition to the projects. Attendance is required. Open to instrumentalists and others. Judith Malafronte.

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 511b, The Renaissance Motet. 4 credits. NP. This seminar studies the Medici codex of 1518, a choirbook of motets dedicated to Lorenzo de’ Medici, Duke of Urbino, containing works by Josquin des Prez, Johannes Mouton, Adrian Willaert, Costanzo Festa, and others. The class deals with problems of notation, polyphonic modes, text underlay, *musica ficta*, chant sources, and performance practice. Each student completes an individual research project – the preparation of a scholarly edition and then a performing edition of a Renaissance motet not from the Medici codex but from a similar manuscript source. Every student presents his or her findings to the class for criticism. These oral presentations, revised by class discussion, further research, and critical thought, culminate in term papers. Enrollment limited to twelve. Frank Tirro.

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 above-listed composers. Paul Hawkshaw.

MUS 517a, Dieterich Buxtehude and His Time. 4 credits. NP. Dieterich Buxtehude died 300 years ago in 1707, making next year, 2007, a Buxtehude year. He was one of the most influential composers of vocal and instrumental music in northern Europe. His organ works push the *stylus phantasticus*, the free style of the keyboard fantasy, to its outer limits, and his fugues are textbook examples for contrapuntal style in the tradition of Dutch polyphony. But in addition to his organ works, Buxtehude composed a large number of sacred cantatas. The texts of these pieces reflect the shift of piety in the late seventeenth century from Lutheran orthodoxy to early pietism. The course gives an overview of Buxtehude's works and those of his northern European contemporaries. Special emphasis is placed on the religious and theological contexts of both his vocal and his instrumental works: How is the new piety reflected in the music? How does instrumental music participate in the new religious discourse? Markus Rathey.

MUS 518a, Jazz in Transition. 4 credits. NP. An examination — focusing on the work of Miles Davis, John Coltrane, Ornette Coleman, and Sun Ra — of the stylistic currents in jazz that evolved during the 1960s and 1970s, as jazz was influenced by various popular, experimental, and world musics. Michael Veal. *Also MUSI 265a.*

MUS 524b, Chamber Music of Schubert. 4 credits. NP. An intensive exploration of the chamber music of Schubert through analysis and performance. The aims of the course include acquiring a familiarity with the repertoire and with some of the musicological literature concerned with it, and achieving insight into a chosen major work, leading to an analytical paper and a public performance. This course is for accomplished performers who wish to explore Schubert's chamber music, with a view to the way analysis and performance mutually inform one another. Analytical techniques that illuminate the large-scale interaction between harmony and line are introduced and applied in a series of short assignments. Readings are assigned that are concerned with both analysis in the service of performance and the way the perspective of the performer may be brought to bear on problems of analysis. Emphasis is placed on particular problems concerning the relationship between structure and expression in this repertoire. Admission to the course is based on individual (or ensemble) audition/interview at the first meeting of the class. David Clampitt. *Also MUSI 347b.*

MUS 528a, Late Beethoven. 4 credits. NP. *Missa Solemnis*, Ninth Symphony, *Grosse Fuge*: These are just three major works Ludwig van Beethoven composed in his last years. After suffering a creative crisis in the 1810s, the composer's style evolved significantly. At this time in his life, his compositional style became more and more esoteric. Yet, at the same time, Beethoven looked to early music, Gregorian chant, and the music of Palestrina, Bach, and Handel, for inspiration. These influences are reflected in these late works. In the *Missa Solemnis*, the polyphonic texture and the use of modal harmonies reveal the influence of Renaissance counterpoint. In the *Grosse Fuge*, the model of seventeenth- and eighteenth-century music particularly shapes the polyphonic fabric of the piece. The course studies the stylistic development in Beethoven's later works and puts them into their context in his own metaphysical worldview, which was shaped by

Christian thinking but also by the idea of a more secular concept of universal brotherhood of men. Markus Rathey.

MUS 547a, The Classical Period: The Crucial Decades. 4 credits. NP. A survey of music of the 1770s and 1780s, by Haydn, Mozart, and their contemporaries. Emphasis is placed on how modern scholars – Charles Rosen, Daniel Heartz, James Webster, and others – have characterized the works of these decades, and their respective positions on what comprises the “Classical Period.” Robert Holzer.

MUS 548b, Music of the Mid-Nineteenth Century. 4 credits. NP. A survey of major works from the years around 1848, a time of major upheaval in European culture and politics. Beginning with the late music of composers who passed away around mid-century – Donizetti, Mendelssohn, Chopin, and Schumann – the course then surveys works by their longer-lived contemporaries, Berlioz, Liszt, Verdi, Wagner, examining significant changes in the style of each. The course ends with a look at such emerging younger figures as Bruckner and Brahms. Robert Holzer.

MUS 560b, 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 561a, 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 566a, Studies in German Opera from Mozart to Zimmerman. 4 credits. NP. The class examines the musical and dramatic structure of selected *Singspiele* and operas in the German language. Works by Mozart, Weber, Wagner, Richard Strauss, Berg, Schoenberg, Krenek, and Zimmerman are examined in detail. This is not intended to be a history of German opera, but rather a detailed examination of the organizational features of specific monuments of the literature. Students are required to make presentations in a seminar format throughout the term. Midterm, paper, and final examination. Paul Hawkshaw.

MUS 568b, Studies in French Opera from Lully to Poulenc. 4 credits. NP. The class examines the musical and dramatic structure of selected operas in the French language. Works by Lully, Gluck, Mayerbeer, Offenbach, Bizet, Gounod, Debussy, Ravel, and Poulenc are examined in detail. Rather than a history of French opera, this is a detailed examination of the organizational features of specific monuments of the literature. There are one lecture and one required listening section per week. Requirements include a paper, midterm, and final examination. Paul Hawkshaw.

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 whose music are to be analyzed includes Ives, Vaughan Williams, Howells, Stravinsky, Poulenc, Barber, Britten, Ligeti, Lindholm, Edlund, Penderecki, Gorecki, Tavener, Ramirez, Monk, and Golijov. Jeffrey Douma.

MUS 570b, Experimental Music: Origins and Influences. 4 credits. NP. This is a study of experimental music as it developed in the 1960s and 1970s both here and abroad, and how it influenced, and was influenced by, movements in the other arts as well as more mainstream contemporary music. Michael Nyman’s book *Experimental Music* is used as a primary source. Contemporary reportage and criticism are also examined. Some of the main composers to be included are Cowell, Cage, Harrison, Feldman, Young, Glass, Reich, Bryars, Cardew, Rzewski, Adams, and Andriessen. Ingram Marshall.

MUS 582b, Modern Jazz: Bebop and Beyond. 4 credits. NP. Historically significant recorded performances dating from World War II to the present are analyzed and presented in class by students. Each student completes a term paper that must include both historical and analytical information on an influential work of choice. Likely musicians for inclusion in the seminar are Charlie Parker, Dizzy Gillespie, Thelonious Monk, Bud Powell, Miles Davis, Bill Evans, Gil Evans, Gerry Mulligan, Dave Brubeck, Mary Lou Williams, Sonny Rollins, John Coltrane, Eric Dolphy, Ornette Coleman, Anthony Braxton, George Russell, Cecil Taylor, Muhal Richard Abrams and the AACM, John Zorn, Joe Zawinul, Herbie Hancock, Chick Corea, Wynton and Branford Marsalis, Geri Allen, Jane Ira Bloom, Ray Anderson, George Lewis, Jaco Pastorius, and other contemporary musicians. Limited to twenty students. Frank Tirro.

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 621b, The Concerto. 4 credits. NP. A survey of the concerto in its musical and cultural context. Some issues we pay particular attention to: the concerto’s relationship with other musical genres, such as opera, symphony, symphonic poem, and dance music; the relationship of the concerto to contemporary trends in theater, painting, and literature; the types of theatrical “roles” the soloist(s) assume; the variety of ways in which soloists interact with the orchestra. We look at concertos for a variety of instruments from around 1600 to the present. Gregory Dubinsky.

MUS 655b, Sacred Music in the Western Tradition. 4 credits. NP. Major watersheds in the history of the Western Christian tradition are explored through repertoires of sacred music that embody them or that have inspired or evolved out of religious or liturgical changes. The course proceeds chronologically through a series of case studies and topics. Focus is on repertoires of congregational song as well as on composers who developed sacred music for people to sing and play in church, at home, or in public places, and who created complex or technically difficult music that incorporates or relies on congregational song to make its meaning. Margot Fassler.

MUS 682a, Approaches to World Music. 4 credits. NP. This course is an introduction for performers and composers of the European “classical” music tradition to musics outside that tradition. We study the history, aesthetics, and techniques of some “art,” traditional, and popular musics from different regions of the world (among others: Southern Europe, India, the Near and Middle East, South America, sub-Saharan Africa, and East Asia). An important aspect of this course is exploring ways in which performers and composers from the European-American “classical” tradition have incorporated elements of different musical traditions in their own work. Students are encouraged to find ways of incorporating music from other traditions into their own repertoire of pieces and performing styles. Course lectures may be augmented by lectures/demonstrations by guest artists. Gregory Dubinsky.

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.

SPECIAL STUDIES

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

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 Veas.

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 Veas.

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) Martin Jean.

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 2006–2007 (4 credits each term).

MUSI 510a, On Meaning and Music in World Religions. Philip Bohlman.

MUSI 532a, Practicum in German Translation. Gundula Kreuzer.

MUSI 804a, Music, Liturgy, and Historiography in Medieval England.
Margot Fassler.

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

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

MUSI 825b, The Operas of Vivaldi. Ellen Rosand.

MUSI 835a, Theorizing the Classical Music Canon: Rise and Fall. Robert Fink.

MUSI 840b, Composing at the Turn of the Millennium: Who's Keeping Score?
Seth Brodsky.

- MUSI 850a, Sonata Theory.** James Hepokoski.
- MUSI 902a, Post-Tonal Analysis.** Michael Friedmann.
- MUSI 904a, The Pedagogy of Music Theory.** Daniel Harrison.
- MUSI 906b, Tonality: Syntax, Cognition, History.** Ian Quinn.
- MUSI 914a, Directed Studies in the Theory of Music.**
- MUSI 914b, Directed Studies in the Theory of Music.**
- MUSI 931b, Critical Approaches to Popular Music.** Michael Veal.
- MUSI 950b. Shostakovich.** Patrick McCreless.
- MUSI 998a, Prospectus Workshop.** Ellen Rosand.
- MUSI 999b, Dissertation Colloquium.** Ellen Rosand.

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 assumed the post of music director of the Philharmonia Orchestra in 2004. The 2006–2007 season will feature concerts with Maestro Hahm and concerts under guest conductors David Effron and Anatoly Levin.

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 2005–2006 academic year were directed by acclaimed directors Vera Calabria and Marc Verzatt. Recent productions, including *Così fan tutte*, Britten's *A Midsummer Night's Dream*, *Gianni Schicchi*, *Suor Angelica*, *Le Nozze di Figaro*, *Die Zauberflöte*, *Faust*, *La Bobème*, *Falstaff*, *La Traviata*, *Albert Herring*, *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 *Trouble in Tabiti*, *Le disavventure teatrali*, *Kat'a Kabanova*, *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, Jennifer Larmore, Alan Held, Elly Ameling, Sherrill Milnes, Gabriella Tucci, Marilyn Horne, Carlo Bergonzi, Renata Scottò, 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 its music director, Toshiyuki Shimada, 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 sixty-five select musicians, a jazz ensemble in the form of a standard eighteen-piece big band, and a marching band of approximately 100–150 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. 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

Founded by thirteen men from the class of 1863, the Yale Glee Club today is an eighty-voice chorus of men and women from Yale University. The ensemble performs a broad range of choral repertoire from the sixteenth century to the present, frequently commissioning new choral works and performing major works with orchestra. One of the world's most traveled collegiate choruses, the Glee Club tours extensively each year, and has appeared on six continents in many of the world's most prestigious concert halls.

Membership in the Glee Club is open to all Yale students by audition, primarily to undergraduates. Members of the Glee Club may also audition for the Glee Club Chamber Singers, a select ensemble of sixteen to twenty singers specializing in early music. Qualified students in the School of Music and Institute of Sacred Music often have the opportunity to assist the director with these organizations.

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, Sir David Willcocks, and Krzysztof Penderecki. With the Institute of Sacred Music, the Camerata has commissioned and premiered works of Martin Bresnick, Daniel Kellogg, Stephen Paulus, Daniel Pinkham, and Ellen Taaffe Zwilich, among others. The chorus has sung first performances of works by many composers including Francine Trester, Julia Wolfe, and Kathryn Alexander.

Yale Schola Cantorum

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 conductor. 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. Last season, the group's repertoire included works by Monteverdi, Dallapiccola, Biber, Pierre de Manchicourt, and faculty composers Thomas C. Duffy, Aaron Jay Kernis, and Ezra Laderman. In May 2005 the choir toured southern England, performing in many of the most glorious medieval and renaissance cathedrals and abbeys in the area, and in August the Schola Cantorum participated in the Monteverdi Chior Festival in Hungary.

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 and under the direction of Vincent Oneppo, presents its ninetieth season of Sprague Hall subscription concerts in 2006–2007. Continuing the tradition of presenting the finest chamber music ensembles from around the world, the season features concerts by the Tokyo and Juilliard string quartets, the Miro String Quartet with guitarist Eliot Fisk, the International Sejong Soloists with mezzo soprano Suzanne Mentzer, and the Jupiter Trio. The series will also include two “bonus” concerts, one with faculty members Clive Greensmith, cello, and Boris Berman, piano, and the other 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 Frank Wess Quintet, Elvin Jones, the Carnegie Hall Jazz Band with Jon Faddis, Dave Brubeck, Dick Hyman, Barry Harris, Kenny Burrell, William Warfield, Clark Terry, and “The Whole Drum Truth,” a concert by drummers Albert “Tootie” Heath, Ben Riley, Ed Thigpen, and Jackie Williams. The Mitchell-Ruff Duo, with Professor Ruff on horn and bass and with Dwiki

Mitchell on piano, appears frequently on the series, often with guest artists. Visiting performers often present free concerts and master classes for children in addition to concerts for general audiences.

The Horowitz Piano Series at Yale

Directed by Boris Berman, 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 Emanuel Ax, Tigran Alikhanov, Yefim Bronfman, Radu Lupu, Ruth Laredo, Mischa Dichter, and Fou Ts'ong. The upcoming season features recitals by guest artists Garrick Ohlsson and forte pianist Alexei Lubimov, a recital by Boris Berman with soprano Susan Narucki, a recital by Robert Blocker with the Biava Quartet, and solo recitals by faculty pianists Claude Frank, Peter Frankl, and Wei-Yi Yang.

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 New Haven Civic Orchestra, the Yale Russian Chorus, the Slavic Chorus, the Bach Society, the Collegium Musicum, the New Haven Oratorio Chorus, 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

German cellist *Ole Akahoshi* has performed on four continents in recitals and as soloist with orchestras such as the Orchestra of St. Luke's under the direction of Yehudi Menuhin, Symphonisches Orchester Berlin, and the Czechoslovakian Radio Orchestra. Winner of numerous competitions including the Concertino Praga, Jugend Musiziert, and the Luis Sigall International Cello Competition, Mr. Akahoshi's performances have been featured on CNN, NPR, Sender-Freies-Berlin, RIAS-Berlin, Hessischer Rundfunk, Bayerischer Rundfunk, Korean Broadcasting Station, and WQXR. He is also a recipient of the generous fellowship award from Charlotte White's Salon de Virtuosi. Mr. Akahoshi has performed in Carnegie Hall, Avery Fisher Hall, the Kennedy Center in Washington, Suntory Hall and Tsuda Hall in Tokyo, Seoul Arts Center in Korea, Wigmore Hall in London, and the Berlin Philharmonie. He has made recordings for the Albany, New World Records, Composers Recording Inc., Calliope, Bridge, and Naxos labels. Mr. Akahoshi earned a bachelor's degree from the Juilliard School and a master's degree from the Yale School of Music as a student of Aldo Parisot. He also received the Artist Diploma from Indiana University, where he studied with Janos Starker. Mr. Akahoshi has served as teaching assistant for both Aldo Parisot and Janos Starker. At age eleven he was the youngest student to be accepted by the late Pierre Fournier. His other mentors were Wolfgang Boettcher and Georg Donderer. Mr. Akahoshi is the principal cellist of the International Sejong Soloists in New York and is a member of Seiji Ozawa's prestigious Saito Kinen Orchestra and the Tokyo Nomori Opera. Mr. Akahoshi has been teaching at the pre-college division of the Manhattan School of Music since 2004. He joined the faculty of the Yale School of Music 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. An active recording artist and a Grammy nominee, 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, Shostakovich, Joplin, and Cage. In 1984, Mr. 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 *Notes from the Pianist's Bench*; since then, the book has been translated into several languages. In 2005 he was given the title of honorary professor of Shanghai Conservatory of Music.

The music of *Martin Bresnick* has been performed in festivals and concerts throughout the world. He has been acclaimed for compositions in virtually every medium from chamber and symphonic music to film and computer music. He has won numerous honors 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 was recently elected a member of the American Academy of Arts and Letters. 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, Artifact Music, and Albany Records. He joined the Yale faculty in 1981 and is currently professor (adjunct) 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. Highlights of his tenure at Bryn Mawr Presbyterian Church include concert tours to four continents, concerts with Grover Washington, Jr., the Philadelphia Orchestra, and Bobbie McFerrin. 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, Helmuth Rilling, and jazz great Dave Brubeck, and traveled to Cuba and Northern Ireland on peacemaking concert tours. 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, the University of Iowa, Drake University, and Baylor University. Organ performance engagements this season include concerts at

Furmon University, the University of Alabama, and an artist-in-residency at Walla Walla 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 is director of the Yale Schola Cantorum and professor of choral conducting and has also led the introduction of the graduate voice track for singers specializing in oratorio, early music, art song, and chamber ensemble. From 2001 until his Yale appointment in 2003, he was director of choral activities at the New England Conservatory, and from 1994 to 2001 he held a similar position at the University of Kansas. Prior to coming to the United States, Professor Carrington was a creative force for twenty-five years with the internationally acclaimed British vocal ensemble The King's Singers, which he co-founded at Cambridge University. He gave 3,000 performances at many of the world's most prestigious festivals and concert halls, made more than seventy recordings, and appeared on countless television and radio programs including nine appearances with the late Johnny Carson. He maintains an active schedule worldwide as a freelance conductor and choral clinician, leading workshops and master classes all over the world. Most recently he has conducted youth choirs in the Monteverdi *Vespers* in Barcelona and the Texas All State Choir, led workshops at festivals in Sarteano (Italy) and Budapest (Hungary), given the keynote address and conducted the Rachmaninov *Vespers* at the Association of Canadian Choral Conductors conference, and conducted at the Eleventh Tokyo Cantata in Japan. Simon Carrington earned an M.A. degree from Cambridge University.

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 Glynebourn 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 Duodecaponia, 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 Scotto, 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 became director of the Yale Glee Club and assistant professor of choral music at the Yale School of Music in the fall of 2003. Prior to his appointment at Yale he taught at Carroll College, where he was director of choral activities, and also held positions on the conducting faculties of Smith College and St. Cloud State University. He has appeared as guest conductor with ensembles throughout the world, including the Royal Melbourne Philharmonic Orchestra, Daejeon Philharmonic Choir, Moscow Chamber Orchestra, Buenos Aires Philharmonic, Bahian Symphony Orchestra, and Windsor Symphony Orchestra, and also served for four years on the choral conducting faculty at the Interlochen Center for the Arts. Choirs under his direction have appeared in Leipzig's Neues Gewandhaus, Prague's Dvorak Hall, the Teatro Colón, Sydney Town Hall, Christchurch Cathedral, Avery Fisher Hall, and Carnegie Hall, and he has prepared choruses for such renowned conductors as Sir David Willcocks, Sir Neville Marriner, Anton Nanut, Constantine Orbelian, Shinik Hahm, and Krzysztof Penderecki. An advocate of new music, he recently established the new Yale Glee Club Emerging Composers Competition and has premiered new works with the Glee Club by such composers as Lee Hoiby, Dominick Argento, and James Macmillan. He also serves as editor of the Yale Glee Club New Classics Choral Series published by Boosey & Hawkes. Professor Douma has appeared as an ensemble member and tenor soloist with many of the nation's leading professional choirs, including the Dale Warland Singers, Bella Voce of Chicago, the Arcadia Players, the Oregon Bach Festival Chorus under Helmuth Rilling, and the Robert Shaw Festival Singers under the late Robert Shaw. In the spring of 2003, Professor Douma was one of only two American conductors invited to compete for the first Eric Ericson Award, a new international competition for choral conductors. He advanced to the semifinal round in October 2003 and appeared in Uppsala and Stockholm as conductor with four of Sweden's leading choirs. Jeffrey Douma earned a Bachelor of Music degree from Concordia College in Moorhead, Minnesota, and holds both Master of Music and Doctor of Musical Arts degrees in Choral Conducting from the University of Michigan.

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 C. Duffy, composer and conductor, is professor (adjunct) of music and director of bands at Yale University. He served as acting dean of the School of Music in 2005–2006, having served as associate dean since 1996 and deputy dean since 1999. He has served as a member of the Fulbright National Selection Committee and a member of the Tanglewood II Symposium planning committee. He attended the Harvard University Institute for Management and Leadership in Education in 2005. 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, and chair of the Connecticut Music Educators Association's Professional Affairs and Government Relations committees, and he 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 is Professor of Musicology and the Robert S. Tangeman Professor of Music History and Liturgy. Professor Fassler's special fields of study are medieval and American sacred music, and music and historiography. Her subspecialties include liturgical drama and the study of contemporary sacred music through and within the medium of film. Her book *Gotbic Song: Victorine Sequences and Augustinian Reform in Twelfth-Century Paris* has received awards from both the American Musicological Society and the Medieval Academy of America. She has edited (with Rebecca Baltzer) a volume on the divine office (Oxford University Press), and another (with Harold Attridge) on Jewish and Christian understandings of the Psalms (Society for Biblical Literature and Brill), and has just completed a book on the cult of the Virgin Mary at Chartres (Yale University Press). She is the author of numerous articles on a broad range of topics and is currently preparing a book on Hildegard of Bingen. She has produced two films: *Work and Pray: Living the Psalms with the Nuns of Regina Laudis* and *Joyful Noise: Psalms in Community*. She earned a B.A. degree from the State University of New York, an M.A. from Syracuse University, and a Ph.D. from 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 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.

Pianist *Peter Frankl* 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, Bartók, Fine Arts, and Lindsay quartets. Among his recordings are the complete works for piano by Schumann and Debussy, Bartók 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, Bartók pieces for violin and piano, and the piano quintets by Brahms, Schumann, Dvorák, Martinu, and both Dohnányis. In recognition of his artistic achievements, Mr. Frankl was awarded the Order of Merit by the Hungarian Republic and on his seventieth birthday he was given one of the highest civilian awards in Hungary for his lifetime artistic achievement in the world of music. 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 semesters of 1990 and 1991. More recently he taught at the Steans Institute for Young Artists of the Ravinia Festival and 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. He has lectured extensively on twentieth-century subjects in Montreal, Toronto, and Taipei. His frequent piano recitals have found a special focus in the music of the Second Viennese School, late Beethoven, and Schumann, and included the complete piano music of Schoenberg in 2005–2006. In recent performances in Virginia, Minnesota, and Toronto, Mr. Friedmann lectured on Schoenberg's *Ode to Napoleon* and performed its vocal part. He joined the Yale faculty in 1985.

Shinik Hahm, who was appointed music director of the Yale Philharmonia and professor of conducting at the Yale School of Music in 2004, is also a sought-after guest conductor who has led major North American, South American, European, and Far Eastern orchestras. Recent appearances include his debut at Bolshoi Hall in St. Petersburg, Russia, with the St. Petersburg Symphony Orchestra and re-engagement with the Los Angeles Philharmonic Orchestra at Disney Hall. Beginning with the 2001 season, Maestro Hahm assumed the position of artistic director/principal conductor of Daejeon Philharmonic Orchestra (DPO) in Korea, and he led the orchestra on tours of North America in June 2004 and Japan in 2005. The DPO and Hahm performed in leading concert halls including Carnegie Hall (New York), Kimmel Center (Philadelphia), Benaroya Hall (Seattle), Meyerhoff Symphony Hall (Baltimore), Tokyo Opera City Concert Hall, and Osaka Symphony Hall. Shinik Hahm has served as music director of the Abilene Philharmonic Orchestra for a decade (1993–2003) and the Green Bay Symphony Orchestra (1995–2000) concurrently. During his tenure he successfully elevated these community orchestras to true professional regional orchestra status, and he was profiled on ABC's "World News Tonight" for his central role in rejuvenating and revitalizing the community. Prior to his appointment at the Yale School of Music, Maestro Hahm served as music director of Yale Symphony Orchestra from 1995 to 2004. As a guest conductor, he has conducted the orchestras of Atlanta, Los Angeles, St. Petersburg, Warsaw, Prague, Bilbao, New York, Bangkok, Fort Worth, Louisville, Toronto, Omaha, Hartford, Alabama, Boulder, and Colorado Springs and many other orchestras in the U.S., France, Hungary, Austria, Spain, Japan, and Mexico. The Korean National Radio and Television Symphony Orchestra has engaged Maestro Hahm every year since 1992, and he directed its 1995 North America tour in celebration of the fiftieth anniversary of Korean independence. He is also an active opera conductor and has led numerous productions with the Silesian National Opera in Poland. He has collaborated with remarkable musicians including Salvatore Accardo, Emanuel Ax, Joshua Bell, Yefim Bronfman, Sarah Chang, Stephen Hough, Krzysztof Penderecki, Pascal Rogé, Jean-Yves Thibaudet, Tokyo String Quartet, Peter Wispelwey, and more. Mr. Hahm has recorded with the Polish National Radio Symphony Orchestra for Vision and Britstar. He studied conducting at Rice University and Eastman School of Music. He has received a variety of honors and awards, including the Fourth Gregor Fitelberg International Competition for Conductors, the Walter Hagen Conducting Prize from the Eastman School of Music, and the Shepherd Society Award from Rice University. In 1995 Maestro Hahm was decorated by the Korean government with the Arts & Culture Medal at a ceremony in honor of the fiftieth anniversary of Korean independence.

Mikhail Hallak, pianist, has distinguished himself in recital, performing extensively throughout the United States, Canada, Mexico, and Puerto Rico, as well as Belgium, France, Luxembourg, the Netherlands, Germany, Italy, and Israel. He has extensive experience as music and French coach at the Juilliard School, the Metropolitan Opera Young Artist Program, Spoleto Festival USA, the Santa Fe Opera, and Virginia Opera, among other institutions, as well as the International Vocal Arts Institute and Voice Experience. He has served as accompanist for master classes with renowned artists, including James Levine, Renata Scotto, Martina Arroyo, Diana Soviero, Martin Issep, Rudolph Piernay, and others. With a grant from the Queen Elizabeth Competition in Belgium, Mr. Hallak studied at Indiana University, having already completed degrees at the Royal Conservatory of Brussels, the Mons Conservatory, and the Maastricht Conservatorium. He has appeared twice on the A&E program “Breakfast with the Arts” and featured prominently in the French documentary “Une Rencontre avec Natalie Dessay.” In 2004 he was selected by soprano Jessye Norman as the official accompanist for the Rolex Mentor and Protégé Arts Initiative. Founder of the Belgian concert series “Les nuits d’hiver au château” and “Theater of Song” in Washington, D.C., Mikhail Hallak is both a Fulbright and Rotary Scholar. In 2006–2007 he will continue his collaboration with renowned French baritone François Le Roux and play numerous concerts in North America and Europe. In the fall of 2006 he will make his debut at the Opéra Bastille in Paris as an assistant conductor to Evelino Pido for a production of *Lucia di Lammermoor* featuring Natalie Dessay.

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, an M.M. degree and Artist Diploma from the Yale School of Music, and a D.M.A. 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.

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 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 areas of research have been the music of Anton Bruckner and nineteenth-century Vienna. He has edited seven volumes of the Bruckner Collected Works Edition, most recently the score and critical report for the composer's Mass in F Minor. He served as co-editor of *Bruckner Studies* (Cambridge University Press, 1997) and *Perspectives on Anton Bruckner* (Ashgate, 2001) and wrote the Bruckner biography for *The New Grove Dictionary of Music and Musicians*. He is currently working on a biography of the composer for Yale University Press. Professor Hawkshaw was appointed director of the Yale Summer School of Music/Norfolk Chamber Music Festival in 2003. He joined the Yale faculty in 1984.

Robert Holzer, music history, received his Ph.D. from the University of Pennsylvania. A specialist in the music of the Italian Baroque and the Second Viennese School, he has served on the faculties of Rutgers University, Princeton University, and the University of Chicago. He taught in the Yale University Department of Music from 1997 until he joined the School of Music faculty in 2005. His work has been published in *Cambridge Opera Journal*, *Journal of the American Musicological Society*, *Music & Letters*, *Il saggiatore musicale*, *Studi musicali*, and he is a musical commentator for Radiotelevisione Italiana.

Martin D. Jean, organ, director of the Institute of Sacred Music, 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.

The artistic director of the International Sejong Soloists, *Hyo Kang*, violin, has made numerous concert tours in the United States, Europe, Asia, Canada, and Central America as both soloist and chamber musician. As a member of the highly acclaimed Theatre Chamber Players of the Kennedy Center in Washington, D.C. for more than twenty years, he has given many works their American premieres and enjoyed musical collaborations with such artists as Leon Fleisher, Pia Carmirelli, Walter Trampler, and André Watts. A world-renowned violin teacher, he has served on the faculty of the Juilliard School since 1978 and has given master classes in the United States, Korea, and Japan. He has also been on the faculties of the Aspen Music School in Colorado since 1978 and the Nagano Aspen Music Festival in Japan since 1994. He was a visiting professor at the Seoul National University in 1994 and served as a judge in several international competitions, including the Wieniawski-Lipinski in Poland. His students have distinguished themselves with top prizes at the world's most prestigious competitions and are performing with major orchestras worldwide. Mr. Kang's prominent former students include Gil Shaham, Sarah Chang, and Chee-Yun, among others. He was born in Seoul, Korea, and graduated from the Juilliard School, where he studied with Dorothy DeLay. He was most recently the subject of a Korean Broadcasting System documentary titled "Teaching Genius—Juilliard Professor Hyo Kang." The governor of Gangwon province asked Kang to bring the first international music festival to PyeongChang and appointed him as the music director in March 2003. He joined the Yale faculty in 2006.

Ani Kavafian was appointed professor of violin at the Yale School of Music in 2006. Ms. Kavafian is enjoying her thirty-second year as soloist, recitalist, and chamber musician. During the 2006–2007 season, she will tour the United States and Europe, visiting over thirty cities in performances with the Chamber Music Society of Lincoln Center, in recitals with her sister, Ida, and with the Kavafian-Schub-Shifrin Trio, as well as with the Europe-based daSalo String Trio. Highly reputed as a teacher, she is artist in residence at the University of Washington in Seattle in 2006. In the summer of 2006 she performed at ten festivals including the Virginia Arts Festival, Sarasota, Great Lakes, OK Mozart, Seattle Chamber Music, Chamber Music Northwest, and Music from Angel Fire in New Mexico. Her recent recordings include the complete sonatas for violin and pianoforte by J.S. Bach with Kenneth Cooper and string trios of Mozart and Beethoven with the daSalo Trio. She recorded Mozart sonatas for piano and violin with Jorge Federico Osario for release in the summer of 2006. In the spring of 2003, Ms. Kavafian celebrated her long association as Artist Member of the Chamber Music Society of Lincoln Center in a series of concerts offering the complete violin sonatas of Mozart with pianist Lee

Luvisi. She has recorded Henri Lazarof's *Divertimento* for Violin and Strings with the Seattle Symphony and Tod Machover's *Forever and Ever* for Hyper (computerized) Violin and Orchestra with the Boston Modern Orchestra. Ms. Kavafian has performed as soloist with many of America's leading orchestras, including the New York Philharmonic, the Philadelphia Orchestra, and the Cleveland Orchestra, as well as the orchestras of San Francisco, Detroit, Atlanta, Utah, Pittsburgh, and the Los Angeles Chamber Orchestra. She has been awarded the Avery Fisher Prize, has won the Young Concert Artists International Auditions, has appeared at the White House on three occasions, and has been featured on network and PBS television programs. She plays a 1736 Stradivarius, the Muir McKenzie.

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 Bearn's 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.

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 was appointed music director of the Meriden, Connecticut, Symphony in 2006. 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*.

Ingram Marshall, composer, lived and worked in the San Francisco Bay Area from 1973 to 1985 and in Washington State, where he taught at Evergreen State College, until 1989. His current base is Connecticut. He studied at Columbia University and California Institute of the Arts, where he received an M.F.A., and has been a student of Indonesian gamelan music, the influence of which may be heard in the slowed-down sense of time and use of melodic repetition found in many of his pieces. In the mid-seventies he developed a series of "live electronic" pieces such as *Fragility Cycles*, *Gradual Requiem*, and

Alcatraz in which he blended tape collages, extended vocal techniques, Indonesian flutes, and keyboards. He performed widely in the United States and Europe with these works. In recent years he has concentrated on music combining tape and electronic processing with ensembles and soloists. His music has been performed by ensembles and orchestras such as the Theater of Voices, Kronos Quartet, Bang on a Can All-Stars, Los Angeles Philharmonic, San Francisco Symphony, St. Louis Symphony, and American Composers Orchestra. He has received awards from the National Endowment for the Arts, Rockefeller Foundation, Fromm Foundation, Guggenheim Foundation, and the American Academy of Arts and Letters. His most recent recordings are on Nonesuch (*Kingdom Come*) and New Albion (*Dark Waters*). Among recent chamber works are *Muddy Waters*, which was commissioned and performed by the Bang on a Can All-Stars, and *In Deserto (Smoke Creek)*, commissioned by Chamber Music America for the ensemble Clogs. January 2004 saw the premiere of *Bright Kingdoms*, commissioned by Magnum Opus/Meet the Composer, and performed by the Oakland-East Bay Symphony under Michael Morgan. The American Composers Orchestra in New York premiered his new concerto for two guitars and orchestra, *Dark Florescence*, at Carnegie Hall in February 2005.

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 nine occasions. Active internationally as a soloist and with chamber and orchestral ensembles, he has over one hundred fifty recordings for major record labels to his credit. His performances and recording of the Mozart bassoon concerto with the Orpheus Chamber Orchestra on the DG 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 music by Stravinsky, "Shadow Dances," won a Grammy in 2001. In addition to two solo CDs on MSR Classics, "Bassoon Brasileiro" and "Baroque Fireworks," he recently released "Romance and Caprice," also on MSR Classics, with Gilbert Kalish, piano. Mr. Morelli has appeared often with the Chamber Music Society of Lincoln Center, including at the final state dinner of the Clinton presidency. He is principal bassoonist of the New York City Opera Orchestra, Orpheus, and the American Composers Orchestra, and 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, and has written several transcriptions for bassoon and for woodwind quintet, published by TrevCo. He also serves on the faculties of the Juilliard School, SUNY Stony Brook, and the Manhattan School of Music. His popular Web site, www.morellibassoon.com, includes a "cyber master class" in which he shares information about reeds and bassoon playing. 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. At the School of Music commencement in 2005 he was awarded the Gustave Stoeckel Award for distinguished teaching.

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 1975 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 Boston, Chicago, San Francisco, St. Louis, Houston, Cincinnati, and Berlin symphony orchestras, the Minnesota Orchestra, the Philadelphia Orchestra, the Los Angeles Philharmonic, Zurich Touhalle, 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, pianist and composer, garnered first prizes at the Peabody Conservatory and the Conservatoire de Musique in Paris. She received her B.A. degree 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. Most recently, she recorded a disc of works by Schumann, Schubert, Debussy, and Gershwin with her faculty colleague, violinist Syoko Aki, for the Epson label. Joan Panetti's 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 2004–2005 she performed her piano quintet, *In a Dark Time, the Eye Begins to See*, with the Tokyo Quartet in Pasadena, San Francisco, at the College of Arts and Architecture at Penn State, and at Lincoln Center's Alice Tully Hall in New York. The work, commissioned by Music Accord, received wide acclaim. Her piano trio, *The Instant Gathers*, commissioned by the St. Luke's Chamber Ensemble, was premiered in June 2006 at the Chelsea Art Museum with the composer at the piano. Her most recent composition, *A gust inside the god*, for chorus and chamber ensemble was commissioned by the Norfolk Chamber Music Festival for its centenary and premiered in August 2006. Ms. Panetti has served for the past thirty years on the faculties of Yale College and the Yale School of Music, where she has developed a nationally recognized course, Hearing, that emphasizes the interaction between performers and composers. 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. She is the recipient of the Luise Voschergian Award for excellence in teaching from Harvard University, the Nadia Boulanger Award from the Longy School in Boston, and the Ian Mininberg Distinguished Alumni Award from the Yale School of Music. She was named the Sylvia and Leonard Marx, Jr. Professor of Music at Yale University in 2004.

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 those of 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'Dodecafonia* 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 a D.M.A. 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 at such prestigious venues as Carnegie Hall and Alice Tully Hall in New York, the 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. Ms. Sawyer Parisot served as coordinator and performing artist at the Aldo Parisot International Competition and Courses in Brazil 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 the Norfolk Chamber Music Festival. With her husband, cellist Aldo Parisot, she has toured extensively, joining him in sonata performances as well as in chamber music with other renowned artists. She has also performed with Yo-Yo Ma, Janos Starker, and Ralph Kirshbaum. With cellist Shauna Rolston, Ms. Sawyer Parisot has performed at the Ohrid Summer Music Festival in Macedonia as well as in several Canadian venues. She has toured Korea and Sicily as part of the Yu-Parisot duo, and for the past two years she has appeared as a guest artist at the Great Mountain Music Festival in Pyongchang, Korea. She has also performed at the International Cello Festival in Morelia, Mexico. A recording of the two Brahms sonatas for cello and piano performed by the Parisots is available through the Musical Heritage Society. Ms. Sawyer Parisot has also recorded the Leo Ornstein preludes for cello and piano and the Alexei Haieff sonata for cello and piano with Italo Babini for the Serenus label. In addition, she is heard on the recording "Cellists from Yale" issued in Brazil by Phonodisc, and the "Yale Cellos of Aldo Parisot" and the "The Yale Cellos Play Favorites" issued by Delos International. Three CDs with Queen Elizabeth Competition winner Nai-Yuan Hu as well as a disc with cellist Carol Ou have been issued recently. She recorded a collection of works by Ezra Laderman with violinists Erick Friedman and Kyung Hak Yu and cellist Pansy Chang for Albany Records, and has recorded Strauss and Prokofiev 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 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 Shackelford. 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.

Willie Ruff is a musician and scholar of wide-ranging interests and influence. A French horn and bass player, he is also an author, lecturer, and educator. After graduating from Yale, he joined Lionel Hampton's band and soon collaborated with his friend, pianist Dwiki Mitchell, to form the Mitchell-Ruff Duo. The duo performed on the bill with major jazz figures, including Dizzy Gillespie, Louis Armstrong, Duke Ellington, and Count Basie, in every major nightclub. In 1959 they introduced jazz to the Soviet Union, playing and teaching in Russian conservatories, and in 1981 they did the same in China. On faculty at the Yale School of Music since 1971, Mr. Ruff has also been on faculty at UCLA, Dartmouth, and Duke University. He is the founding director of the Duke Ellington Fellowship program at Yale, and his work in bringing jazz artists to Yale and New Haven public schools earned him the Governor's Arts Award in 2000. In addition to teaching Yale courses in arranging, ethnomusicology, and folklore, Mr. Ruff has led many conferences and research projects exploring music's wide-ranging impact. He has organized an international conference on the Neurophysiology of Rhythmic Perception and created computerized music based on the theories of seventeenth-century astronomer Johannes Kepler. Mr. Ruff's latest project, congregational line singing, involved a 2005 conference at Yale comparing the traditions practiced in Alabama, Kentucky, and the Gaelic speaking Free Church Presbyterians in the Scottish Highlands. This conference resulted in three television documentaries and a feature story for NPR's "Morning Edition." His line-singing project continues this year with a visit to the Muscogee Creek Nation in Oklahoma. Mr. Ruff's memoir, *A Call to Assembly*, published in 1991 by Viking Press, received the Deems Taylor Award for excellence in a book on music.

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 Music Society of Lincoln Center since 1989, he served as its artistic director from 1992 to 2004.

Toshiyuki Shimada, conductor, joined the Yale faculty in 2005 as music director of the Yale Symphony Orchestra. He is also music director laureate of the Portland, Maine Symphony Orchestra, music director and chief creative officer of the Trinity Music Partners, LLC, in New York, which holds the worldwide rights to the Vatican Library Music Collection, and principal conductor of the Vienna Modern Masters, in Vienna, Austria. Prior to his post in Portland, he was associate conductor of the Houston Symphony Orchestra for six years, beginning in 1981. He served as music director of the Nassau Symphony Orchestra, of the Shepherd School Symphony Orchestra at Rice University, and of the Young Musicians Foundation Debut Orchestra in Los Angeles from 1978 to 1981. Maestro Shimada has been frequent guest conductor of the Moravian Philharmonic Orchestra and Karlsbad Symphony Orchestra in the Czech Republic, since 1998; the Slovak Philharmonic in Slovakia; Tonkünstler Orchestra in Austria; Orchestre National de Lille, in France; the Royal Scottish National Orchestra in the U.K., in the Edinburgh Festival; and Prague Chamber Orchestra, to name a few. He has also been guest conductor with the Honolulu Symphony Orchestra, Chautauqua Symphony Orchestra, the San Jose Symphony Orchestra, the Boston Pops Orchestra, Pacific Symphony Orchestra, the Edmonton Symphony Orchestra, and many other U.S. and Canadian orchestras. Maestro Shimada has studied with such distinguished conductors as Leonard Bernstein, Herbert von Karajan, Herbert Blomstedt, Hans Swarovsky, Sergiu Comissiona, David Whitwell, and Michael Tilson Thomas. He was a finalist in the 1979 Herbert von Karajan conducting competition in Berlin, and a fellow in the Los Angeles Philharmonic Institute in 1983. Maestro Shimada records with the Vienna Modern Masters label, with the Moravian Philharmonic, the Capstone, the Albany, and the Querstand in Germany. He has completed fifteen compact discs. He was awarded an Honorary Doctorate of Fine Arts from Maine College of Art.

The American lyric tenor *James Taylor* joined the Yale faculty in 2005 after serving as professor of voice at the Musikhochschule in Augsburg, Germany, since 2001. He is one of the most sought-after oratorio singers of his generation, appearing worldwide with such renowned conductors as Christoph Eschenbach, Nikolaus Harnoncourt, Christoph von

Dohnányi, Herbert Blomstedt, Daniel Harding, Harry Christophers, Osmo Vänskä, Phillippe Herreweghe, René Jacob, Ivan Fisher, Ton Koopman, Michel Corboz, and Franz Welser-Möst, and touring extensively with Helmuth Rilling. Important guest appearances have included concerts with the Bavarian Radio Symphony Orchestra, the Vienna Philharmonic, the Cleveland Orchestra, the Berlin Philharmonic, the Concentus Musicus of Vienna, the Toronto Symphony, Tafelmusik, the Gewandhaus Orchestra Leipzig, the Orchestra of St. Luke's, the St. Paul Chamber Orchestra, the Minnesota Orchestra, the Houston Symphony, the Israel Philharmonic, the Academy of St. Martin in the Fields, and the San Francisco Symphony. His more than thirty-five professional recordings on CD include Dvorák's *Stabat Mater*, Mendelssohn's *Paulus and Eljab*, Beethoven's *Missa Solemnis*, Händel's *Messiah*, Bach's B Minor Mass and Christmas Oratorio, and the songs of John Duke. A recording of Scottish and Welsh songs by Franz Josef Haydn, with Donald Sulzen and the Munich Piano Trio, has recently been released. Professor Taylor is one of the founders of Liedertafel, a male vocal quartet, which has appeared in major European music festivals and recorded for the Orfeo label. He earned a Bachelor of Music degree from Texas Christian University and a Master's Diploma from the Hochschule für Musik in Munich. From 1992 to 1994, he continued his studies of opera performance in the Munich Opera Studio.

Stephen Taylor, oboe, holds the Mrs. John D. Rockefeller III Solo Oboe Chair with the Chamber Music Society of Lincoln Center. He is also solo oboe with the New York Woodwind Quintet, the Orchestra of St. Luke's, the St. Luke's Chamber Ensemble (where he is co-director of chamber music), the American Composers Orchestra, the New England Bach Festival Orchestra, and the renowned contemporary music group Speculum Musicae. He plays as co-principal oboe with the Orpheus Chamber Orchestra. He appears regularly as soloist and chamber musician at such major festivals as Spoleto, Caramoor International Music Festival, Aldeburgh, Bravo! Colorado, Music from Angel Fire, Chamber Music Northwest, Santa Fe Chamber Music Festival, Aspen Music Festival, and Schleswig-Holstein. Included among his more than 200 other recordings are Bach arias with Itzhak Perlman and Kathleen Battle, Bach's Oboe d'amore concerto, as well as premier recordings of the Wolpe Oboe Quartet, Elliott Carter's Oboe Quartet (for which Mr. Taylor received a Grammy nomination), and works of Andre Previn. Trained at the Juilliard School with teachers Lois Wann and Robert Bloom, Mr. Taylor is a member of its faculty as well and teaches at SUNY Stony Brook and the Manhattan School of Music. The Fromm Music Foundation at Harvard University awarded him a performer's grant in 1981. Mr. Taylor joined the Yale faculty in 2006.

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.

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. His opera *Feynman*, for solo voice and percussion, was premiered in June 2005 at the Norfolk Chamber Music Festival and later performed at the Knitting Factory in New York City. 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. Veas 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, South America, and Europe. He 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 the Teatro Colón, Buenos Aires, 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. He has directed several Yale Opera productions, including Britten's *A Midsummer Night's Dream* (in

which he appeared in the role of Puck) for Orchestra Verdi in Milan, as well as five one-act operas in Sprague Hall, and Puccini's *Gianni Schicchi* and *Suor Angelica* at the Shubert Theatre. In 2005 he was engaged by the Metropolitan Opera for a speaking role in Strauss's *Ariadne auf Naxos*. In 2006 he was named Outstanding Stage Director of the Year by *Classical Singer* magazine. He joined the Yale faculty in 2002.

Orianna Webb, hearing, was born into a family of visual artists in Akron, Ohio, and grew up playing the bassoon and the piano. She earned degrees in music from the University of Chicago, the Cleveland Institute of Music (CIM), and the Yale School of Music. Her teachers have included Martin Bresnick, Margaret Brouwer, John Eaton, Joseph Schwantner, and Roger Zahab, and she has also studied at La Schola Cantorum in Paris with Samuel Adler and Philip Lasser. Her chamber and orchestral music has been performed around the United States, and recent premieres have included *Ways the Sky Meets the Sea*, composed in residence at the Camargo Foundation and winner of the Raymond and Beverly Sackler Prize, and commissions from Guitars International, SCI and ASCAP, and the New York Youth Symphony Chamber Music Program. Ms. Webb's music has been performed by the Minnesota Orchestra, the Yale Philharmonia, the Bowling Green Philharmonia, the Cleveland Orchestra Youth Orchestra (COYO), Flexible Music, the Prism Players, the University of Iowa Center for New Music, Vox Novus, and the Mostly Modern Chamber Music Society, and has been heard at the Norfolk Chamber Music Festival, the Newburyport (Mass.) Chamber Music Festival, the 2003 International Trombone Festival in Helsinki, Finland, the Cleveland Museum of Art's AKI Festival of New Music, and the Ohio & Erie Canal Opera Project. Ms. Webb's music has been recognized with prizes from ASCAP, the American Music Center, SCI, the International Alliance for Women in Music, the International Trombone Association, and the Darius Milhaud Society. Ms. Webb has taught at the Cleveland Institute of Music, Case Western Reserve University, and Yale College. She is also a founding faculty member of the Young Composers Program at CIM, a weeklong summer program that draws composers aged fourteen through nineteen from around the country.

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 Drattell. He joined the Yale faculty in 1991.

A pianist from Taiwan, *Wei-Yi Yang* has appeared on four continents as a soloist with orchestras and in recitals. Winner of the gold medal in the Fifth San Antonio International Piano Competition in Texas, Mr. Yang's performances have been featured on the Australian Broadcasting Corporation in Sydney Australia, NPR, Minnesota Public Radio, WCNY-New York, WFMT-Illinois as part of the "Live From Studio One" concert series, and KLRN public television in Texas. He has also garnered top prizes and awards in the Manhattan Concerto Competition, New York's FiveTown Arts Foundation Competition, the San Jose International Piano Competition, and the Long Island Young Artist Competition. A graduate of the Manhattan School of Music, Mr. Yang did his graduate work at the Yale School of Music, where he received the D.M.A. in 2004. He has performed in Carnegie Hall, Alice Tully Hall, Steinway Hall, Merkin Hall, the Kennedy Center in Washington, D.C., the Royal Scottish Academy of Music in Glasgow, Scotland, the Great Hall in Leeds, England, Kumho Art Hall in Seoul, Korea, and the Royal Dublin Society in Dublin, Ireland, among many other major halls throughout the world. Mr. Yang has collaborated with members of some of the world's finest orchestras such as the London Symphony, New York Philharmonic, San Francisco Opera, Minnesota Orchestra, Pittsburgh Symphony, St. Paul Chamber Orchestra, Milwaukee Symphony, Orquestra do Estado de São Paulo, and members of Lincoln Center Chamber Music Society II. A founding member of the award-winning Soyulla Ensemble, Mr. Yang performs regularly with the ensemble on chamber music series and in festivals across the United States and Asia. Mr. Yang joined the faculty at Yale University in 2005 as Associate Professor of Piano.

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. No one may withdraw from a class after the last day of classes.

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 22, 2006; course work for the spring term must be completed by May 11, 2007. 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 15, 2006 for the fall term and by May 4, 2007 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

A full tuition award of \$24,700 will be made to all students who are admitted to the Yale School of Music, with the exception of those receiving awards from other agencies. The annual tuition for students enrolled in a School of Music degree program through the Institute of Sacred Music is also \$24,700. Tuition covers all individual instruction in performance and course registration. It does not cover the hospitalization insurance fee. Living expenses (excluding tuition) for students, whether single or married, for 2006–2007 are estimated to be \$12,150.

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 \$50 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 all students at the School of Music will take place on September 5, 2006. New students must pick up their registration packets by 8:30 A.M.; returning students must pick up their packets by 10 A.M. 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 16, 2007. 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 8, 2006. The deadline for registering for spring-term courses is 3 P.M. on Friday, December 15, 2006. Students who register after these deadlines will be assessed a \$50 late fee. 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.

Bills

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

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

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

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

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

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

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

Charge for Rejected Payments

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

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

Yale University eBill-ePay

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

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

Yale Payment Plan

The Yale Payment Plan is a payment service that allows students and their families to pay tuition, room, and board in eleven or twelve equal monthly installments throughout the year based on individual family budget requirements. It is administered for the University by Sallie Mae Business Office Solutions. To enroll by telephone, call 800.635.0120. The fee to cover administration of the plan is \$65. The deadline for enrollment is June 22. For additional information, please contact Sallie Mae Business Office Solutions at the number above or visit their Web site at www.tuitionpay.com.

Yale Charge Account Plan

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

Tuition Rebate and Refund Policy

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

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 2006–2007, the last days for refunding federal student aid funds will be November 5 in the fall term and April 1 in the spring term.
2. For purposes of determining the refund of institutional aid funds and for students who have not received financial aid:
 - a. 100% of tuition will be rebated for withdrawals that occur on or before the end of the first 10% of the term (September 9, 2006 in the fall term and January 25, 2007 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 (October 4, 2006 in the fall term and February 9, 2007 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 27, 2006 in the fall term and March 6, 2007 in the spring term).
 - d. Students who withdraw for any reason after midterm will not receive a rebate of any portion of tuition.
3. The death of a student shall cancel charges for tuition as of the date of death and the Bursar will adjust the tuition on a pro rata basis.

4. If the student has received student loans or other forms of financial aid, rebates will be refunded in the order prescribed by federal regulations; namely, first to the Unsubsidized Federal Stafford and/or Subsidized Federal Stafford loans, if any; then to Federal Perkins loan; next to any other federal, state, private, or institutional scholarships and loans; and, finally, any remaining balance to the student.
5. Loan recipients (Stafford, Perkins, or Yale Student Loan) who withdraw are required to have an exit interview before leaving Yale. 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 unfurnished apartments consisting of efficiencies and one-, two-, and three-bedroom apartments for singles and families. Both offices are located in Helen Hadley Hall, a graduate dormitory at 420 Temple Street, and have office hours from 9 A.M. to 4.30 P.M., Monday through Friday.

Applications for 2006–2007 are available as of April 1 online and can be submitted directly from the Web site (www.yale.edu/graduatehousing). For new students at the University, a copy of the letter of acceptance from Yale will need to be submitted to the address on the application form. The Web site is the venue for graduate housing information and includes procedures, facility descriptions, floor plans, and rates. For more dormitory information, contact grad.dorms@yale.edu, tel. 203.432.2167, fax 203.432.4578. For more apartment information, contact grad.apts@yale.edu, tel. 203.432.8270, fax 203.432.0177.

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

Yale University Dining Services has tailored its services to meet the particular needs of graduate and professional school students by offering meal plan options that allow flexibility and value. The graduate meal plan offers meal service at the Hall of Graduate Studies and Commons Dining Hall for ten meals per week, plus four guest passes per year, and "Eli Bucks" to be spent at the client's leisure. Additional Eli Bucks can be purchased at a discount through Yale University Dining Services. A favorite choice, Eli Bucks operate as a declining balance and are accepted in all campus locations in lieu of cash.

Yale University Dining Services locations are a popular option for all members of the Yale community. In addition to Commons and the Hall of Graduate Studies, the following retail locations are available: A&A Penthouse at the School of Architecture, Divinity School Café on Prospect Street, the Café at Kline Biology Tower, Donaldson Commons at the School of Management, and Durfee's, a traditional convenience store offering

coffee, snacks, and sandwiches among other items. For students choosing to dine in any of Yale's residential college dining rooms, "all-you-care-to-eat" meals are offered for one low price 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 203.432.0420. 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 Office of Student Affairs. A \$50 set-up fee is required to initiate the file. Individual dossiers and/or transcripts mailed from the Office of Student Affairs 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

The degree recital represents the culmination of study with the major professor, and as such the quality of the performance is under professorial supervision. The major teacher must attend the publicly scheduled recital.

A recital committee of at least two members, three preferred, grades the performance. The major professor chairs the committee. Written recital reports must be submitted to the registrar's office within seven working days.

Complete instructions and regulations for planning, scheduling, and presenting student recitals are available in the document *Student Recital Guidelines*, given to each student at registration in September. It is also available in the concert and operations offices, and on the School's Web site. The most important regulations and procedures are outlined below.

REGULATIONS GOVERNING THE SCHEDULING OF RECITALS

1. All recital dates must be approved by the major teacher and the director of the concert office.
2. Recitals must take place during term, by the last day of classes in each term (by December 8, 2006 in the fall term and May 4, 2007 in the spring term). They may not conflict with a concert directed by or featuring a School of Music faculty member or any other major event sponsored by the School of Music unless the student obtains written permission (e-mail is acceptable) from the performing faculty member.
3. All recitals, regardless of the venue or student's major, require the submission of a *student recital contract* signed by the major instructor and approved by the director of the concert office. A signed contract is necessary for a recital to be listed in the School's calendar of events and Web site. Degree recital listings are also submitted to the *Yale Bulletin and Calendar*.
4. Students may be excused from Philharmonia and Chamber Music rehearsals on the day of their degree or required recitals with the permission of the conductor or faculty coach. Accompanists and other performers on recitals will not be excused from these rehearsals.
5. The recital program is at the discretion and approval of the major professor. Solo literature is primary. When repertoire requiring ensembles is programmed, small chamber groups are preferable. Recognizing that some students may wish to have orchestral accompaniment for a concerto, recitalists may assemble orchestras with the number of string players limited to sixteen, and with winds and brass as needed. Recitalists must schedule rehearsals carefully, as students will not be excused from rehearsals and performances of the Philharmonia or other School of Music ensembles in order to participate in another student's recital program.
6. All degree recitals must be recorded.
7. Cancellation or postponement of a recital after approval of the recital contract requires submission of a Recital Cancellation Form, signed by the associate dean, major teacher, and director of the concert office. Unless a doctor's note is submitted with this form, the student will be subject to a \$100 fine. Rescheduling will not occur until the Cancellation Form is submitted and, if applicable, payment is made.
8. *Deadlines:* The concert office will begin accepting requests for recital dates on September 18, 2006. All fall 2006 degree and required recitals must be booked by Monday, October 23, 2006; all spring 2007 degree and required recitals must be booked by Monday, December 8, 2006. If a student does not book a recital by the appropriate deadline, a date may be assigned.
9. Trading of dates is allowed only with permission of the major teacher(s), the director of the concert office, and the associate dean, and must be requested in writing.
10. All requests for exceptions to these regulations must be submitted *in writing* to the director of the concert office and approved by the Performance Committee.

PROCEDURES FOR BOOKING AND PLANNING RECITALS

1. Morse Recital Hall (in Sprague Memorial Hall) is the primary venue for degree recitals. It is available for School use seven days a week during term. Sudler Recital Hall (in William L. Harkness Hall) is available to the School of Music for recitals on Monday and Thursday evenings, and Saturday afternoons and evenings. Marquand Chapel (at the Divinity School) is used primarily for ISM vocal and choral conducting recitals. Organ and choral conducting recitals may take place in Woolsey Hall, Dwight and Battell chapels, and other campus and community sites. Sprague and Sudler halls are booked through the operations manager; the other venues are scheduled directly by students or their major teachers.
2. Degree recitals are given by each degree and certificate student in the final year of residency. Students in the two-year M.M.A. program and A.D. candidates present a degree recital in each year of residency; only one recital per year by pianists in the A.D. program (usually the solo recital program, as opposed to the concerto or chamber music program) may be regarded as a degree recital.
3. Required recitals (recitals required by the department that are not degree recitals), with the exception of piano and harpsichord, may not take place in Sprague Hall. They may not take place in the evenings, or from April 1 to the end of the year. Because of the opera production schedule, opera students may schedule required recitals afternoons in April in Sudler Hall.
4. Informal recitals are recitals that are not required by the department. The guidelines for scheduling these recitals are the same as those governing required recitals. However, required and degree recitals have scheduling priority over informal recitals. The concert office reserves the right to deny booking an informal recital until most or all degree and required recitals have been scheduled, and may further limit informal recitals depending on the availability of concert staff and the congestion of the concert calendar.
5. Changing the status of a recital (for example, from degree to required) must be requested in writing, and requires the approval of the student's teacher and the director of the concert office. If a recital is no longer a degree recital, it may be cancelled or rescheduled to comply with the scheduling policies stated above.

STANDARDS OF BEHAVIOR

The programs of study in the Yale School of Music reflect the symbiosis of the academic and professional worlds. Consequently, there are unique standards of behavior that apply to this enriched hybrid environment.

1. Students must maintain appropriate standards of behavior for rehearsal and classroom work, which include (but are not limited to): adherence to attendance requirements, preparedness, punctuality, cooperation, and honesty.
2. Students must learn to function in the face of the challenges and uncertainties that are inherent to the training and artistic process (as well as the profession).

3. Students must be prepared to accept appropriate suggestions and criticism in a professional manner.
4. Students must maintain health, diet, and practice habits that will allow them to be alert, responsive, and fully participatory.
5. Students must learn to manage their time and commitments to meet the rigorous demands of the academic and performance schedules.
6. Students must be prepared to reevaluate their technique, consider new approaches to training, and eliminate old habits that interfere with their progress, as guided by their teachers.
7. Students must be able to integrate their unique creative and expressive talents with performance in ensembles.
8. Students must develop and demonstrate the skills and self-discipline necessary to meet the rigors of and be thoroughly prepared for rehearsals and performances.

POLICY ON ACADEMIC INTEGRITY AND HONESTY

As with Yale College and the other professional schools of Yale University, students in the School of Music must uphold the highest standards of intellectual integrity and honesty. Within a university community founded upon the principles of freedom of inquiry and expression, instances of plagiarism and cheating of any kind are particularly serious offenses. Evidence of cheating within the School of Music will be subject to disciplinary action by the dean and/or the associate dean of student affairs.

The School of Music expressly prohibits cheating and plagiarism in any of the following forms:

1. Falsification of documents. Students must not forge or alter or misrepresent or otherwise falsify any transcript, academic record, identification card, or other official document.
2. Examinations. Students must not copy material from other students, nor refer to notes, books, laptop computers, cellular phones, or other programmable electronic devices without written permission from the instructor. It is also prohibited for a student to use a cellular phone to discuss the exam with any other student.
3. Plagiarism. Students must not use material from someone else's work without properly citing the source of the material. Ideas, opinions, and data, and of course textual passages, whether published or not, should all be properly acknowledged; these may derive from a variety of sources, including conversations, interviews, lectures, and Web sites.

Students who violate these principles are subject to penalties, including expulsion.

A GLOBAL UNIVERSITY

In celebrating the Yale Tercentennial in 2001, President Richard C. Levin gave special weight to "Yale's intention to become a truly global institution" by building on existing relationships and international activity. Since that time, the University has made great

strides to intensify and broaden its efforts in the international arena. Exchanges of students, faculty, researchers, and fellows have grown significantly. Programs of study and research across the University increasingly incorporate international subject matter. To enhance all its initiatives in this direction, the administration has created a number of organizations and other specialized resources.

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

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

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

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

Office of International Students and Scholars (OISS); www.oiss.yale.edu. See the description on page 115.

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

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

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

The Yale University Art Gallery is known worldwide for its collections of American art, the Jarves Collection of early Italian paintings, the finds excavated at the ancient Roman city of Dura-Europos, the Société Anonyme Collection of early-twentieth-century European and American art, and most recently the Charles B. Benenson Collection

of African art. The Gallery is celebrating the fiftieth anniversary of the opening of the Louis I. Kahn building with a complete renovation, reopening in late 2006. Gallery programming remains active, with permanent and collection exhibitions in the Egerton Swartwout building.

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

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

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 church; and Yale Religious Ministry, the on-campus association of clergy and nonordained representatives of various religious faiths. The ministry includes the Chapel of St. Thomas More, the parish church for all Roman Catholic students at the University; the Joseph Slifka Center for Jewish Life at Yale, a religious and cultural center for students of the Jewish faith; Indigo Blue: A Center for Buddhist Life at Yale; several Protestant denominational ministries and nondenominational ministries; and student religious groups such as the Baha'i Association, the Yale Hindu Council, and the Muslim Student Association. Additional information is available at www.yale.edu/chaplain.

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

The David S. Ingalls Rink, the Sailing Center in Branford, the Yale Outdoor Education Center (East Lyme, Connecticut), the Yale Tennis Complex, the Yale Polo and Equestrian Center, and the Golf Course at Yale are open to faculty, students, employees, students' spouses, and guests of the University at established fees. Up-to-date information on hours and fees at all these recreational facilities can be obtained from the Sport

and Recreation Office (203.432.1431). Please check the Yale Athletics Web site (<http://yalebulldogs.collegesports.com>) for more information concerning any of these recreational facilities and programs.

Approximately forty-five club sports and outdoor activities come under the jurisdiction of the Office of Outdoor Education and Club Sports. Many of these activities are open to graduate and professional school students. Yale faculty, staff, and alumni, and nonaffiliated groups may use the Yale Outdoor Education Center (OEC). The center consists of two thousand acres in East Lyme, Connecticut, and includes overnight cabins and campsites, a pavilion and dining hall, and a waterfront area with a supervised swimming area, rowboats, canoes, and kayaks. Adjacent to the lake, a shaded picnic grove and gazebo are available to visitors. In another area of the property, hiking trails surround a wildlife marsh. The OEC season extends from the third weekend in June through Labor Day and September weekends. For more information, telephone 203.432.2492 or visit the Web page at <http://yalebulldogs.collegesports.com> (click on Sports Rec, then on Outdoor Education).

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

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 register for a minimum of one term within the first thirty days of affiliation with the University.

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

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

Health Coverage Enrollment

The University also requires all students eligible for YHP Basic Coverage to have adequate hospital insurance coverage. Students may choose YHP Hospitalization/Specialty Coverage or elect to waive the plan if they have other hospitalization coverage, such as coverage through a spouse or parent. The waiver must be renewed annually, and it is the student's responsibility to confirm receipt of the waiver form by the University's deadlines noted below.

YHP HOSPITALIZATION/SPECIALTY COVERAGE

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

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

Waiving the YHP Hospitalization/Specialty Coverage: Students are permitted to waive YHP Hospitalization/Specialty Coverage by completing a waiver form that demonstrates proof of alternate coverage. Waiver forms are available from the YHP Member Services

Department. It is the student's responsibility to report any changes in alternate insurance coverage to the YHP Member Services Department. Students are encouraged to review their present coverage and compare its benefits to those available under the YHP. The waiver form must be filed annually and must be received by September 15 for the full year or fall term or by January 31 for the spring term only.

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

YHP STUDENT TWO-PERSON AND FAMILY PLANS

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

YHP STUDENT AFFILIATE COVERAGE

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

YHP PRESCRIPTION PLUS COVERAGE

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

Eligibility Changes

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

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

Extended Study or Reduced Tuition: Students who are granted extended study status or pay less than half tuition are not eligible for YHP Hospitalization/Specialty Coverage and YHP Prescription Plus Coverage. They may purchase YHP Student Affiliate Coverage during the term(s) of extended study. This plan includes services described in both the YHP Basic and the YHP Hospitalization/Specialty Coverage. Coverage is not automatic and enrollment forms are available at the YHP Member Services Department or can be downloaded from the YUHS Web site (www.yale.edu/uhs). Students must complete an enrollment application for the plan prior to September 15 for the full year or fall term, or by January 31 for the spring term only.

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

Required Immunizations

Measles (Rubeola) and German Measles: All students who were born after December 31, 1956, are required to provide proof of immunization against measles (rubeola) and German measles (rubella). Connecticut state law requires two doses of measles vaccine. The first dose must have been given after January 1, 1969, and after the student's first birthday. The second dose must have been given after January 1, 1980. These doses must be at least 30 days apart. Connecticut state law requires proof of one dose of rubella vaccine administered after January 1, 1969, and after the student's first birthday. The law

applies to all students unless they present (a) a certificate from a physician stating that such immunization is contraindicated, (b) a statement that such immunization would be contrary to the student's religious beliefs, or (c) documentation of a positive blood titer for measles and rubella.

Meningococcus (Meningitis): All students living in on-campus housing must be vaccinated against Meningococcal disease. The law went into effect in September 2002, meaning that all returning students who plan to live in University housing must be immunized or show proof of immunization within the last five years. Students who are not compliant with this law will not be permitted to register for classes or move into the dormitories for the fall term, 2006. Please note that the State of Connecticut does not require this vaccine for students who intend to reside off campus.

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

RESOURCE OFFICE ON DISABILITIES

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

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

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, issues the visa documents needed to request entry into the U.S. under Yale's immigration sponsorship, and processes requests for extensions of authorized periods of stay, school transfers, and employment authorization. All international students and scholars must register with OISS as soon as they arrive at Yale, at which time OISS will provide information about orientation activities for newly arrived students, scholars, and family members. OISS programs, like the monthly international coffee hours, daily English conversation groups, U.S. culture workshops, and receptions for newly arrived graduate students, postdocs, and visiting scholars, provide an opportunity to meet members of Yale's international community and become acquainted with the many resources of Yale University and New Haven.

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

International students, scholars, and their families and partners can connect with OISS and the international community at Yale by subscribing to the following e-mail lists. *OISS-L* is the OISS electronic newsletter for Yale's international community. *YaleInternational E-Group* is an interactive list through which over 3,000 international students and scholars connect to find roommates, rent apartments, sell cars and household goods, find companions, and keep each other informed about events in the area. Spouses and partners of international students and scholars will want to get involved with the organization called International Spouses and Partners at Yale (ISPY), which organizes a variety of programs for the spouse and partner community. The *ISPY E-Group* is an interactive list of over 300 members to connect spouses, partners, and families at Yale. To subscribe to any list, send a message to oiss@yale.edu.

Housed in the International Center for Yale Students and Scholars at 421 Temple Street, the Office of International Students and Scholars is open Monday through Friday from 8:30 A.M. to 5 P.M., except Tuesday, when the office is open from 10 A.M. to 5 P.M.

INTERNATIONAL CENTER FOR YALE STUDENTS AND SCHOLARS

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

Admission Procedures

INSTRUCTIONS FOR APPLICATION

An application for the Yale School of Music for September 2007 is available online at www.yale.edu/music; e-mail, gradmusic.admissions@yale.edu. 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 1, 2006, 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 2007 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 120.

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.

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 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. 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 120.)

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.

FINANCIAL AID

A full tuition award will be made to all students who are admitted to the Yale School of Music.

The following steps serve as a guide to obtaining loan funds should they be needed for living expenses and fees. Please do not hesitate to contact the financial aid office with any questions.

Financial Aid for U.S. Citizens and Permanent Residents

To apply for a federal student loan, students must complete a FAFSA (Free Application for Federal Student Aid). Students may complete the FAFSA online at www.fafsa.ed.gov using Yale's school code 001426 to send the results electronically. Please do not forward paper copies of FAFSA results (SAR) to the financial aid office; the Department of Education forwards all information from the report.

After receiving this information, the financial aid office is able to determine how much a student is eligible to borrow and how to proceed. 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

To apply for a student loan, international students must obtain a GATE Y-Loan Program Authorization Form from the financial aid office. Yale's preferred lender is the GATE Y-Loan, which does not require a U.S. cosigner upon successfully passing the credit history rating. For more information on the GATE Y-Loan, please see www.yale.edu/music/finaid.

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, 2007

Certificate and M.M. auditions (except voice)	Monday, February 26 through Saturday, March 3, 2007*
M.M.A. auditions and entrance examinations	Saturday and Sunday March 3 and 4, 2007 (both days required)†
Choral and Orchestral Conducting auditions and exams	Monday and Tuesday March 5 and 6, 2007 (both days required)

* Certificate and M.M. applicants will be heard on February 26 to March 3, 2007. Audition dates for specific instruments will be determined by November 1, 2006.

† The M.M.A. examination, required of all M.M.A. candidates, will be given *only* on Saturday and Sunday, March 3 and 4, 2007.

Artist Diploma auditions	Friday, March 2, 2007 [‡]
Voice auditions, opera track	Friday and Saturday March 2 and 3, 2007 (both days required)
Voice auditions, early music, oratorio, and chamber ensemble track	Tuesday, February 27, 2007

[‡] Artist Diploma auditions will be scheduled *only* on Friday, March 2, 2007.

Honors and Recipients

NAMED SCHOLARSHIPS, 2006 – 2007

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 Robert William William Aldridge, Ashley Elizabeth Bathgate, Eric Bradley Beach, Melissa Leigh Brown, Nicholas William Dieugenio, Margot Duffy Schwartz, Thomas Ronald Flippin, Eve Gendreau, Noelia Gomez Gonzalez, Robert Vijay Gupta, Aaron Solomon Hill, Aaron A. Hodgson, Kelli Marie Kathman, Hyun Min Lee, Olivia Appleton Malin, John Richard Miller, Yoshiaki Onishi, Sarah Marie Perkins, Jonathon Earl Troy, Xun Wang, Alex Lindsey Weill.

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 Joel Andrew Brennan.

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.

Muriel Birkhead (1999). Estate of Mary Jean Parson. To a female voice student. Awarded to Elona Ceno.

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 Frederick Thomas Teardo.

Alfonso Albano Cavallaro Memorial (1991). To a violinist of exceptional promise. Awarded to Robert Vijay Gupta.

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 Adam Edward Bloniarz.

Bruce G. Daniels '48 (1998). To a student in the School of Music. Awarded to Lorna Tsai.

Annie DeLoache Memorial (1994). For a worthy student of singing attending the School of Music Awarded to Daniel Trevor Bircher.

Conway Dickson (1989). To the promotion of musical education at Yale. Awarded to Daniel S. Lee.

Jacob Druckman (2001). To a student composer who shows outstanding talent, academic growth, and demonstrated compositional achievement. Awarded to Jay Thomas Wadley.

Ender Scholarship (1994). For an outstanding student in the School of Music. Awarded to Philip Henry Alejo.

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

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

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

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

Rena Greenwald Memorial (1961). For an outstanding student who writes the best composition for solo piano during the current year. Awarded to Yoshiaki Onishi.

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

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 Marianna Prjevalskaya.

Stephen Hendel (1997). Awarded to Jacob William Adams, Daniel Henry Beck, Sun-Mi Chang, Preston Quinn Hawes, Sanghee Lisa Jung, Dantes Yasmin Ramea, Svetoslav Rumenov Stoyanov.

Mary Clapp Howell (1984). Bequest of Mary Clapp Howell, B.M. 1926. To deserving piano students in the Music School. Awarded to Adam Edward Bloniarz, Mi Hyun Kim, Jian Liu.

Charles Ives (1985). Helen Ives in honor of her husband, Brewster Ives. For distinguished work in composition, performance, or conducting. Awarded to Matthew Adam Plenk.

John D. Jackson (1943). For an outstanding composition for strings, written during the first year. Awarded to Trevor Michael Gureckis.

Benjamin Jepson Memorial (1914). To a student of Theory who during the first year's work has shown the most promise. Awarded to Jie Gong.

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 John-Eric Gunderson.

David L. Kasdon Memorial (1989). For an outstanding singer. Awarded to Raffaele Sepe.

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

Dorothy Kish (2004). To a student in the Opera Department. Awarded to Abigail Andrews Nims.

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 Diego Matamoros.

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 outstanding majors in either performance or composition. Awarded to Philip Henry Alejo, Daniel Trevor Bircher, Mari Elizabeth Black, Margaret Eden Carey, Jennifer Chen, Yi-Ting Angela Chen, Estelle Clara Choi, Romie de Guise-Langlois, James Michael Deitz, Eric Lawrence Downs, Claire Elizabeth Happel, Sara Michelle Jakubiak, Han Na Lee, Yuri Liberzon, Benjamin Everett Lulich, Diego Matamoros, Sami Ariel Merdinian, Abigail Andrews Nims, Eleonore Marya Oppenheim, So-Yoon Park, Anna Zsuzsanna Pelczer, Julian Vincent Pellicano, Matthew Adam Plenk, Mei Rui, Ezra Royden Seltzer, Verena Erika Sennekamp, Robert Adrian Soto, Lorna Tsai, Douglas Umana, Clara Hui Yang, Yi-Ping Yang.

Charles Miller Memorial (1987). To a gifted young piano student. Awarded to David Joachim Kaplan.

Enid and Lester Morse (2003). To a student majoring in performance or composition. Awarded to Yuri Liberzon.

Henry and Lucy Moses (1969). Lucy G. Moses of New York City. To students of exceptional promise. Awarded to Mary Katherine Ambrose, Jaewon Choi, Jeffrey Brian Jones, Sanghee Lisa Jung, Gee Yun Lee, Hyun Jung Lee, In-Hwa Lee, Michael Coe McCallie, Sokang Park, Joshua Ryan Quillen, Haley Marie Audrey Rempel, Douglas Umana, David Austin Veslocki, Jay Thomas Wadley, Katherine Amy Wilcox.

Luther Noss Scholarship (2006). For an outstanding student. Awarded to Becky Ying Lu.

Loyde and William C. G. Ortel (2004). To an outstanding organ student. Awarded to Jieun Kim Newland.

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 Jeewon Park.

Charles and Philippa Richardson Memorial (1986). For an outstanding student of composition. Awarded to Trevor Michael Gureckis.

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 Alex Lindsey Weill.

Harvey R. Russell (2002). To a student majoring in performance or composition. Awarded to James Michael Deitz.

Edmund C. Saranec (2000). To a student majoring in performance or composition. Awarded to Sami Ariel Merdinian.

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 Andrew Pester.

Harry and Margaret Simeone (2000). To a student majoring in performance or composition. Awarded to Elizabeth Ann Adams, Jie Gong, Caroline Adelaide Shaw, Simeon Simeonov.

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 Lucas Tsun-Shiu Wong.

Blake Stern Scholarship (1993). To an outstanding major in singing. Awarded to Eric Lawrence Downs.

Slam Stewart (1992). To an outstanding string bass student in the School of Music. Awarded to Eleonore Marya Oppenheim.

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 Matthew L. Barnson.

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 Elizabeth Ann Adams.

Edward R. (B.A. 1927) and Leila M. Wardwell (1998). Awarded to Mari Elizabeth Black.

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 Sara Michelle Jakubiak.

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 Benjamin Everett Lulich.

Yale School of Music (1957). Alumni and friends of the Yale School of Music. To outstanding majors in either performance or composition. Awarded to Anna Cho, Jacob Mauney Cooper, Hyun-Joo Kang, Ryosuke Yanagitani.

2006 STUDENT PRIZES

Awarded at the Yale School of Music Honors Dinner, April 23, 2006

The Woods Chandler Memorial Prize, for the best compositions in a larger form written during the year. Awarded to Melissa Jill Mazzoli and Ryan Howard Vigil.

The Eliot Fisk Prize, to outstanding guitarists whose artistic achievement and dedication have contributed greatly to the department. Awarded to Scott Daniel Borg and Jeremy W. Harting.

The Rena Greenwald Memorial Prize, for the best piano composition written during the year. Awarded to Douglas Paul Fisk.

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 Sharon Wei.

The Charles Ives Prize, to an outstanding organ major. Awarded to Satomi Akao.

The John Day Jackson Prize, for outstanding chamber music compositions written for strings, with or without other instruments. Awarded to Ryan Michael Howard.

Benjamin Jepson Memorial Prize, to a student who attended high school in Connecticut. Awarded to Diego Matamoros.

The David L. Kasdon Memorial Prize, to outstanding singers in the School of Music. Awarded to Derek Timothy Chester and Sara Michelle Jakubiak.

The Frances E. Osborne Kellogg Memorial Prize, for the best compositions written in a contrapuntal style. Awarded to Jennifer Fontana Graham and Sarah Kirkland Snider.

The Dorothy S. Kish Prize, to an outstanding first-year student of opera. Awarded to Abigail Andrews Nims.

The Charles S. Miller Prize, to a gifted pianist who has done outstanding work during the first year of study. Awarded to Marianna Prjevalskaya,

The Philip F. Nelson Prize, for a student whose musicianship is outstanding and who demonstrates curiosity, talent, and entrepreneurial spirit in the many dimensions of the music profession. Awarded to Jason Patrick Robins.

The Thomas Daniel Nyfenger Prize, to a student who has demonstrated the highest standard of excellence in woodwind playing. Awarded to Romie de Guise-Langlois.

The Aldo Parisot Prize to gifted cellists who show promise for concert careers. Awarded to Dmitri Atapine and Estelle Choi.

The Elizabeth Parisot Prize, to outstanding pianists in the School of Music. Awarded to Jian Liu and Hye-Yeon Park.

The Presser Foundation Music Award, for an outstanding student, to advance his or her music education. Awarded to James Michael Deitz.

The Julia R. Sherman Prize, for excellence in organ playing. Awarded to Timothy Ryan Weisman.

The John Swallow Prize, to a graduating student for outstanding brass performance. Awarded to Adam Jonathan Krauthamer.

The Yale School of Music Alumni Association Prize, for students who have not only excelled in their respective fields, but have also made an important contribution to the general life of the School. Awarded to Jacob William Adams, Joel Andrew Brennan, Wen-Yin Chan, Douglas Paul Fisk, Claire Elizabeth Happel, Mellissa D. Hughes, Daniel Tzer Wei Koh, Jooyeon Kong, Sarita Kityee Kwok, Joshua Ryan Quillen, Ryan Howard Vigil, and Lucas Tsun-Shiu Wong.

Awarded at Commencement Ceremonies, May 22, 2006

The Harriet Gibbs Fox Memorial Prize, to a student who has achieved the highest average during his or her first year at the School of Music. Awarded to Olivia Appleton Malin.

The Horatio Parker Memorial Prize, to the student selected by the faculty as best fulfilling Dean Parker's lofty musical ideals. Awarded to Jeewon Park.

The Dean's Prize, the School's highest excellence award, given to a member of the graduating class who is selected by the dean in consultation with the faculty. The prize is provided by Serena and Robert Blocker. Awarded to James Michael Deitz.

Degrees and Enrollment

DEGREES CONFERRED MAY 22, 2006

Doctor of Musical Arts

Marcus Karl Maroney, composition
Vadim Serebryany, piano
Jessica Wiskus, horn

Master of Musical Arts

Wen-Yin Chan, piano
Douglas Paul Fisk, composition
Ryan Michael Howard, composition
Wing-Chong Kam, piano
Frederick Thomas Teardo, organ
Ryan Howard Vigil, composition
Mingzhe Wang, clarinet

Master of Music

Jacob William Adams, viola
Michael Lawrence Barnett, oboe
Benjamin Edward Berlien, tuba
Mari Elizabeth Black, violin
Mary Elizabeth Bowden, trumpet
Ryan James Brandau, choral conducting
Joel Andrew Brennan, trumpet
Theresa Marie Calpotura, guitar
Vincent A. Carr, organ
Garrick Chak, piano
Xinyu Chen, piano
Yi-Ting Angela Chen, violin
Derek Timothy Chester, voice
Anna Cho, cello
Shelby L. Condray, voice
Jacob Mauney Cooper, composition
Zachary Aaron Cramer, horn
Jonathan Herbert Daub, percussion
Romie De Guise-Langlois, clarinet
James Michael Deitz, percussion
Eric Lawrence Downs, voice
Emily Margaret Engle, horn
Laura Esnaola, violin

Nadege Frances Foofat, viola
Stephen R. Fraser, organ
Eve Gendreau, bassoon
Harley Adam Givler, horn
Jennifer Fontana Graham, composition
Marisa Wickersham Green, choral conducting
John-Eric Gundersen, organ
Claire Elizabeth Happel, harp
Jeremy W. Harting, guitar
Preston Quinn Hawes, violin
Mellissa D. Hughes, voice
Sunkyung Hwang, cello
Sara Michelle Jakubiak, voice
Zachary Johnson, guitar
David Hyun-Su Kim, piano
Sumi Kittelberger, voice
Daniel Tzer Wei Koh, choral conducting
Adam Jonathan Krauthamer, horn
Daniel S. Lee, violin
Dong-Ho Lee, organ,
* Hyun Min Lee, cello
In-Hwa Lee, cello
Lana Yumi Lee, violin
Moonkyung Lee, violin
Marco Richard Lipari, guitar
Jian Liu, piano
Becky Ying Lu, piano
Colin D. Lynch, organ
Katherine Erin Maroney, voice
Diego Matamoros, voice
Kevin Daniel May, oboe
Melissa Jill Mazzoli, composition
Robinson Orion McClellan, composition
Sami Merdinian, violin
François Thierry Joel Minaux, flute
Hong-Yi Mo, violin
James Ernest Moore, guitar
Paul Daniel Murphy, trumpet
Kyle Alexander Mustain, oboe
Krishan Paul Oberoi, choral conducting
Eun Young Park, violin
Sokang Park, cello
So-Yoon Park, cello

Anna Zsuzsanna Pelcer, viola
 Matthew Adam Plenk, voice
 Joshua Ryan Quillen, percussion
 Richard Lynn Ramberg II, bassoon
 Jason Patrick Robins, trombone
 Mei Rui, piano
 William David Rumbaugh, Jr., trombone
 Sarah Gillespie Schram, oboe
 Alisa Adams Seavey, viola
 Marianne Ruth Shifrin, clarinet
 Simeon Simeonov, violin
 Justin Albert Stanley, clarinet
 Susan Grace Stokdyk, bassoon
 Shannon Nicole Thomas, violin
 * Robert Rafael Watson, guitar
 Sharon Wei, viola
 Ian James Whitman, double bass
 Douglas Raymond Williams, voice
 Lucas Tsun-Shiu Wong, piano
 Clara Hui Yang, piano
 Luis Yo, voice

Artist Diploma

Daniel Charles Alexander, flute
 Dmitri Atapine, cello
 Lauren Eve Basney, violin
 Scott Daniel Borg, guitar
 Jacob Samuel Braun, cello
 Suhye Han, violin
 Austin Krister Hartman, violin
 Jee-Youn Hong, cello
 Won Hye Kim, violin
 Hyunsu Ko, violin
 * Jooyeon Kong, violin
 Sarita Kit Yee Kwok, violin
 Caia Justine Lacour, horn
 Han-Chien Lee, piano
 Wayne Yi-Wen Lin, violin
 Chao-Chun Liu, cello
 Joseph Samuel Magar, double bass
 Yayra Matyakubova, violin

* Degree conferred February 2006.

Adrian Keith Morejon, bassoon
Eri Nakamura, piano
Hye-Yeon Park, piano
Jeewon Park, piano
Mary Christine Persin, viola
Margaret Rebecca Ringle, voice
Sarah Kirkland Snider, composition
Bo Young Song, cello

Certificate In Performance

Adam Scott Hollander, oboe
Hando Nahkur, piano

ENROLLMENT, 2005–2006

Registered for the Degree of Doctor of Musical Arts

Marcus Karl Maroney (B.M. Univ. of Texas [Austin] 1998; M.M. Yale Univ. 2000, M.M.A. 2001), Austin, Tex.
Vadim Serebryany (B.M.-M.M. Juilliard School 1997, M.M. 1998; M.M.A. Yale Univ. 2000), Richmond Hill, Ontario, Canada.
Jessica Wiskus (B.M. Univ. of Iowa, 1998; M.M. Yale Univ. 2000, M.M.A. 2001), Evans City, Pa.

Registered for the Degree of Master of Musical Arts

Wen-Yin Chan (B.M. Curtis Inst. of Music 2002; M.M. Yale Univ. 2004), Taipei, Taiwan, Republic of China.
Douglas Paul Fisk (B.A. Pennsylvania State Univ. 1999; M.M. Yale Univ. 2005), Berwyn, Pa.
Ryan Michael Howard (B.M. Univ. of Indiana [Bloomington] 2003; M.M. Yale Univ. 2005), Foster City, Calif.
Holland J. Jancaitis (B.F.A. Carnegie Mellon Univ. 2000; M.M. Yale Univ. 2005), Waterford, Vt.
* Mike Cheng-Yu Lee (B.A. New England Conserv. of Music 2001; M.M. Yale Univ. 2003), Auckland, New Zealand.
Wing-Chong Kam (B.M. Hong Kong Academy of Performing Arts 2000; M.M. Yale Univ. 2004), Shatin, NT, Hong Kong.
Soo Hyun Sonia Kim (B.M. Univ. of British Columbia, 1998; M.M. Eastman School of Music [Univ. of Rochester] 2000, M.M. Univ. of Cincinnati 2004), Montreal, Quebec, Canada.
Frederick Thomas Teardo (B.M. Eastman School of Music [Univ. of Rochester] 2003; M.M. Yale Univ. 2005), Waterbury, Conn.
Ryan Howard Vigil (B.M. Manhattan School of Music 2000; M.A. Tufts Univ. 2004), Chestnut Hill, Mass.

- * Daniel Joseph Visconti (B.M. Cleveland Inst. of Music 2004, M.M. 2005), Western Springs, Ill.
Mingzhe Wang (B.M. Conserv. of Music [Lynn Univ.] 2001; M.M. Yale Univ. 2003, A.D. 2004), Wuhan, Peoples Republic of China.

Registered for the Degree of Master of Music

- † Elizabeth Ann Adams (B.A. Yale Univ. 2004), Alexandria, Va.
Jacob William Adams (B.M. Oberlin Coll. 2003), Cincinnati, Ohio.
Satomi Akao (B.M. Kobe Univ. 1999), Kyoto, Japan.
Robert William Aldridge (B.M. McGill Univ. 2005), Sherwood Park, Alberta, Canada.
- † Philip Henry Alejo (B.M., B.A. Oberlin Coll. 2005), Davenport, Iowa.
Mary Elizabeth Bowden (B.M. Curtis Inst. of Music 2004), New Lenox, Ill.
Michael Lawrence Barnett (B.S. Yale Univ. 2005), Pasadena, Calif.
Matthew L. Barnson (B.M. Eastman School of Music [Univ. of Rochester] 2003), Sandy, Utah.
Ashley Elizabeth Bathgate (B.F.A Bard Coll. 2005), Malta, N.Y.
Eric Bradley Beach (B.M. Peabody Inst. [Johns Hopkins Univ.] 2004), Houghton, N.Y.
Daniel Henry Beck (B.M. New England Conserv. of Music 2005), Media, Pa.
Benjamin Edward Berlien (B.M. Southern Methodist Univ. 2002; M.M. Manhattan School of Music 2004), Lynnwood, Wash.
Daniel Trevor Bircher (B.M. Abilene Christian Univ. 2004), Abilene, Tex.
Adam Edward Bloniarz (B.A. Yale Univ. 2005), Loudonville, N.Y.
Ryan J. Brandau (A.B. Princeton Univ. 2003), North Canton, Ohio.
Joel Andrew Brennan (B.M. Oberlin Coll. 2004), Wakefield, Mass.
Melissa Leigh Brown (B.M. SUNY Coll. [Potsdam] 2005), Tivoli, N.Y.
Theresa Marie Calpotura (B.M. Oberlin Conserv. 2004), San Bruno, Calif.
Margaret Eden Carey (B.M. Oberlin Coll. 2005), Calgary, Alberta, Canada.
Vincent A. Carr (B.M. Indiana Univ [Bloomington] 2004), Philadelphia, Pa.
Garrick Chak (B.A. Stanford Univ. 2003), Hacienda Heights, Calif.
- † Sun-Mi Chang (B.M. Hochschule Music Hanns Eisler 2005), Po-Hang, Kyungbukdo, Republic of Korea.
Xinyu Chen (B.M. Univ. of Texas [Austin] 2004), Fort Collins, Colo.
Yi-Ting Chen (B.M. Eastman School of Music [Univ. of Rochester] 2004), Taichung, Taiwan, Republic of China.
Mong-Huei Chen (B.M. Oberlin Coll. 2003), Penghu, Taiwan, Republic of China.
Derek Chester (B.M. Univ. of Georgia [Athens] 2003), Marietta, Ga.
Mina J. Choi (B.M. Royal Coll. of Music [London] 2003), Arlington, Tex.
Anna Cho (B.M. Korean National Univ. of Arts 2004), Seoul, Republic of Korea.
Shelby L. Condray (B.A. Univ. of Colorado [Boulder] 1998, B.M. 2003) Broomfield, Colo.
Jacob Mauney Cooper (B.A. Amherst Coll. 2002), Hastings On Hudson, N.Y.

* Fall term.

† Spring term.

- Zachary Aaron Cramer (B.M. Cleveland Inst. of Music 2004), Chattanooga, Tenn.
Jonathan H. Daub (B.M. Peabody Inst. [Johns Hopkins Univ.] 2002), Massapequa, N.Y.
Romie de Guise-Langlois (B.M. McGill Univ. 2004), Montreal, Quebec, Canada.
James Michael Deitz (B.M. Curtis Inst. of Music 2004), Forked River, N.J.
Eric Lawrence Downs (B.A. Pepperdine Univ. 2004), Phoenix, Ariz.
Erik Olsen Eickhoff (B.A. Saint Olaf Coll. 2003), Chatfield, Minn.
Emily Margaret Engle (B.M. Peabody Inst. [Johns Hopkins Univ.] 2004),
Williamsburg, Mich.
Laura Esnaola (B.A. Yale Univ. 2005), Madrid, Spain.
Thomas Ronald Flippin, (B.A. Univ. of Chicago 2005), Phoenixville, Pa.
Stephen R. Fraser (B.M. Univ. of Toronto 2002), St. Catharines, Ontario, Canada.
Steven Anthony Gearhart (B.A. Univ. of Pennsylvania 2001), Warrington, Pa.
Eve Gendreau (B.M. Univ. of Montreal 2004), Sherbrooke, Quebec, Canada.
Harley Adam Givler (B.M. Eastman School of Music [Univ. of Rochester] 2004),
Columbus, Ohio.
Noelia Gomez Gonzalez (B.M. Real Conserv supr de Musica 2005), Segovia, Spain.
Jie Gong (B.M. Central China Normal Univ. 2005), JingXi, China.
Jennifer Fontana Graham (B.A. Univ. of California [Santa Cruz] 1998; B.M. Eastman
School of Music [Univ. of Rochester] 2004), New Haven, Conn.
Marisa Wickersham Green (A.B. Harvard Univ. 2004), Shaker Heights, Ohio.
John-Eric Gundersen (B.M. Utah State Univ. 2004), Idaho.
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- Estelle Clara Choi, Calgary, Alberta, Canada.
- * Thomas Minaux, Paris, France.
- Haley Marie Audrey Rempel (B.M. McGill Univ. 2006), East St. Paul, Manitoba, Canada.
- * Mei Rui, Elmhurst, N.Y.
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* Fall term.

† Spring term.

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School, PO Box 208215, New Haven CT 06520-8215; telephone, 203.432.1696; e-mail, gradpro.law@yale.edu; Web site, www.law.yale.edu/

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

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